

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 584
 001 032198 2 126 1227
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH CA 90807

NEWSPAPER



Gary Barlow, Ex Of Take That, Flies Solo On BMG
 PAGE 7

ADVERTISEMENTS

Sinead O'Connor
 The Gospel Oak EP

"A terrific new mini-album"
 -Time

"...her most satisfying and commercially viable recording since 'Nothing Compares 2 U.'"
 -Billboard

On Tour This Summer
 June 13 • David Letterman

www.emirecords.com
 EMI Records
 Chrysalis
 © 1997 Chrysalis/EMI Records

New Chair Of IFPI's Asia Board Sounds A Cautious Note

BY ADAM WHITE

HONG KONG—In the Asian music business, it's time for a health check.



RUTHERFORD



When the International Federation of the Phonographic Industry (IFPI) published its 1996 world music sales report in April, senior label executives were on hand to
(Continued on page 86)

Columbia Plans Global Blitz For New Solo Set From Fugees' Wyclef

BY HAVELOCK NELSON

NEW YORK—For his Ruffhouse/Columbia solo debut, "Wyclef Presents... The Carnival," Wyclef Jean of the multiplatinum-selling Fugees has created an ambitiously eclectic song cycle that places him on the verge of another international breakthrough on both
(Continued on page 85)



WYCLEF JEAN



SEE PAGE 35

Price War On The Web? Wal-Mart's CDs Cost Less

BY DON JEFFREY and BRETT ATWOOD

NEW YORK—Wal-Mart, which has battled music retailers by undercutting them on prices, has now taken the price war to cyberspace, offering cheap CDs on its World Wide Web site. The mass merchandiser's aggressive move also adds to the already competitive landscape among Internet-only music retailers.

Wal-Mart Online is offering many of the latest hits—titles like Toni Braxton's "Secrets," George Strait's "Blue Clear Sky," and Bush's "Razorblade Suitcase"—at \$11.88. And what makes the offer remarkable is that the price includes shipping and handling.

The Bentonville, Ark.-based retailer made its online debut in July 1996 and currently sells about 40,000 general merchandise products. However, the nation's largest mass merchant is planning to significantly beef up its online

inventory in the coming weeks. Specifically, it is close to adding about 250,000 new music and book titles to its Web site, according to a source.

Wal-Mart's spokeswoman Stacy Webb did not return calls seeking comment.



Several traditional music retailers, such as Tower Records, Camelot Music, and Newbury Comics, have also

expanded their online offerings, but none are consistently matching Wal-Mart's lowest prices. The same is true for the leading online music retailers, which include CDnow and Music Boulevard.

Online music retail sales totaled approximately \$33.5 million in 1996, according to an industry analyst.

The music product sold by Wal-Mart Online is shipped to customers from its rackjobber Anderson Merchandisers' distribution centers. Some deep catalog orders are fulfilled by one-stops.
(Continued on page 95)

New Home Set For Country Hall Of Fame

BY CHET FLIPPO

NASHVILLE—In a move designed to carry country music into the 21st century, the Country Music Hall of Fame and Museum has acquired a downtown site that will be turned into a new \$26 million, 105,000-square-foot home.

Operated by the Country Music Foundation (CMF), which will also move headquarters into the new facility, the Hall of Fame is a tourist destination as the visual home of country music and also serves as an archival repos-

itory of country's history. Together, the Hall and the CMF library have well over 1 million items in their permanent collections.

Groundbreaking for the new facility will take place this fall, and a ribbon-cutting ceremony is expected to take place on New Year's Eve, Dec. 31, 1999, says CMF director Bill Ivey.

The 3.2-acre site, he notes, is in the center of Nashville's revitalized downtown, adjacent to the new Nashville Arena and across from the Ryman Auditorium.
(Continued on page 88)



Capitol, EMI Ignite Int'l Charts With McCartney's 'Pie'

BY CHUCK TAYLOR

NEW YORK—Whether flying solo or alongside a well-known



MCCARTNEY



band or two, Paul McCartney again, in 1997, testifies to a career replete with wings.

His "Flaming Pie" burns onto The Billboard 200 at No. 2 this is—
(Continued on page 87)

Country Radio Sees Competition In New Modern Adult Format

This story was written by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—The most-talked-about new radio format on the scene is



modern adult, which has cropped up in enough markets to now warrant its own chart in the Top 40 and Rock Airplay Monitors. Like any other format,
(Continued on page 96)



SEE PAGE 47

HEATSEEKERS

Warner's Boney James Bows In 'Sweet' Spot

PAGE 18

\$5.95 US \$6.95 CANADA



0 74808 02552 7

MCA



Jodeci's multi-platinum success story continues.

Includes The Smash "You Bring Me Up"



In Stores June 17th

The Diadem Music Group/Benson Records
and Jive Records congratulate

Bob Carlisle

on the
PLATINUM START
of the

Butterfly Kisses (Shades Of Grace) ALBUM

and on the #1
"Butterfly Kisses"
single

the biggest multi-format record in years

Winner Of Two 1997 Dove Awards:

"Song Of The Year" 🌿 "Inspirational Recorded Song Of The Year"

Watch for these national television appearances:

The Oprah Winfrey Show - June 1997

The Tonight Show with Jay Leno - June 2, 1997 🌿 Good Morning America - June 12, 1997 🌿 Fox After Breakfast - June 13, 1997

COMING SOON: THE MAKING OF BUTTERFLY KISSES - HOME VIDEO



MEDIA ALERT:
Look for Bob Carlisle on
THE OPRAH WINFREY SHOW
this week

TOP
ALBUMS

HOT
SINGLES

VIDEOS

• THE BILLBOARD 200 ★ SPICE • SPICE GIRLS • VIRGIN	92
CLASSICAL ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR	32
CLASSICAL CROSSOVER ★ STAR WARS: A NEW HOPE LONDON SYMPHONY ORCHESTRA (WILLIAMS) • RCA VICTOR	32
COUNTRY ★ CARRYING YOUR LOVE WITH ME • GEORGE STRAIT • MCA	27
HEATSEEKERS ★ SWEET THING • BONEY JAMES • WARNER BROS.	18
JAZZ ★ TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI DAVE GRUSIN • GRP	33
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	33
NEW AGE ★ IN THE MIRROR • YANNI • PRIVATE MUSIC	31
POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	65
R&B ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	20
• THE HOT 100 ★ I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) • BAD BOY	90
ADULT CONTEMPORARY ★ BUTTERFLY KISSES • BOB CARLISLE • DIADEM	80
ADULT TOP 40 ★ ONE HEADLIGHT • THE WALLFLOWERS • INTERSCOPE	80
COUNTRY ★ IT'S YOUR LOVE • TIM MCGRAW (WITH FAITH HILL) • CURB	29
DANCE / CLUB PLAY ★ LOVE IS ALL WE NEED • MARY J. BLIGE • MCA	25
DANCE / MAXI-SINGLES SALES ★ I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) • BAD BOY	25
LATIN ★ EL DESTINO • JUAN GABRIEL / ROCIO DURCAL • ARIOLA	30
R&B ★ I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) • BAD BOY	22
RAP ★ I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) • BAD BOY	21
ROCK / MAINSTREAM ROCK TRACKS ★ LITTLE WHITE LIE • SAMMY HAGAR • TRACK FACTORY	81
ROCK / MODERN ROCK TRACKS ★ SEMI-CHARMED LIFE • THIRD EYE BLIND • ELEKTRA	81
• TOP VIDEO SALES ★ 101 DALMATIANS • BUENA VISTA HOME VIDEO	68
KID VIDEO ★ BAMBI • BUENA VISTA HOME VIDEO	71
RENTALS ★ RANSOM • BUENA VISTA HOME VIDEO	72

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ LIE TO ME • JONNY LANG • A&M
CONTEMPORARY CHRISTIAN ★ SHADES OF GRACE • BOB CARLISLE • DIADEM
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE
KID AUDIO ★ THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD VARIOUS ARTISTS • RHINO
THE BILLBOARD LATIN 50 ★ VIVIR • ENRIQUE IGLESIAS • FONOVISA
MUSIC VIDEO ★ HISTORY ON FILM: VOLUME II • MICHAEL JACKSON • SONY MUSIC VIDEO
REGGAE ★ REGGAE GOLD 1997 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT

MCA, Geffen Labels Make Staff Cuts

Former's Restructuring Also Includes New Hires

■ BY CRAIG ROSEN

LOS ANGELES—As corporate parent Seagram Co. Ltd. approaches the June 30 end of its fiscal year, its Universal Music Group labels MCA and Geffen have opted to restructure and downsize their staffs, respectively.

MCA, which announced its restructuring June 4, released a statement explaining the move, which resulted in the elimination of 11 positions, as the label let go 23 staffers, but hired 12 new staffers.

"As part of our evolution, we have instituted a restructuring which will include the elimination of some positions, the redefinition of others, and the creation of a number of new posts," said the statement. "While these decisions are always difficult, we believe the changes will strengthen MCA Records, reflecting our vision for the label, enhancing our competitiveness, and securing a foundation for future growth."

The only two executives who are leaving the label as a result of the restructuring are David Fleischman, VP of triple-A promotion, and Allen Carroll, national director of black music promotion, according to a label source. There were no artist roster cuts related to the restructuring.

Among the executives joining MCA are VP of national promotion Bonnie Goldner, formerly of RCA; VP of A&R Tom Sarig, formerly ofTVT; senior director of A&R Carmen Cacciatore, formerly of RCA; and national director of black music promotion Ken James, formerly of Columbia.

Since Jay Boberg assumed the role of president at MCA in January 1996, the label has had three albums enter The Billboard 200 at No. 1—New Edition's "Home Again," Live's "Secret Samadhi" through the Radioactive joint venture, and Mary J. Blige's "Share My World."

Geffen, by contrast, has been considerably colder, although the label has continued to have success with Grammy-winner Beck and Counting Crows. The second DGC/Geffen albums by both of those acts have been certified platinum.

Still, Geffen saw fit to trim its staff by 20 employees May 30 in a move to help it "stay competitive and ensure future growth," according to a label statement.

The decision to downsize was explained to staffers June 2 in two "town hall" meetings helmed by Geffen chairman/CEO Ed Rosenblatt and label president Bill Bennett at the

label's West Hollywood, Calif., headquarters.

Among those leaving Geffen are head of A&R Roberta Petersen and head of top 40 promotion Steve Leavitt. Cuts occurred in the sales, promotion, international, and publicity departments. Geffen spokeswoman Bryn Bridenthal says that the move has more to do with the label's "overhead" than a "head count" and that no significant artist roster changes accompanied

the staff cuts.

"Geffen Records has already reinvented itself several times over the years," the label's statement said. "To best take advantage of the evolving marketplace, we've made the very difficult decision to redirect our resources by eliminating 20 staff positions spread throughout the company on all levels."

Newbury Comics Takes Action Against MAP Policy

■ BY ED CHRISTMAN

NEW YORK—In an apparent head-on confrontation with Sony Music Distribution over its June 2 changes in the company's minimum-advertised-price (MAP) policy, retail chain Newbury Comics has run a full-page newspaper ad touting nine Sony titles, all advertised at prices below the major's MAP.

The ad, which ran June 5 in The Boston Phoenix, shows six \$16.98 list price CDs, each advertised at \$10.88, or \$2 below Sony's MAP price of \$12.88 for the price series; two \$16.98 CDs at \$11.88, or \$1 below MAP; and the \$17.98 price-listed James Taylor CD at \$11.88, or \$2 below the MAP of \$13.88. In addition to Taylor, the artists featured in the ad include Aerosmith, Jamiroquai (two titles), the London Suede, Ben Folds Five, Our Lady Peace, Hooverphonic, and K's Choice.

Prior to June 2, \$15.98-\$17.98 Sony CD titles carried a MAP of \$10.88-\$12.88. According to Sony's policy, if a violation occurs, the company won't reimburse advertising on that title or any other scheduled to begin within 60 days of the violation. But other advertising campaigns for Sony product already running at the time of the violation would continue to receive funding from Sony.

Mike Dreese, president of the 17-store Allston, Mass.-based Newbury Comics, says, "If we can operate our retail chain at 24% gross profit and another chain requires 38% gross profit to be viable, why should Newbury Comics customers be punished with higher prices forced by MAP policies?"

Dreese adds that Sony's higher MAP is "interfering in our relationship with our customers. We want to provide our customers

with good value all the time and great value some of the time. We don't believe in everyday low pricing, so part of our strategy is to run aggressive sales from time to time."

While accounts like Best Buy, Lechmere, and Circuit City have been vocal in their opposition to MAP policies, most traditional music retailers have supported the strengthening of MAP.

A 3-year-old price war, combined with an overexpanded and overleveraged retail sector, has resulted in a number of music chains being forced into Chapter 11, with many others complaining that they are barely eking out a profit.

But Dreese argues that the principle problem with retail has been the "overexpansion of highly flawed business models" by traditional music chains. He argues that the majors' MAP policies are "punishing the efficient to save the hopeless."

High prices hurt album sales, he claims. "It is my belief that a portion of the softness in 1996 SoundScan [sales tabulations] was a direct result [of MAP pricing]."

Dreese estimates that U.S. consumers fork over an extra \$250 million a year due to higher prices that meet MAP policies. Newbury Comics' annual revenue is \$35 million.

He appears to have a problem only with the two distributors—BMG Distribution and Sony Music Distribution—that raised their MAP by \$1. BMG's increase was effective June 1. The other four majors have kept their MAP policies in the \$10.88-\$12.88 range.

As a result of the BMG policy change, Newbury Comics raised its prices. But, he adds, "we are considering pricing BMG

(Continued on page 97)

THIS WEEK IN BILLBOARD

STARSTRUCK, BUT FEWER ARTISTS

Overexpansion in the country music business is being cited as the reason for cutbacks at Starstruck Entertainment, which is dropping a number of its artists. Nashville bureau chief Chet Flip-po reports in his Nashville Scene column.

Page 26

CHANGING CAST OF CHARACTERS

At four of the six multinational record companies, Asian operations have been marked by changes in executives this decade. The latest to be affected is Sony. International editor in chief Adam White has the story.

Page 42

■ BPI COMMUNICATIONS • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Mark Dacey, Ann Haire, Rosalene Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1997 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$275.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY

ARTISTS & MUSIC

Executive Turntable

The Beat

Boxscore

Continental Drift

Popular Uprisings

R&B

The Rap Column

Dance Trax

Country

Latin Notas

Classical/Keeping Score

Jazz/Blue Notes

Songwriters & Publishers

Studio Action

INTERNATIONAL

Hits Of The World

Global Music Pulse

Canada

MERCHANTS & MARKETING

Declarations Of Independents

Retail Track

BuyCycles

The Enter*Active File

Home Video

Shelf Talk

Child's Play

REVIEWS & PREVIEWS

73

PROGRAMMING

The Modern Age

AirWaves

Music Video

FEATURES

Update/Lifelines

Hot 100 Singles Spotlight

Between The Bullets

Market Watch

CLASSIFIED

76

REAL ESTATE

78

HOMEFRONT

98

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director, Porter Hall, Special Issues Coordinator

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Tammy La Gorce, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (L.A.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Merchants & Marketing: Don Jeffrey, Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Music Video/Enter*Active: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Doug Reece (L.A.)

Staff Reporter: Terri Horak (N.Y.)

Administrative/Research Assistant: Shawnee Smith (N.Y.)

Editorial Assistant: Gina van der Vliet (L.A.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld Olson, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

International News Editor: Jeff Clark-Meads

International Associate Editor: Mark Solomons

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD

Chart Managers: Anthony Colombo (Mainstream Rock/New Age/

World Music), Ricardo Companioni (Dance), Datu Faison (Hot R&B

Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/

Contemporary Christian), John Lannert (Latin), Mark Marone (Modern Rock),

Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Theda Sandiford-Waller

(Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietroluongo

Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.),

Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF

National Advertising Manager Video/Interactive: Jodie Francisco

New York: Kara DioGuardi, Pat Jennings, Ken Plotrowski

Nashville: Lee Ann Photoglo

L.A.: Jill Carrigan, Dan Dodd, Lezlie Stein

Advertising Coordinators: Erica Bengtson, Alyse Zigman

Advertising Assistants: Hollie Adams, Evelyn Aszodi, Todd Maycher

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti, 44-171-3273-6686

Asia-Pacific: Steve Leece, 65-338-2774 (Singapore);

Ronan Gardiner, 852-2527-3525 (Hong Kong)

Australia: Amanda Guest, 61-3-9824-8260

Japan: Aki Kaneko, 213-650-3171

Milan: Lidia Bonguardo, 39+(0)362+54.44.24

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico/West Coast Latin: Daisy Ducret 213-525-2307

Jamaica: Marcia Frith-Kohler 876-974-1245

MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Director: Tony Santo

Marketing Manager: Gayle Lashin

Promotion Coordinator: Phyllis Demo

Senior Designer: Melissa Subatch

Special Events Director: Maureen Ryan

Publicists/Special Events: Michele Jacangelo Quigley

Circulation Manager: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Tradeshaw Manager/Circulation: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

Circulation Sales Manager: Fred Dahlqvist

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Manlicic, Anthony T. Stallings

Directories Production Manager: Len Durham

ADMINISTRATION

Distribution Director: Edward Skiba

Online Sales Manager: Sam D. Bell

Web Site Designer: David Wertheimer

Billing: Debbie Liptzer

Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055

Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833

Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454

Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 fax 213-525-2394/2395

London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316

Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

BILLBOARD ONLINE:

http://www.billboard.com 212-536-1402, sbell@billboard.com

PRESIDENT: HOWARD LANDER

Senior VP/General Counsel: Georgina Challas

Vice Presidents: Karen Oertley, Adam White

Director of Strategic Development: Ken Schlager

Business Manager: Joellen Sommer

Texas Bill Takes Aim At 'Offensive' Lyrics

RIAA Enlists Radio In Fight Against Signing

BY BILL HOLLAND

Texas Gov. George Bush Jr. is expected to sign the state appropriations bill that contains a provision, added as the Legislature was near adjournment, that will prohibit state agencies from investing in companies owning more than 10% of companies whose record labels release recordings with offensive lyrics.

According to officials at the Recording Industry Assn. of America (RIAA), Texas law does not give Bush line-item veto power to eliminate the provision dealing with investment prohibitions, and as a result, they do not expect the governor to veto the larger, important legislation to fund all state agencies.

"It's unlikely," says Hilary Rosen, president/COO of the RIAA. "I would say the chances are small. It looks like we'll be going to court on this issue."

Rosen says that in the months-long lobbying fight "we never had much support in the Senate, despite a lot of effort. A conservative Senate was a problem from the start. And once [sponsor Sen. Bill Ratliff] successfully maneuvered to put the provision on the appropriations bill, for the last two weeks, this has literally meant trying to stop the main funding bill for the state of Texas.

"The House would have had to hold up the funding bill in order to get this stripped, and they were unable to do that because the Legislature was adjourning," Rosen explains.

As part of the ongoing post-passage effort, the RIAA has contacted the Texas Assn. of Broadcasters, which mass-faxed an alert to all Texas stations, sent releases to 800 individual stations, and selected about 20 in top markets to arrange on-air live interviews to highlight awareness of the music discrimination provision and the fact that it cannot be removed from the larger appropriations bill. Among those running live interviews were KROX Houston, KROX Austin, and KZRK Amarillo.

Eric Slayter, PD of progressive rock

KZRK, reported that within one hour after his station's live interview, more than 60 Amarillo listeners called the station to say that they would be contacting the governor's office, and by day's end more than 300 calls came into the station.

Slayter characterizes the provision as "back-door censorship." "It was scummy how they got this thing snuck on to the [appropriations] bill."

He says he believes the language in the bill is "so vague" it could affect not only major-label record companies, but also distributors, retailers, radio stations, MTV, and "even a lot

of the little indie record companies scattered across the state."

"It could even affect business loans," Slayter adds. "A little company goes for a loan, they ask what kind of music do you record, you say, 'rap,' and all of a sudden they say, 'Yeah, well, we'll see about that loan...'"

Most major newspapers in the state have already run editorials opposing the provision.

Rosen says even though Bush would be unable to veto the provision, "nonetheless, it's important we put up the fight and that peo-

(Continued on page 97)

Hatch Eyes Royalty Compromise

WASHINGTON, D.C.—Sen. Orrin Hatch, R-Utah, the chief copyright-issue legislator on Capitol Hill, says that he opposes a bill sponsored by restaurateurs and religious broadcasters that would exempt them from paying music license royalties to performing-right societies.

Hatch, chairman of the Senate Judiciary Committee, tells Billboard in an exclusive interview that he finds many of the groups' exemption demands unreasonable, and that he will attempt to move the issue from the Hill to the private negotiation arena.

"Otherwise, [the proponents] are going to walk away empty-handed," he says.

Hatch offers his views in the wake of revelations that he asked for help in getting his contemporary Christian music lyrics heard by publishers by sending tapes to longtime friend and award-winning songwriter Marilyn Bergman, who is also chairman of ASCAP (Billboard Bulletin, June 4).

Both Hatch and Bergman deny any con-

flict of interest. "I've talked to her about my songs for quite a while, way before this issue," he says. "She has been a friend for many years." Hatch also says that he had talked on the phone to the Senate Ethics Committee about the propriety of sending his songs to Bergman.

The committee has not yet responded in writing, but its ethics manual says that an impropriety would only stem from a situation in which a member of Congress profited from legislation connected to the affiliation. Hatch has not received any monies or advances due to his songwriting contract with a Sony Music Publishing affiliate in Nashville.

The pending Fairness in Music Licensing Act, reintroduced in this Congress, has been on Capitol Hill for several previous sessions. Members of Congress, caught between music industry supporters on one hand and restaurant/tavern supporters and religious broadcasters on the other, have found that they cannot move the issue out of committee.

(Continued on page 86)

COMMENTARY

'Quality' Should Be Industry's Watchword

BY BILLY GRAY

Life could not be better, according to the British Phonographic Industry, which reported at the beginning of the year that the U.K. music market reached a record high in 1996. Quite clearly the volume is there, but has anyone noticed at what cost to the music?

Music deserves better treatment. All too often the mediocre is hailed as genius, regardless of artistic merit or worth. Consumers' expectations are falsely raised by overhyped and overmarketed product—and they are catching on fast.

With the accent on volume over quality, the result is mediocrity in music, and it's a problem that no one is keen to address.

We are all aware in our modern world that business today is driven by volume, and record companies are no exception to this philosophy. Throughout the '60s, '70s, '80s, and early '90s, music has had pole position in terms of the youth market. Its cultural values echoed the aspirations and values of a generation.

However, in recent times, music has had to compete with other leisure goods that share the expenditure cake. This is a recognized fact, but should that mean reducing music to the level of a fashion accessory, along with brands of training shoes, computer games, and designer clothes?

Music is more than just a commodity. In the quest for even greater volume, record com-

panies have adopted the techniques, methods, and even personnel from the fast-moving consumer-goods world. Record marketers have disregarded their greatest asset and advantage over their competitors by devaluing music to commodity level.

Rather than being just a commodity, music fulfills the spiritual and emotional senses.



'With the accent on volume over quality, the end result is mediocrity in music'

Brothers Billy and Andy Gray are partners in the U.K.'s largest independent record retail chain, the 36-store Andy's; Billy Gray is marketing director.

Music is about *passion*. It is life-enhancing, intoxicating, and an essential part of our culture. What other "product" can make people laugh, cry, and affect them so deeply? We in the record industry are dealing with something more than just a product. Damn it, we are selling something special!

So what's the answer? First, a basic honesty that not everything is *great* and, second,

to adopt a more rigorous quality-control system. By signing people who have a limited ability to write, play, or perform, it is highly unlikely that they will produce music that will endure and keep buyers coming back for more.

Worryingly, the latter part of the '90s has not seen a major emergence of artists who have the power to put a long-term hold over their audience and consequently provide the back catalog for the future.

As to volume, the mud-on-the-wall technique does not work. The public is becoming increasingly irritated with being bombarded by third-rate music that is overhyped and overmarketed, leading to a dangerously cynical view of the record industry, forcing consumers to look for available alternatives on which to spend their leisure dollars.

Quality has got to be the key. Gone are the days when pop music had first call. The industry has to consciously adopt a more stringent A&R policy, to sign acts with long-term potential and "inclusive" appeal. After all, good music is something that everybody appreciates, given the opportunity.

With the accent on stricter quality, there would be more time to devote to artists of real worth and consequently fewer releases, but of a higher standard and greater overall sales potential.

We owe it to the consumer, ourselves, and above all to music to treat it with a little more respect for the sake of its long-term survival.

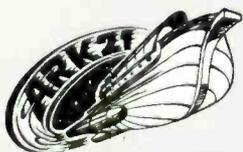
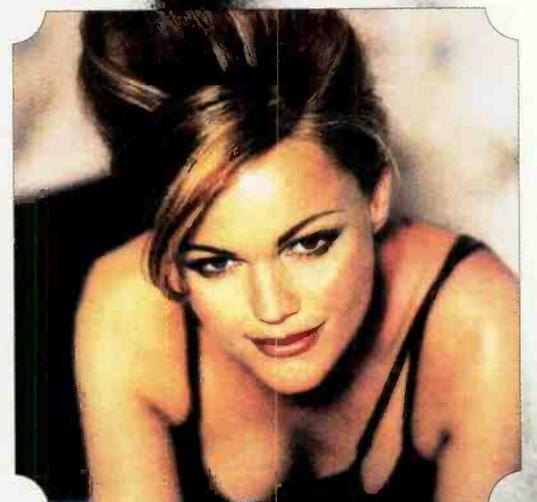
Belinda Carlisle

A WOMAN & A MAN

Belinda Carlisle has transcended the worldwide success of the Go-Go's to become one of America's most recognizable female vocalists. From her days as new wave punk girl, to the glamorous woman who found heaven on earth, Carlisle has reinvented her image, emerging as the quintessential renaissance woman.

ARK 21 is proud to announce the U.S. release of
"A Woman & A Man" July 15th.

Featuring the 1st Single "In Too Deep"



Making Music Worth Taking Into The 21st Century
www.ark21.com D2-10010

No. 1 Wicker Lane, Camden Town,
London, England, NW1 8NZ
Phone 011-44-171-267-1101
Fax 011-44-171-267-5663

Management **FIRSTARS** Agency



Disney Names Prez Of New Country Label

Goodman To Head Still-Untituled Nashville Operation

■ BY DEBORAH EVANS PRICE

NASHVILLE—Former RCA Label Group senior VP/GM Randy Goodman has been appointed president of Disney's new Nashville-based country label, which has yet to be named. Goodman will report to Richard Leher, executive VP of Disney's Hollywood Records label. Like Hollywood, the new venture will be distributed domestically and internationally through PolyGram (Billboard Bulletin, June 4).

Goodman, 41, says the label will secure office space in the next two to three weeks and that he hopes to have the label's debut single out by early 1998. No artists have yet been signed.

"The impetus for the Nashville operation has come from Hollywood Records. I personally have a great deal of affection for and a great deal of confidence in country music," says Leher.

"I'm really excited. I've probably been an enthusiast of country longer than any other genre . . . Nashville is a very important part of the music business. We want to be a part of the Nashville community."



GOODMAN

Leher says the label interviewed more than 30 applicants but that Goodman was the clear choice. "Randy has a tremendous amount of intelligence and a tremendous amount of experience in Nashville," he says.

Goodman is looking forward to his new post and to having a dialogue with Leher and Joe Roth, chairman of the Walt Disney Studios, which oversees Disney's recording business. "There is

such a depth and a wealth of opportunities that I think we could use here in Nashville with artists," he says. "When you look at a company whose focus has always been about family and family values and middle America, this is what country music is about . . . It was also exciting to think about taking something from nothing and building it into a significant country music label."

Goodman departed his post at RCA in March. "When I left RCA, I still had not made the decision that I was going to go to Disney," Goodman says. "Me leaving RCA was never about me leaving RCA to go somewhere else, because RCA was such a part of my life, but I really came to the point where I felt I had worked myself out of a job, and I was ready for something different, something new."

With the Disney clout behind it, Goodman says the new label can offer
(Continued on page 85)

Shelton 'Making Plans' For Future With His Own Label

NASHVILLE—Country artist Ricky Van Shelton is launching a record label, RVS Records, to release his own product. His label debut, "Making Plans," is tentatively set for release July 22 and initially will be exclusive to Wal-Mart stores through rackjobber Anderson Merchandisers (Billboard Bulletin, June 3).

Shelton had hoped to call the label Grit, after his hometown, but the name was already spoken for, he says.

"I just wanted to be in control," Shelton says of his decision to start his own label. "I wanted to choose my own music without a committee. I wanted to choose my own singles without a committee. I didn't want the hassle of dealing with a record label right now . . . This is about me being able to do my music and do what I want with the music."

Shelton's last studio album, "Love & Honor," was released on Columbia in November 1994, and a "Super Hits" package was released in June



SHELTON

1995. During his tenure with the label, the Grit, Va., native scored 10 No. 1 singles on Billboard's Hot Country Singles & Tracks chart, including "Somebody Lied," "I'll Leave This World Loving You," "Living Proof," and "Keep It Between The Lines." Columbia released nine albums by Shelton, with three going to No. 1 on Billboard's Top Country Albums chart.

Shelton says he asked to be
(Continued on page 85)



Frances Fete. BMI president/CEO Frances W. Preston shows off the invitation to the UJA-Federation's Toast to Frances luncheon slated for June 18 at New York's Essex House. Pictured, from left, are Ron Brien, campaign director, entertainment and music industries division, UJA-Federation; singer Michael Bolton, honorary luncheon chair; Preston; and Bob Batscha, honorary luncheon chair and president of the New York and Los Angeles chapters of the Museum of Television and Radio.

Celtic Heartbeat Pacts With Universal

New Deal Reunites The Dublin Label With Doug Morris

■ BY EILEEN FITZPATRICK

LOS ANGELES—Irish-specialty label Celtic Heartbeat has found a new home at Universal Music Group (UMG) after splitting with Atlantic Records earlier this year.

The deal reunites Celtic Heartbeat founders Paul McGuinness (manager of U2), Dave Kavanagh, and Barbara Galavan with UMG chairman/CEO Doug Morris, who brought the label to Atlantic during his tenure there.

UMG's Morris says he is "happy to be back in business" with the trio. "The line exemplifies the beauty of music from Ireland," says Morris. "They have a lot of contacts in that genre, and that's why I wanted them here."

Under terms of the new five-year deal with UMG, the major will distribute Celtic's library, while Universal Records will provide marketing and promotion services on a worldwide basis (Billboard Bulletin, June 4).

CELTIC HEARTBEAT

Celtic Heartbeat went to Atlantic in 1995 for a three-year deal. When Atlantic decided not to renew its relationship with the label, it was agreed that Celtic would retain full rights to its catalog, and Atlantic agreed to divest its 50% ownership of the label. The distribution deal with Atlantic officially ended in March (Billboard, Feb. 1).

The 3-year-old Dublin-based Celtic Heartbeat has released a total of 12 titles, including Bill Whelan's international hit "Riverdance."

The first title to carry the Universal

logo will be a deluxe version of "Riverdance," scheduled for release June 24.

Since its release in 1995, the popular soundtrack from the Irish stepdance show has sold more than 392,000 units domestically, according to SoundScan.

Worldwide sales of "Riverdance" exceed 900,000 units, according to the label.

Six new titles are scheduled for release through the end of this year.

"What we set up with Doug at Atlantic worked," says Celtic Heartbeat co-founder Galavan. "We're basically continuing a relationship that started in 1995."

The deluxe "Riverdance" will feature a remix of the "Riverdance" theme song, as well as a booklet and collector's photos from the show.

The album and Whelan's earlier music will be the center of Celtic Heartbeat's fall campaign, which Galavan refers to as the "roots of Riverdance."

(Continued on page 91)

Hyperdisc Reaches U.S. Deal With EMI

■ BY CHRIS MORRIS

LOS ANGELES—EMI Records has signed a U.S. pressing and distribution deal with Santa Monica, Calif.-based hyperdisc Records, which secured an international distribution pact with Toshiba EMI Japan in mid-1996.

The label, which also operates a record store on Santa Monica's Main Street, was established in November 1995 by publishing/indie-label veteran Jonathan Platt, who serves

as president; Japanese producer/key-boardist Daisuke Hinata, formerly of Windham Hill act Interiors; and partners Shinnosuke Sorimachi and Setsko Yamashiro. It has already experienced some success with its artists in Japan and the U.K. (Billboard, Nov. 2, 1996).

"We wanted to create a track record for our artists, create an international reputation, and then bring them back here," Platt says.

The label's first release, the single "Love Is A Drug" by Japanese singer/songwriter Nanaco Sato, enjoyed favorable press in the U.K., where the company is distributed by Pinnacle.

A major breakthrough for hyperdisc occurred when Cagnet, a pop/R&B

group originally conceived as a studio project by bandleader Hinata, contributed to the soundtrack to the hit Japanese TV mini-series "The Long Vacation." The band was subsequently featured on two Japanese soundtrack albums that, the label claims, sold close to 1 million units; its single "Deeper And Deeper" made it to No. 3 on one Japanese radio chart.

"We took our artists, unknown

artists, and developed them through the soundtrack," Platt says. "We exceeded everybody's expectations on the project."

Platt says that hyperdisc's new deal with EMI in the U.S. was spurred by the company's desire to exploit its international artists in other territories.

"They wanted to start releasing top Japanese artists in the States and

(Continued on page 96)

New French Gov't Mulled By Biz

Impact On Music Issues Still Unclear

■ BY EMMANUEL LeGRAND

PARIS—The French music community adopted a wait-and-see attitude toward the new leftist government that came to power in France June 1, exactly one month after the Labour landslide in the U.K. general election.

Authors' rights society president Jean-Loup Tournier says that the arrival of a left-wing government can bring some positive developments to authors. "The left always had an approach to cultural matters that was closer to the vision of authors and creators," says Tournier. "Right parties always have a more capitalistic

approach. We can only hope that the new rose wave [the Socialist party symbol is a red rose] in France will help address some issues important for authors."

Among the hot issues on the recording industry's agenda is the question of the value-added tax (VAT) rate on records. Although new Prime Minister Lionel Jospin sent during the election campaign a letter to industry body SNEP confirming that he was in favor of a lower VAT rate on recorded music, industry sources believe it is quite unlikely that this issue will be on top of the government agenda, especially con-

(Continued on page 97)

Viacom Chooses PepsiCo Exec

Antioco For Blockbuster CEO Slot

■ BY SETH GOLDSTEIN

NEW YORK—Once again, Viacom has gone outside the video industry to recruit a chairman/CEO for Blockbuster Entertainment.

Last year, the choice was Bill Fields, second in command at Wal-Mart. Now, to replace Fields, who quit in April, Viacom has hired 47-year-old John Antioco, president/CEO of PepsiCo's Taco Bell division, a position he has held for eight months (Billboard Bulletin, June 4). He joined to reorganize the chain and help in the spinoff of PepsiCo's fast-food operations.

Antioco got high marks for turning around Taco Bell during his brief tenure. "The Pepsi people think he was quite good," says Dennis McAlpine, entertainment analyst for Josephthal Lyons & Ross in New York. Antioco is also thought to have worked wonders at Circle K, the chain of 2,500 convenience stores he guided out of bankruptcy and into a merger.

"He knows how to run small boxes,"

according to Curt Alexander of Media Group Research in Providence, R.I., noting the size of the thousands of company-owned and franchised Blockbuster outlets. Fields' experience was restricted to a smaller number of much larger locations. "It sounds like they got a good guy," Alexander agrees. But he adds, "[Antioco's] got to learn the business, hire a staff, and integrate a million people who didn't make the move" when Blockbuster moved its headquarters from Fort Lauderdale, Fla., to Dallas.

Most of the 600-700 vacant jobs have been filled, says Blockbuster spokesman Wade Hyde. "We're well on our way to being staffed," he says. And Hyde anticipates the chain's giant distribution center, currently under construction, will open on schedule next February.

Nevertheless, observers caution that the mix of a top executive new to the trade, a retailer still on a bumpy ride, and a changing marketplace could

(Continued on page 97)

Artists & Music

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

'Definitive' Carmen Coming Arista Set Has Raspberries, Solo Work

■ BY DOUG REECE

LOS ANGELES—When Arista Masters releases "Eric Carmen: The Definitive Collection" June 17, it will be the first time that the schism between the artist's early work with noted '70s pop foursome the Raspberries and his solo material—including such hits as "All By Myself" and



RASPBERRIES

"Make Me Lose Control"—is bridged on a single set.

The expansive 18-song collection, which is being released in the U.S. only, culls material from Carmen's work on four different record labels and 10 albums, including the multi-platinum soundtrack to "Dirty Danc-

ing."

In the past, Carmen's work with the Raspberries and his solo material have been showcased on separate compilations. In 1988, Arista issued "The Best Of Eric Carmen."

Three years later, Capitol issued a Raspberries' edition of its "Collector's Series," which has sold more than 22,000 units to date, according to SoundScan.

Still, Arista senior director of special markets (U.S.) Gary Pacheco says neither of those have done justice to the breadth and depth of Carmen's complete work.

"Frankly, we felt that even the previous Arista package was not up to snuff," says Pacheco. "Looking back at the first Arista Masters release a year ago with Patti Smith, the goal behind everything we've done has been to gather the songs that best define the artist, and when we started discussing Eric's songs, it became obvious that it would be best to start with the Raspberries and work our

(Continued on page 88)

Lucky Dube's 'Taxman' Due On Gallo/Shanachie

■ BY ELENA OUMANO

NEW YORK—"Taxman," Lucky Dube's eighth studio album, features his signature Peter Tosh-homage vocal style—those mournfully chanted, downward-sliding notes—along with the fine lyrical substance reggae fans have come to expect from the South African singer. Though his last few albums seemed more rote gesture than deeply considered meaning, "Taxman," due stateside June 17 on Gallo/Shanachie Records, finds the Rastafarian singer songwriter/actor newly inspired.



DUBE

"It's in the same Lucky Dube style, but with new elements added," says Dube, "because we've grown musically."

The album builds from Dube's urgent vocal interpretations of insights into the complex political and ideological struggle of the disenfranchised in South Africa and the world over. Key among those insights are the title track's criticisms aimed at the current South African government.

"At the moment in South Africa, there's a lot of money disappearing from government offices," says Dube. "It's all basically unaccounted for, so many people are worrying that they're paying taxes, hoping that their lives will be made better, but instead, the Members of Parliament's lives are getting better. I'm one of those people who pay taxes and, as the song says, 'I want to know where my money goes.'"

Stinging lyrics such as these are earning Dube criticism from the government. "I've heard things like, 'How can I sing a song like that because it seems to be against the government,' and 'I should be more supportive because it's a black government,'" says

(Continued on page 91)

Take That's Barlow Takes Solo 'Road' On Arista Set

■ BY DOMINIC PRIDE
and PAUL SEXTON

LONDON—His previous band's U.S. breakthrough came only a few months before it split up. Now former Take That songwriter Gary Barlow is hoping for luckier timing as he launches his solo career with the album "Open Road."

The auguries could hardly be better. Released May 26 by BMG throughout Europe, Latin America, and Asia, the album had an initial shipout of half a million, according to Anna Broughton, head of international at RCA U.K. The set, which contains Barlow's 1996 British chart-topper "Forever Love" and the recent No. 1 follow-up, "Love Won't Wait," also went straight to the top of the British charts.

U.S. release, which is likely to be in the fall, will be on Arista, to whom Take That was formerly signed and the label on which it had its biggest U.S. success: "Back For Good," a No. 7 Hot 100 hit in November 1995, just three months before the band announced it was splitting up.

Broughton refers to a recent international presentation she gave for the album. "The feedback is that this is the No. 1 top priority for the whole of BMG worldwide," she says, pointing out that in some Latin American territories, for



BARLOW

example, Take That was not the superstar act it became in most other markets, "so for them I was presenting him as pretty much a new artist."

A video will be completed shortly for the next single from the album, the ballad "So Help Me Girl," due July 14 in the U.K. and likely to be the leadoff track in the U.S. Meanwhile, Barlow has been paying his international promotional dues. "He is absolutely working himself to death. He's been a gem," says Broughton. "He really doesn't want to ignore the smaller territories, and he's been doing album launch events where he sings four songs. They've been going down a

(Continued on page 15)

Fans, Friends Mourn Passing Of Jeff Buckley

■ BY BRADLEY BAMBARGER

NEW YORK—Memorial services are being planned for singer/songwriter Jeff Buckley, who drowned the evening of May 29 while swimming off Mud Island in Memphis.

Buckley went down in a dangerous section of water near the Mississippi River as an undertow was caused by passing boats, according to a friend present at the scene. His body was found June 4.

An uncommonly gifted, charismatic artist, the 30-year-old Buckley inspired a rare degree of affection from associ-

ates and fans around the world. News of his tragic end has elicited waves of laments and tributes, ranging from



BUCKLEY

hundreds of Internet missives to U2 dedicating a song to him at its Giants Stadium concert May 31. A public memorial is being planned for July in New York. A private service for family and close friends will be held sooner.

(Continued on page 95)

Jazz Legend Cheatham Dies Trumpeter, 91, Was Still Making Music

■ BY JIM MACNIE

NEW YORK—Doc Cheatham's face was intent but playful as he wielded his gleaming brass horn at New York's Iridium last month. The jazz trumpeter has long had a charming way of combining the serious with the whimsical, letting each element have a say in shaping his music. The deeply lyrical result often boasted an off-handed eloquence that



CHEATHAM

could make a roomful of strangers feel like a family.

Saturday, May 31, was Cheatham's last opportunity to unite those listeners. The morning after a gig at the Washington, D.C., jazz club Blues Alley, the beloved 91-year-old musician suffered a stroke at his hotel. He died Monday, June 2, at the city's George Washington University Hospital.

Cheatham was on tour in support of his delicious new disc, "Doc Cheatham & Nicholas Payton" (Verve), which teamed him with another of the day's most gifted trumpeters. It was a novel setting, because Payton is 68 years

(Continued on page 97)

TAJ MAHAL
Señor Blues

TAJ MAHAL

Señor Blues

Featuring The Hit Single & Music Video 'Mr. Pitiful'

- Music Video to VH-1, Playboy, BET, TNN, and CMT
- Major Market TV Campaign on Letterman, SNL, The Today Show, and more
- Heavy Radio Promotion to AAA & AOR
- World Wide Tour Summer '97

AVAILABLE JUNE 17TH

Produced By John Porter

©1997 Private Music, A Unit of the wincham hill group

ASCAP

OUR 1997 RHYTHM & SOUL



PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING

R&B SONG OF THE YEAR

"You're Making Me High"

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

RAP SONG OF THE YEAR

"How Do U Want It"

Writers: Bruce Fisher, Johnny Lee Jackson
Jo-Jo, K-Ci, Stanley Richardson
Leon Ware

Publishers: Almo Music Corp.
BMG Songs, Inc.
Cord Kayla Music Publishing
EMI Music Publishing
LBN Publishing

DANCE SONG OF THE YEAR

"Make The World Go Round"

Writers: Thomas Del Grosso Jr.
Brinsley Evans

Publishers: Class Clown Publishing
EMI Music Publishing
Jelly's Jam, L.L.C.

REGGAE ARTISTS OF THE YEAR

Shaggy (#1 Reggae Artist of the Year)

Bob Marley

Bob Marley & The Wailers

Capleton (PRS)

Maxi Priest (PRS)

SPECIAL RECOGNITION:

Vivian Scott

AIN'T NOBODY

Writers: Dallas Austin, Treach
Publishers: DARP Music
EMI Music Publishing
Naughty Music

ALL THE THINGS (YOUR MAN WON'T DO) - DON'T BE A MENACE SOUNDTRACK

Writers: JOE, Joshua Thompson
Publisher: PolyGram International
Publishing, Inc.

ALWAYS BE MY BABY

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

BEFORE YOU WALK OUT OF MY LIFE

Writer: Andrea Martin
Publishers: Almo Music Corp.
Salandra Publishing

DAY BY DAY

Writers: Camere, Dajae
Timothy McKinley
Publishers: Cajual Music
Deshawn Publishing Co.
Karen D. Gordon Music

ELEVATORS (ME & YOU)

Writers: Andre "Big Boi" Benjamin
Antwan Patton
Publishers: Chrysalis Music
EMI Music Publishing
Gnat Booty Music

EVERYTHING REMAINS RAW

Writer: Easy Mo Bee
Publishers: Bee Mo Easy Music
EMI Music Publishing

GET MONEY

Writers: Roy Ayers
James Bedford Jr.
Sylvia Striplin
The Notorious B.I.G.
Publishers: AFI Music
B.I.G. Poppa Music
Chrysalis Music
EMI Music Publishing
Justin Combs Publishing

GET ON UP

Writers: Jo-Jo, K-Ci
Mr. Dalvin
Publishers: Cord Kayla
Music Publishing
EMI Music Publishing
LBN Publishing
Mr. Dalvin DeGrate Muzik

HEY LOVER

Writers: LL Cool J
Rod Temperton
Publishers: Def Jam Music Inc.
LL Cool J Music, Rodsongs

I FOUND IT

Writers: David Anthony
Daphne Rubin-Vega
Publishers: BMG Songs, Inc.
D. O'K Music, S. Plum Music
Yuh Big Music

I WILL SURVIVE

Writers: Dino Fekaris
Freddie Perren
Publishers: Perren-Vibes Music Inc.
PolyGram International
Publishing, Inc.

KEEP ON JUMPIN'

Writers: Patrick P. Adams
Kenneth Morris
Publishers: Keep On Music (SOCAN)
Leeds Music, MCA Music,
a Division of Universal Studios, Inc.
On Backstreet Music Inc.
Patrick Adams Associates Inc.

KEEP ON, KEEPIN' ON - SUNSET PARK SOUNDTRACK

Writers: Jermaine Dupri, MC Lyte
Publishers: EMI Music Publishing
So So Def Music
Top Billin' Music Inc.

LADY

Writers: D'Angelo, Raphael Saadiq
Publishers: 12:00 AM Music/Midnight
Songs Inc.
Ah-Choo Music
PolyGram International
Publishing, Inc.
Tony! Toni! Toné! Music

LAST NIGHT - THE NUTTY PROFESSOR SOUNDTRACK

Writer: Keith Andes
Publishers: EMI Music Publishing
Keiande Songs

LIKE THIS AND LIKE THAT

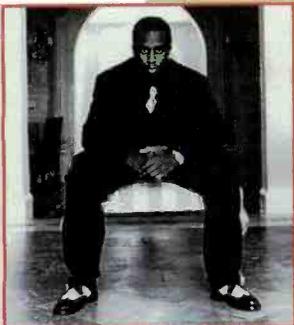
Writers: Dallas Austin, Colin Wolfe
Publishers: DARP Music
EMI Music Publishing
Nuthouse Music
Warner/Chappell Music, Inc.

LOOKING AT YOU

Writers: Alan Paul Carnell (PRS)
Lucia Holm (PRS)
Publisher: BMG Songs, Inc.

CONGRATULATES MUSIC AWARD WINNERS

SONGWRITERS OF THE YEAR



SEAN "PUFFY" COMBS

"No One Else"
"Only You"
"Soon As I Get Home"



JERMAINE DUPRI

"Always Be My Baby"
"Keep On, Keepin' On - Sunset Park Soundtrack"
"Tonight's Tha Night"

LOUNGIN

Writers: A.B. Sure
LL Cool J, Kyle West
Publishers: Across 110th
Street Publishing
Def Jam Music Inc.
EMI Music Publishing
LL Cool J Music

MOVE YOUR BODY

Writers: Derek A. Jenkins
Dwayne "Spen" Richardson
Joanne Yavahn Thomas
Stephen B. Wilson
Publishers: B-Room Publishing
Chrysalis Music
M-Word Music

NO DIGGITY

Writers: Chauncey Hannibal
Teddy Riley
Publishers: Chauncey Black Music
Donril Music
Smokin' Sounds Music Ltd.
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

NO ONE ELSE

Writers: Sean "Puffy" Combs
Da Brat, KRS-One, Terri Robinson
Publishers: Air Control Music Inc.
EMI Music Publishing, Evelle Music
Justin Combs Publishing
Thowin' Tantrum Music
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

ONE SWEET DAY

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

ONE MORE TRY

Writers: Rollo Armstrong (PRS)
Rob Dougan (PRS), Kristine W.
Publishers: BMG Songs, Inc.
EMI Music Publishing

ONLY YOU

Writers: Sean "Puffy" Combs, Stevie J.
Daron Tavaris Jones, Michael Keith
Quinnes Daymond Parker
DJ Rogers Jr., Marvin Scandrick
The Notorious B.I.G.
Publishers: B.I.G. Poppa Music
EMI Music Publishing
Justin Combs Publishing
Sounds From The Soul
Steven A. Jordan Music

PO PIMP

Writers: Samuel C. Lindley
Carl Mitchell
Publisher: N The Water Publishing Inc.

PONY

Writers: Stephen J. Garrett
Ginuwane, Timbaland
Publishers: Gold Daddy Music
Herbicious Music, Virginia Beach Music

SOON AS I GET HOME

Writer: Sean "Puffy" Combs
Publishers: EMI Music Publishing
Justin Combs Publishing

STAND UP

Writers: Latanza Waters-Brown
Dewey B., Kevin Nance
Publishers: Bocu Music Ltd. (PRS)
EMI Music Publishing
Ghetto Thinkin' Music
Shpidopa Music, Tan Brown Music

THA CROSSROADS

Writers: Anthony "Krazy Bone" Henderson
Steven "Layzie Bone" Howse
Ernest Isley, Marvin Isley
O'Kelly Isley, Ronald Isley
Rudolph Isley, Chris Jasper
Bryon "Bizzy Bone" McCane
Charles "Wish Bone" Scruggs
Publishers: Bovina Music Inc.
EMI Music Publishing
Ruthless Attack Muzick

THE LOVER THAT YOU ARE

Writers: Carla Bianco, David Morales
Publishers: 10th Planet Music
Def Mix Music
EMI Music Publishing
Jelly's Jams, L.L.C.

TONITE'S THA NIGHT

Writer: Jermaine Dupri
Publishers: EMI Music Publishing
So So Def Music

TOUCH ME TEASE ME - THE NUTTY PROFESSOR SOUNDTRACK

Writers: Mary J. Blige, Foxy Brown, Case
Kenny "Smoove" Kornegay
Daryl L. Young
Publishers: 88 Fingas Music
Baby Spike Music
Committ' At Ya
EMI Music Publishing
Mary J. Blige Music
MCA Music, a Division of Universal
Studios, Inc., Pork Music Inc.
Warner/Chappell Music, Inc.

TWISTED

Writers: Eric McCaine, Keith Sweat
Publishers: Deep Sound Music
Keith Sweat Publishing
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

WHAT KIND OF MAN

Writers: Jeffrey Allen, Ricky Kinchen
Keri Lewis, Homer O'Dell, Stokley
Lawrence Waddell
Publishers: EMI Music Publishing
Mint Factory Tunes

WOO-HAH!! GOT YOU ALL IN CHECK

Writer: Galt MacDermot (SOCAN)
Publisher: MacDermot Music (SOCAN)

YOU'RE THE ONE

Writers: Allstar, Cheryl "Coco"
Gamble, Tamara "Taj" Johnson
Leanne "Leele" Lyons
Andrea Martin, Ivan Matias
Publishers: Almo Music Corp.
A1's Street Music Inc.
One Of Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.
Wonder Woman Sings Music



ASCAP

Pink Floyd Leads Vets In RIAA's May Certs

■ BY CHRIS MORRIS

LOS ANGELES—Oldies proved to be goodies for a number of veteran acts who garnered new ore in May certifications from the Recording Industry Assn. of America (RIAA).

Pink Floyd collected new awards for a pair of Columbia classics last month: Its 1979 album, "The Wall," reached certified sales of 11 million units, while its 1975 set, "Wish You Were Here," arrived at 6 million. The British group's 1973 Harvest release, "The Dark Side Of The Moon," remains its best-selling title at 13 million certified units.

Billy Joel's 1985 Columbia compilation, "Greatest Hits: Volume I & Volume II," shot to 9 million units, tying his 1977 album, "The Stranger," as his best-selling title.

Live's 1994 Radioactive set, "Throwing Copper," continued to rack up platinum, as it was certified for sales of 7 million.

Chicago, Journey, and Motley Crue each hit the 6 million mark, with "Chicago 17" (Reprise, 1984), "Frontiers" (Columbia, 1983), and "Dr. Feelgood" (Elektra, 1989), respectively.

Jewel's long-legged 1995 Atlantic debut, "Pieces Of You," reached quadruple-platinum.

First-time million-sellers for the month included San Francisco funk-punk unit Primus (Interscope) and Cleveland industrialists Filter (Reprise).

Two long-lived groups weighed in as heavyweights in the gold-album category. "You Want It—The Best" (Mercury) became Kiss' 22nd gold set, while Aerosmith's "Nine Lives" (Columbia), which was simultaneously certified platinum, became the band's 20th gold album. They both place in the top five bands in that category, with the Beatles (38 gold

albums), the Rolling Stones (36), and Rush (21).

Bowing in the gold-album category were singer/songwriters Paula Cole (Warner Bros.), Shawn Colvin (Columbia), and Jim Brickman (Windham Hill); contemporary Christian vocalist Bob Carlisle (Jive); teen blues/rock idol Jonny Lang (A&M); hot jazz popsters Squirrel Nut Zippers (Mammoth); and comic Bill Engvall (Warner Bros.).

Rap, hip-hop, and R&B acts dominated the first-time gold-single winners in June: Rome (RCA), Foxy Brown (Violator/Rush Associated Labels), Heavy D (Uptown), DJ Kool (American), and B-Rock & the Bizz (Tony Mercedes/LaFace).

A complete list of May RIAA certifications follows:

MULTIPLATINUM ALBUMS

Pink Floyd, "The Wall," Columbia, 11 million.

Billy Joel, "Greatest Hits: Volume I & Volume II," Columbia, 9 million.

Live, "Throwing Copper," Radioactive, 7 million.

Chicago, "Chicago 17," Reprise, 6 million.

Pink Floyd, "Wish You Were Here," Columbia, 6 million.

Journey, "Frontiers," Columbia, 6 million.

Motley Crue, "Dr. Feelgood," Elektra, 6 million.

Chicago, "Greatest Hits 1982-1989," Reprise, 5 million.

Jewel, "Pieces Of You," Atlantic, 4 million.

Motley Crue, "Shout At The Devil," Elektra, 4 million.

Various artists, "A Very Special Christmas," A&M, 3 million.

Clint Black, "Put Yourself In My Shoes," RCA Nashville, 3 million.

Jimi Hendrix, "The Ultimate Experience," MCA, 3 million.

(Continued on page 95)



Clubland's Terry Takes An Artistic Turn Famed Remixer's 'New Day' Album On Logic/BMG

■ BY LARRY FLICK

NEW YORK—After more than 15 years of remixing countless pop and dance music hits, club kingpin Todd Terry is stepping out as a recording artist in his own right with "Ready For A New Day," a Logic/BMG collection that illuminates his skills as both an underground tastemaker and a pop renegade.

When it rolls into stores June 17, the album will be fueled by the anthemic single "Something Goin' On," which is the Hot Shot Debut on Billboard's Hot Dance Music/Club Play chart this issue at No. 31. Sporting flashy lead vocals by club icons Martha Wash and Jocelyn Brown, the house-rooted jam has also been rapidly gathering mix-show radio airplay since its May 22 release.

"Our mix jocks love it," says Erik Bradley, music director at WBBM (B-96) Chicago. "It's working extremely well for them."

"Something Goin' On" is actually the sequel to "Keep On Jumpin'," a 1996 worldwide radio and club hit that Terry also recorded with Wash and Brown. Their initial collaboration is featured on "Ready For A New Day," as well as individual recordings by the singers. Also making vocal appearances on the album are disco veteran Shannon and soul stylist Bernard Fowler. The singers agree that Terry's vision of merging the club and pop worlds on the album was key in drawing their participation.

"He pulled it off!" says Wash with a smile, adding that the project works mostly because Terry is "always willing to listen to you when you have something to bring to the piece, and he did that with all of these people who have different styles."

It's the diversity of "Ready For A New Day," which combines elements of house, gospel, pop, break beat, and Miami bass, that should help it rise above the rush of street-leaning projects hitting retail this summer.

"Kids are getting tired of buying an album and finding only one or two decent cuts," says Marlon Creaton, manager of Record Kitchen, an indie

outlet in San Francisco. "This album has a lot of depth. Of course, it'll sell like crazy to fans of Todd and the singers on the album, but I also think it will eventually sell to the same 30-something professionals who are starting to buy records by La Bouche or those 'Dance Mix U.S.A.' compilations."

Kelly Schweinsberg, GM of Logic, is banking on the album having strong crossover legs by heavily targeting top 40 stations out of the box. Since Terry



TODD TERRY

is not a traditional performer, he'll be making a series of DJ appearances around the country throughout the summer, playing clubs and top 40 mix shows. He is already slated to do a two-hour on-air stint on KACD/KBCD (Groove Radio) Los Angeles July 14. Also, WKTU New York will co-host a party celebrating the release of the album at Club Carbon June 26, giving away tickets to the event on the air.

Additionally, Shannon, Wash, and Brown will be doing a series of club performances in support of the project in June and July.

Although Logic has just lensed a clip in London for "Something Goin' On" with director Brett Turnbull and has just begun soliciting top 40 airplay for the single, Schweinsberg is already looking ahead to the project's next single, the Shannon-fronted "It's Over Love," which is set for a September release.

"We're seriously looking at actively working this record for the next year or so," she says. "And we're not letting anything happen by chance or at the last minute. When the dust settles on the '90s, this will go down as one the

decade's most memorable albums. Those are mighty big words, I know, but I actually think they're realistic, too. After all, we're talking about an album by one of dance music's most important and influential producers."

Terry says he first immersed himself in dance music 15 years ago, "consuming every possible record from Europe" while sharpening his turntable mixing skills in his native Brooklyn, N.Y. It was the beginning of what he describes as a longtime affection for the club scene abroad. He ultimately wound up finding his first bit of success as a DJ in the U.K. and Europe.

By 1994, Terry's reputation abroad had begun to boomerang back to the U.S. In addition to DJ appearances, he was gathering raves for recording such now-classic underground house jams as "Take You To Love" and "Sum Sigh Say," which he issued on various indie labels under names that included the Todd Terry Project and House Of Gypsies.

All the while, Terry continued to break new ground as a remixer of hits for such acts as Janet Jackson, Annie Lennox, George Michael, and Bjork.

"Todd's records have always linked the hard vibe of the clubs with commercial accessibility," says Don Lewis, a club DJ in Los Angeles. "It's the thing that has kept him popular, while everyone else quickly burns out."

In 1995, his remix for Everything But The Girl's "Missing" became a worldwide smash, giving the enduring British duo its first-ever stateside hit. He continues to merge the worlds of pop, rock, and dance music by reconstructing singles like "Stupid Girl" by Garbage and "Lovefool" by the Cardigans, among others. He can also be heard on the triple-platinum-selling soundtrack to "Space Jam" by way of his production of "Givin' U All That I Got" by Robin S.

"It's truly been a case of having the best of all possible worlds," Terry says. "It's been great to take what I would do for the clubs and apply it to songs that can reach a wide audience. Success is great when you don't have to compromise yourself along the way."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mike Griffiths is appointed CFO for V2 Records in New York. He was director of finance for Sony Independent Network Europe.

Jay David Saks is promoted to VP/executive producer for BMG Classics in New York. He was executive producer.

Tom Evered is promoted to VP/GM of Blue Note and Metro Blue Records in New York. He was VP of marketing.

Epic Records in New York appoints Rose Noone and James Dowdall VPs of A&R. They were VP and senior director of A&R, respectively, at Island Records.

David Pakman is appointed senior director of business development for N2K Entertainment in New York. He was interactive music manager at Apple Computer Music Group.

Virgin Records in New York appoints Cary Vance senior director of promotion, promotes Mike Easterlin



GRIFFITHS



SAKS



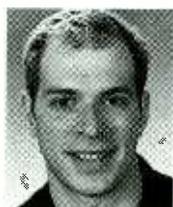
EVERED



NOONE



DOWDALL



PAKMAN



VANCE



SHERMAN

to national director of promotion, and names Lisa Giuntoli Los Angeles regional marketing director. They were, respectively, senior director of promotion for Robbins Entertainment, West Coast regional marketing director, and Southwest regional promotion representative for Revolution Records.

Capitol Records in Hollywood, Calif., names Robert Gandara senior director of marketing planning, Resa Lee senior marketing analyst, and Michael White, Gia De Santis, and Nancy Peponis marketing directors. In addition, Capitol in Hollywood appoints Jer-

ald Dotson director of business affairs.

They were, respectively, senior director of financial planning for Virgin Records, account sales/service representative for Broadcast Data Systems, director of field marketing/sales for Capitol, director of video promotion at Reprise, manager of strategic marketing at EMI Music Distribution, and an associate with Irell & Manella.

Joey Vendetta is named director of national rock promotion for the Elektra Entertainment Group in New York. He was assistant PD/host of

"Six O'Clock Rock Report" for CILQ Toronto.

Don Malter is appointed director of finance for GRP Recording Co. in New York. He was associate director of financial operations for Elektra Entertainment Group.

Restless Records appoints Seth Gershman East Coast regional promotion director in New York and Sharon Doheny Midwest regional promotion director in Chicago. They were, respectively, director of promotion for Zero Hour Records and promotion and publicity coordinator for

EMI Music Distribution.

Rhino Records in Los Angeles appoints Wayne Herriford VP of human resources and Ted Myers A&R manager and editorial supervisor. They were, respectively, associate controller for Stanford University and A&R coordinator.

RELATED FIELDS. Cary Sherman is named senior executive VP and general counsel for the Recording Industry Assn. of America in Washington, D.C. He was a partner with Arnold & Porter.

Bunnymen Back Under Old Name

'Evergreen' Album Finds Band At London

BY CRAIG ROSEN

LOS ANGELES—When Echo & the Bunnymen principals Ian McCulloch and Will Sergeant reunited in 1995 under the Electrafixion moniker, few took notice. Two years later, McCulloch and Sergeant are still together, but now it's under the Bunnymen banner, with bassist Les Pattinson back in the fold.

With "Evergreen"—the founding members' first album in nine years, due July 15 on the band's new home, London Records—McCulloch is optimistic that the Bunnymen will once again find success on both sides of the Atlantic.

"When I agreed with Will that we should do the Bunnymen again, the first thing I said was, 'We've got to attempt to make the best record we have ever made,' and I think it is in a lot of ways," the singer says. "I think it's the most consistent batch of songs we've ever made."

But don't call it another nostalgia-fueled comeback. "We didn't want to come back and make it some sort of a revival thing," he adds. "It had to have heart and soul."

In fact, McCulloch now claims that his heart was never quite in Elec-



ECHO & THE BUNNYMEN

trafixion, a vehicle that he and Sergeant used to mend their working relationship and explore grunge sounds.

"It was a good thing to do, but I much prefer this album. To me, it's a million times better," McCulloch says. "It's how I like to sing, rather than force a rock'n'roll style... I basically hated the name [Electrafixion] from day one. In the back of my mind, I kept saying to myself, 'I'm not in Electrafixion. I'm in Echo & the Bunnymen.'"

Instead of the Brit-grunge of Electrafixion's "Burned," "Evergreen" evokes the lush atmospherics of late-period Bunnymen, the era that produced one of the band's most striking tunes, "The Killing Moon."

McCulloch calls the band's sound "timeless," and modern rock radio programmers seem to agree.

Says WHFS Washington, D.C., music director Pat Ferrise, "It sounds like Echo & the Bunnymen, but it's not like they are trying to clone one particular period of their career. Ian's got a signature voice that lets you know right away who you are listening to."

Although London did not officially service the album's first single, "I Want To Be There (When You Come)," to modern rock, college, triple-A, mainstream rock, and top 40 until June 2, several modern rock stations, including WHFS, jumped on the track early.

Part of the reason the station was quick to play the track was because

(Continued on page 14)



Golden Pipes. The Verve Pipe, which was picked as one of the best unsigned bands in the country by Billboard in December 1994, receive a gold record for its RCA debut, "Villains." Shown, from left, are Hugh Surratt, VP of marketing and artist development for RCA; Strauss Zelnick, president/CEO of BMG Entertainment North America; band drummer Donny Brown; Jack Rovner, executive VP/GM of RCA; band keyboardist/percussionist Doug Corella; bassist Brad Vander Ark; Brad and Brian Vander Ark's parents; lead vocalist Brian Vander Ark; guitarist A.J. Dunning; Bob Jamieson, president of RCA Records; and Brian Malouf, A&R staff producer for RCA.

Verve's Brown Comes Out Swinging With 'Gate' Set

BY CHRIS MORRIS

LOS ANGELES—Verve Records sees a hitherto-unanticipated market for 73-year-old veteran singer/guitarist Clarence "Gatemouth" Brown's forthcoming big-band album, "Gate Swings," which arrives July 15.

David Neidhart, VP of Verve Records U.S., says, "One of our goals is to try to get this heard by a younger audience. With Squirrel Nut Zippers and things like that, there seems to be a taste for that kind of swing music, and this is about as authentic and original as you can possibly get... We will work very carefully through our field marketing people to try to get this heard in more



BROWN

alternative spaces than you would normally go with a blues record."

For "Gate Swings," which marks Brown's 50th anniversary as a recording artist, the eclectic performer is making something of a return to his roots. For his first sessions, cut for L.A.'s Aladdin Records in 1947, the musician fronted a big band led by Maxwell Davis.

"I'm the one who did the big-band thing to start with, and a lot of people followed my trend," Brown says. "Bob Wills, all them people, they come up with Texas swing, but it wasn't nothin' like what I was playin'. It was strictly country, but just added horns. I was doin' big-band stuff back in them days... I was, let's say, 'round the first guitar player [who] ever took a guitar and worked with a band that was swingin'."

Of his decision to cut a new album of bluesy big-band pieces, Brown says, "I had a feelin' and could see where

(Continued on next page)

Sub Pop To Spread; Music Biz News Maxes Out; Genesis Vocalist Named

SUB SWITCH: Sub Pop Records has altered its relationship with Warner Music Group (WGM), which owns 49% of the Seattle-based label. Now, select releases can go through any WGM label. Previously, releases went through Elektra.

According to a WGM representative, "The relationship has been broadened to where the other labels can make a bid for a project. The relationship in the past was that Elektra would market the [Sub Pop] records it chose."

The representative gave no reason for the change, but according to sources, the relationship between Sub Pop and Elektra has been shaky for quite some time, with few of the records that came through the Sub Pop/Elektra pipeline living up to expectations. One source says it's unlikely that any future Sub Pop albums will be funneled through Elektra.

The first act affected by the change is Plexi. On July 22, Atlantic will rerelease "Cheer Up." The album originally came out on Sub Pop last fall. Both Sub Pop and Elektra Entertainment declined to comment.

MY HEAD IS STILL REELING: If the recent activity in the music community didn't leave you feeling battered and bruised, you might want to check for a pulse. On the business side, the U.S. corporate management layer of EMI-Capitol Music Group North America was disbanded, with some 35 staffers losing their jobs. At Geffen, another 20 employees were ousted in a move that many believe could be the start of a restructuring among Universal Music Group affiliated labels.

Mariah Carey and Sony Music Entertainment president/COO Tommy Mottola announced they were separating following nearly four years of marriage. Sources swear the split will not affect Carey's career. Her next album will be out by year's end on Columbia or Crave, the Epic-distributed label she started last year.

As many people also know, four talented artists died: Tim Taylor of Brainiac died May 23 in a single car crash, and Jeff Buckley was presumed drowned after disappearing in a marina in Memphis, although at press time his body had not been found. Both Taylor and Buckley, neither of whom was close to approaching the peak of his career, were working on new albums at the time of their deaths. Also, Doc Cheatham, who at 92 was more active than many half his age, died June 2 of a cerebral hemorrhage. The jazz trumpeter had recently released a fine album with 23-year-old trumpeter Nicholas Payton. Finally, songwriter/performer West Arkeen, most notable for his work with Guns

N' Roses, died of an accidental overdose.

The good news is that both Bob Dylan and Neil Young seem to be on the road to recovery. Dylan was released from the hospital June 2 after being treated for histoplasmosis, an infection that causes swelling of the sack surrounding the heart. Young is recovering from cutting the tip of his left index finger while making a ham sandwich (remember, they say the kitchen and bathroom are the most dangerous rooms in the house!). Both legends had to cancel some tour dates, but remarkably, both may be back on the road by the end of summer.

As a reporter covering the industry, I sometimes get caught up in the story and forget, as callous as it sounds, that people's lives are affected by this stuff every day. Recent activities have been a hell of a reminder:

THIS AND THAT: Ray Wilson has been named the new lead singer of Genesis. He replaces Phil Collins, who left the group last year to concentrate on his solo career. Wilson, 28, sings lead on all 11 tracks of the forthcoming set "Calling All Stations," which is slated for late-summer release in the U.S. and Canada on Atlantic...

Although the label has yet to confirm it, XTC looks to be headed for V2... Madonna will star alongside Goldie Hawn in the film version of "Chicago," the Tony-award winning Broadway musical. Madonna will play Velma Kelly, the jailbird played by Bebe Neuwirth on Broadway. Hawn will play Roxie Hart in the Miramax production... Rounder Records' act Brave Combo has been commissioned to record three Elvis Presley tunes and create an original piece of music to be used by 1997 U.S. National Ice Dance champions Elizabeth Punsalan and Jerod Swallow. Punsalan & Swallow have skated a steamy program to Brave Combo's track "Recuerdos" in the past and will likely use the new tune for the 1998 competitive season, which includes the Winter Olympics in Nagano, Japan. Brave Combo's latest album, "Group Dance Epidemic," is due Tuesday (10).

ON THE ROAD: Live kicks off a tour July 25 in Hershey, Pa. Also on the bill are Luscious Jackson and Fun Lovin' Criminals... Bettie Serveert has landed the opening slot for nearly three weeks of dates on the Counting Crows/Wallflowers shed tour... The Radar Brothers and the Kelly Deal 6000 are on a club tour through July 6... Papas Fritas with opens the Hang Ups are playing blues through June 22.

Assistance in preparing this column was provided by Terri Horak.

SHURE MICROPHONES



Richard Patrick of Filter

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

Capitol Betting Dandy Warhols Still 'Rule OK' On 'Come Down'

BY DOUG REECE

LOS ANGELES—It might appear that the members of Capitol recording act the Dandy Warhols have a lot to live up to when their sophomore album, "The Dandy Warhols Come Down," is released July 15.

The act, whose critically praised 1995 Tim/Kerr Records debut, "Dandys Rule OK," sparked a hotly contested major-label bidding war, began making a name for itself outside of its Portland, Ore., home market when the first single from that album, "The Dandy Warhols' T.V. Theme Song," landed on several radio stations and MTV's "120 Minutes."

However, as Dandy Warhols lead singer/guitarist Courtney Taylor notes, labels had to get over their excitement about Northwestern grunge before taking notice of the band's colorful pop.

"When we came up, there were a group of bands that didn't get much recognition because people weren't appreciating what it was we were doing," says Taylor. "A lot of us were more influenced by Galaxie 500 than the post-pubescent, fanzine, Nirvana-angst, college thing that was so prevalent at the time."

Capitol VP of A&R Perry Watts-Russell, who signed the Dandy Warhols and their Tim/Kerr labelmates Everclear, says his immediate

reaction to the former was one of curiosity.

"It confused me," says Watts-Russell of "Dandys Rule OK." "It wasn't the type of thing that I would instantly run out and buy. It was very eclectic and jumped all over the place, but I wanted to keep listening to it to sort it out in my brain and get a handle on what they were about."

Watts-Russell says he eventually came to appreciate the band's experimental tendencies, even after frustrations in the studio resulted in an extended period of post-production tinkering on the new album.

A tongue-in-cheek biography written by Dandy Warhols drummer Eric Hedford describes Capitol's reaction to the early recordings: "There's no songs!" and the band's response, "Songs? Oh, we thought you wanted something new."

"It wasn't that we told them the record they were delivering to us was unsatisfactory," says Watts-Russell. "They were the ones who decided it wasn't good enough, and as a result of that decision, we put the whole thing on hold until they could go back in after a break with a com-



THE DANDY WARHOLS

pletely different procedure."

The band's perseverance has resulted in a glorious final product. The group lays out a lush carpet of sound capable of inducing psychedelic daydreams.

"I always kind of wanted to get a big, wraparound sound that fills the space of the room it's in," says Taylor. "That hadn't occurred to me until a couple of years ago, when I saw Stereolab play in this huge, empty room. [Their songs] just flooded out of the speakers so warm and full, and that's when I realized that that's what music should do."

The act continues its habit of mixing such hooky and immediately accessible pop tunes as "Minnasoter" and the album's first single, "Not If You Were The Last Junkie On Earth," with more esoteric, fanciful material.

"With the first album, we had about 10 days in the studio," says Dandy Warhols guitarist Peter Holstrom. "This time we had a lot of time to play around with different things that sounded good. We recorded it in about a month, but the mixing seemed to take forever."

Watts-Russell says the decision to move back the release date of the album was not due to its prolonged recording process. Rather, the label wanted to make sure that it had time to properly set up the album amid major new releases by Foo Fighters

and Radiohead.

The band, which is booked by Los Angeles-based Artists Direct, will start a promotional tour around the time of the album's release that concentrates on such established markets as San Francisco, Seattle, Portland, Los Angeles, Boston, Minneapolis, and New York, hitting rock clubs as well as such nontraditional venues as strip bars and gay dance clubs.

"We feel that this band can get up in front of anybody that's into music and completely win them over," says Capitol VP of marketing Clark Staub.

Staub's estimation of the band's charisma has been widely echoed by the press and enhanced by rumors of fans completely disrobing mid-set.

However, Watts-Russell says the band's live performance can be spotty at times.

"I've seen shows where this band has just transported the audience, and I've seen shows where I thought, 'What idiot would sign this band?'"

But I didn't get involved with the Dandy Warhols expecting them to do things by the numbers. They are a gloriously risky band, and it's nice to be part of that."

June 16 is the impact date at college and modern rock radio for "Not If You Were The Last Junkie On Earth."

Modern rock KITS San Francisco music director Aaron Axelson is particularly enthused about the band. The station, which has already been served with a cease-and-desist from Capitol for playing the new single, first introduced its listeners to the band when it spun "The Dandy Warhols' T.V. Theme Song." Following an enthusiastic response to the track, KITS also began spinning "Ride" from that album.

Axelson, who calls the "The Dandy Warhols Come Down" "one of my early contenders for best album of 1997," says the band's music strikes a rare balance by appealing to both
(Continued on page 14)

VERVE'S BROWN COMES OUT SWINGING WITH 'GATE' SET

(Continued from preceding page)

big bands was gonna come back, so... I wanted to be the first with a real big-band album and not just a bunch of horns not makin' any sense. A lot of people add all these horns, but no one knew how to voice 'em."

Co-produced by Brown's manager, Jim Bateman, and John Snyder, "Gate Swings" features the leader and his working rhythm section—keyboardist Joe Krown, bassist Harold Floyd, and drummer David Peters—supported by a 13-piece horn section recruited out of New Orleans. Arranger Wardell Quezergue, who has worked with the Neville Brothers and a host of other Big Easy notables, supplied the charts.

Though Brown was born in Vinton, La., and lives in the New Orleans area, he emphatically sought a sound that was dramatically different from that produced by New Orleans R&B and jazz bands.

"I made sure they didn't give me that New Orleans sound, because I don't like it," Brown says. "I don't like that Dixieland stuff, so they just stretched and did real hard stuff, rather than marchin' stuff."

Besides some new Brown compositions, published by Songs for Real (BMI), the album includes such familiar Brown oldies as "Midnite Hour" and "Too Late Baby," live staples like "Caldonia," and a trio of homages to great big bands past—Duke Ellington's theme "Take The 'A' Train," Count Basie's signature "One O'Clock Jump," and Lionel Hampton's barnburner "Flying Home."

The focus on one style or sound is somewhat out of character for Brown, whose music—which he calls "American and world music Texas drive"—is

an amalgam of various genres.

"I do some of everything that's possible," he says. "I do polkas, I do country, Cajun, bluegrass, jazz, blues, but not the kind of blues that people [are] expectin' from a guitar player... I don't want people to call me no blues player. I'm an American musician."

"Of course, Gate hates to be called a blues artist," says Verve's Neidhart. "That's one of the things he doesn't like to be pigeonholed as, for pretty good reason. While he draws on the blues, he's much more than that."

Neidhart says of "Gate Swings," "It kind of sums up a lot of his career, or it's another facet of it. We've done a number of records with him now, and in typical Gate fashion, they have a little bit of the Cajun, a little bit of the country, a little bit of the blues. I think this is the first one where he's really focused in on this facet, and I think with the big band, it picks up the essential, of how he got started and what he was doing."

Verve's promotional efforts for "Gate Swings" will cut across the label's main constituencies in jazz and blues.

Neidhart says, "First, we always go back to the blues core, and we have a steady campaign that we run for every release, where we hit eight to 10 blues publications, guitar magazines, places like that. In addition, we will sort of fold this into a lot of our jazz efforts, especially with radio. We will try to take this out of just the blues specialty shows and try to get jazz airplay as well, because we think this is right up the alley of most jazz stations."

Both press and marketing opportu-

nities will take advantage of the cross-pollination between blues and jazz, says Neidhart.

"At a retail level, when we're doing jazz sales and stuff, it gives us an opportunity to throw a record in that sort of straddles the edge. Of course, on publicity, where there's already sort of a cross-fertilization between blues and jazz, we'll be working it both ways, try to get both things."

Brown's prowess as a guitarist allows for another opening with younger audiences, Neidhart says. "Hopefully, we'll have a chance to make sure that some younger people get to hear this. I think the guitar playing will blow people away—how interesting and unconventional a lot of what he chooses to do is."

Brown, whose touring schedule would exhaust most septuagenarians, says that he is being more selective about his dates. "I'm backing down a little bit, because, man, it got to me."

But the musician, who is booked by Concerted Efforts in Newton, Mass., will still be undertaking some high-profile work, although costs prohibit use of the full band heard on "Gate Swings" in most situations.

On July 4, Brown, some of the horn players on the album, and members of the late Dizzy Gillespie's band will appear at a massive American Roots show in Washington, D.C. Brown says that he also has dates set later this year in South Africa and China.

Neidhart says, "We'll be getting dates from now until the end of the year. The thing that you can never be sure of is whether he'll get on as an opening act for a more high-profile pop artist, which happened a couple of years ago with [Eric] Clapton."

amusement business

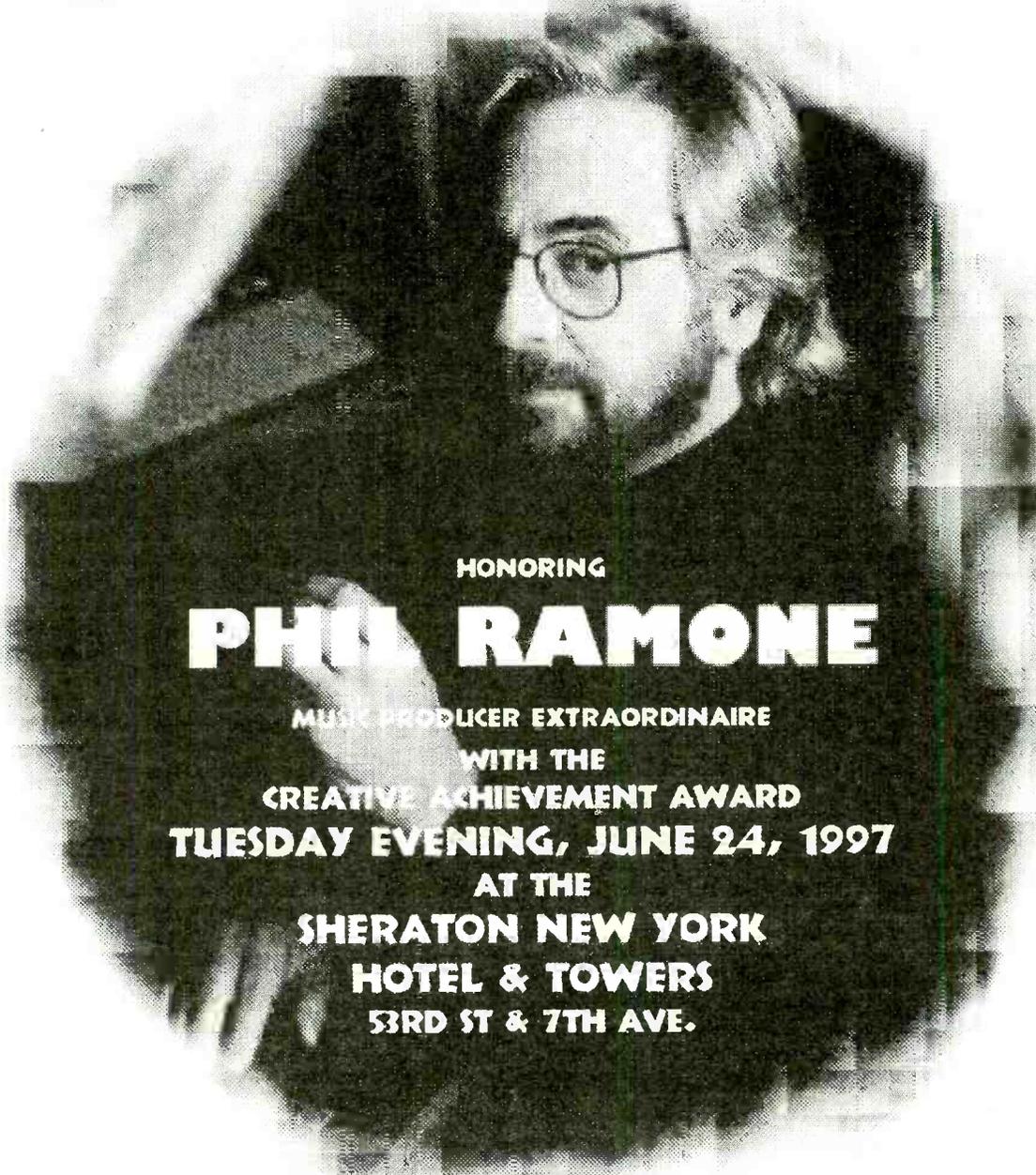
BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ENRIQUE IGLESIAS	Arrowhead Pond Anaheim, Calif.	May 23, 25	\$417,885 \$35/\$25	23,374 two sellouts	Nederlander Organization
BARRY MANILOW	Rosemont Theatre Rosemont, Ill.	May 30-31, June 1	\$567,751 \$75/\$24.50	13,197 three sellouts	The Entertainment Group Magic Concert Promotions
TINA TURNER CYNDI LAUPER	The Gorge George, Wash.	May 25	\$530,825 \$37.50/\$32.50/ \$77.50	18,086 20,000	Universal Concerts
ENRIQUE IGLESIAS	Rosemont Horizon Rosemont, Ill.	May 31- June 1	\$516,940 \$35/\$30/\$25	15,753 20,000 two shows	Jam Prods.
OZZFEST: OZZY OSBOURNE, BLACK SABBATH, MARILYN MANSON, PANTERA, TYPE O NEGATIVE	Sony Music/ Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	May 26	\$468,781 \$35.75/\$27.75	18,498 sellout	PACE Concerts Cellar Door
NO DOUBT WEEZER EDNASWAP	The Gorge George, Wash.	May 24	\$389,000 \$20	19,450 20,000	Universal Concerts
ALAN JACKSON LEANN RIMES	Riverport Amphitheatre Maryland Heights, Mo.	May 9	\$385,757 \$30.50/\$26.50/ \$22.50/\$17.50	18,344 20,140	Contemporary Prods.
HUSH	Cynthia Woods Mitchell Pavilion The Woodlands Texas	May 25	\$382,243 \$45/\$35/\$26	11,024 sellout	PACE Concerts
FET	National Auditorium Mexico City, Mexico	April 26-27, 30	\$330,272 (2,570,122 pesos) \$20.51/\$6.41	25,734 39,254 four shows, three sellouts	R.A.C. Producciones
JOHN MELLENCAMP AMANDA MARSHALL	Irvine Meadows Amphitheatre Irvine, Calif.	May 31	\$314,343 \$50/\$45/\$25/\$10	9,205 15,415	Avalon Attractions

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Box-scores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295

MUSIC*ENTERTAINMENT*MEDIA

31st Annual Awards Dinner Dance



HONORING

PHIL RAMONE

MUSIC PRODUCER EXTRAORDINAIRE

WITH THE

CREATIVE ACHIEVEMENT AWARD

TUESDAY EVENING, JUNE 24, 1997

AT THE

SHERATON NEW YORK

HOTEL & TOWERS

53RD ST & 7TH AVE.

**FOR DINNER RESERVATIONS AND INFORMATION ON PLACING AN AD IN THE TRIBUTE JOURNAL,
OR OUR SPECIAL NEW MEMBER PROMOTION, PLEASE CALL ESTHER ROTHSTEIN AT (212) 983-5800**

HONORARY CHAIRS

QUINCY JONES • CHARLES KOPPELMA

HONORARY DINNER COMMITTEE

ASHFORD & SIMPSON
BURT BACHARACH
JOHN BARRY
ALAN BERGMAN
MARILYN BERGMAN
LES BIDER
ROSEMARY CARROLL
JAMES C. COANE
HAL DAVID
JON DIAMOND
NEIL DIAMOND
JOHN L. EASTMAN
FRED EBB

AHMET ERTEGUN
EMILIO ESTEFAN
GLORIA ESTEFAN
JAMES G. FIFIELD
DAVID FOSTER
TOM FRESTON
ANDY GARCIA
EDDIE GERMANO
FREDDIE GERSHON
DAVID GLEW
DANNY GOLDBERG
MICHAEL GREENE
DAVE GRUSIN

ROBERT B. JAMIESON
BILLY JOEL
BOB JONES
JOEL A. KATZ
ERIC KRONFELD
HOWARD LANDER
CY LESLIE
TOMMY LIPUMA
TONY MARTELL
JOHNNY MATHIS
JERRY MOSS
EDWARD P. MURPHY
FRANCES W. PRESTON

ANDRE PREVIN
IRWIN Z. ROBINSON
LINDA RONSTADT
LARRY ROSEN
CAROLE BAYER SAGER
DIANE SCHUUR
STEPHEN SCHWARTZ
SEYMOUR STEIN
BARBRA STREISAND
MORT VINER
BOBBY WEINSTEIN
JERRY WEXLER
(IN FORMATION)

DINNER CHAIRS

JOSEPH COHEN • AL FEILICH • ARLEEN WEST

JOURNAL CHAIRS

HENRY ROSENBERG • W. STEWART CAHN • MICKEY GENSLER • LEONARD HECHT • STANLEY MILLS

PRESIDENT

LOUISE E. DEMBECK

EXECUTIVE VICE PRESIDENT

STANLEY MILLS



B'nai B'rith

Visit our Web Site @ <http://users.aol.com/hanklam/ramone.htm> e-mail: hanklam@aol.com

BUNNYMEN BACK UNDER OLD NAME

(Continued from page 11)

the Bunnymen were among the featured attractions at the station's annual HFStival at RFK Stadium, which was held May 31.

"It sounds great on the air, and the fans seem to be glad that the band's on the bill," Ferrise says.

Aside from the HFStival, the Bunnymen have or will be featured at other high-profile modern rock festivals, including KROQ Los Angeles' Weenie Roast and Luau and similar shows staged by KITS (Live 105) San Francisco, WKQX (Q101) Chicago, KPNT (the Point) St. Louis, and WBCN Boston.

According to London director of marketing (U.S.) Melanie Tusquellas, showcasing the band at radio festivals is a central part of the label's plan to spread the word about the return of the Bunnymen. "Once the word got out, all the festivals wanted them," she says.

Initially, the label plans to court the old Bunnymen faithful through the festival shows, while luring new fans with a World Wide Web site and listening posts at retail.

Press, which has been positive in the band's U.K. home base, will also be a key factor. Tusquellas also downplays any mention of the word

"comeback."

"It doesn't feel like a comeback," she says. "They're not desperately clinging to the past, and Ian looks great and surprisingly modern. He even has an updated version of his hairdo."

McCulloch says that many of the songs on "Evergreen" were "kicking around for years" while, in the back of his mind, he hoped for a Bunnymen reunion. One track, "Baseball Bill," was actually recorded by Electrafixion and released in 1996 as a limited-edition colored-vinyl 7-inch single on the New York-based Phree Records/SpiFFinG imprint.

At the time of that single's release, McCulloch says, he was "sick of the corporate machine." Eventually, McCulloch and Warner U.K., which had been his home since the age of 19, parted company. "I had a great time on Warner and a lot of friends at Warner, Sire, and Elektra, but when you're with someone like that for that long, they kind of lose the sense of what they are supposed to do with you."

However, Warner U.K. hasn't completely severed its relationship with the band. On May 29, the label issued "Ballyhoo," a new greatest-hits pack-

age compiled and packaged with input from the band. (The album has yet to be scheduled for U.S. release.)

After signing with London, the group was pleased to find that the label gave it free rein to self-produce "Evergreen."

To replace original Bunnymen drummer Pete De Freitas, who was killed in a 1989 motorcycle accident, the band recruited Michael Lee, on loan from Jimmy Page & Robert Plant.

McCulloch says, "We didn't want to use any other drummer, so we worked with their management. Jimmy Page sent a fax to our tour manager saying that he got a copy of our album and he thinks we're the best band on the planet."

While McCulloch will accept praise from the legendary Led Zepelin guitarist, he is still not a big fan of U2, a band he was quick to publicly criticize in the '80s.

"I said that they appealed to the lowest-common-denominator emotions and were flag-waving born-again, and now they're the born-again Village People."

THE DANDY WARHOLS

(Continued from page 12)

mainstream and underground audiences.

"They sort of combine the lush, psychedelic sound of Velvet Underground and the bouncy pop sensibilities of the Monkees," he adds. "They're credible in the indie world, but they write these powerful, cume-friendly songs."

Still, Watts-Russell says the label is aware that the anti-drug message on "Not If You Were The Last Junkie On Earth" could be misconstrued to the detriment of the band.

"When you make a record that has this sort of artistic breadth, your potential is huge. But at the same time, there could be some missteps," says Watts-Russell. "If [the song] is wrongly misinterpreted as some sort of endorsement for drug use, it could keep it from being played on many pop stations. But if people are going to make that kind of decision based on the title, so be it."

A video for the first single, shot by fashion photographer David LaChapelle, should also turn heads. The clip features an outlandish game-show theme where contestants "win" the consequences of their vices.

Though originally a skeptic, Terry Currier, owner of Portland-based two-store web Music Millennium, says he has been won over by the new album.

"Personally, I always thought the band was OK, but that there was just too much hype around them," he says. "I've listened to the new record about 30 times, and there are tracks on there that are simply amazing and could really break them out nationally."

Tim/Kerr will release a vinyl version of the album at the same time the CD/cassette is released.

The act could also benefit from a still-to-be-titled independent documentary being released this summer that focuses on the Portland music scene.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MINNEAPOLIS: You could say that it's the artist formerly known as Prince's fault that Greazy Meal became a band. The Minneapolis-based octet would have never taken its funk/rock/soul/house/jazz sound to the stage had it not been for his purple highness' decision to abort a studio album that saxophonist Brian Gallagher had recorded. But instead of mourning their misfortune, Gallagher and his Greazy compatriots took to local stages. They secured a weekly gig that seduced attendees (frequently numbering as many as 1,000) with everything from covers of Sheryl Crow to the Temptations and hooked



GREAZY MEAL

up with a pool of artists, dancers, and others to create a mind-boggling multimedia stage show. The bevy of talent that makes up Greazy Meal, including producer John Fields (Rembrandts, Honeydogs), percussionist Ken Chastain (Paul Westenberg), keyboardist Tommy Barbarella (Prince), and bassist Jim Anton (Blue Man Group), was more than enough to prompt the group to lay down its own tracks. "Visualize World Greaze," released in July '96,

is the band's collage of hopped-up soul, pop-rock, and funky contortions and sold more than 4,000 copies. Unsatisfied with just one representation of its ideas, the group then remixed the tracks for "Digitize World Greaze." Released this past March, the album has sold more than 600 copies. Fields is readying the next album, which he says echoes Beck more than old-school R&B. Contact Willie at 612-824-6499 or E-mail info@greazymeal.com. VICKIE GILMER

ALEXANDRIA, VA.: Marge Calhoun's unique artistic vision and commitment to songwriting allow her to seamlessly graft a succession of musical styles onto her country roots. It is such versatility that makes her highly personalized songs ring with both honesty and emotion. "I'm an army brat," says Calhoun. "I have mongrel roots, and my music is just an amalgamation of all those influences." The resulting combination of folksy ballads and punchy, rock-framed songs is anything but uneven, and her love for country music shines brightly through any style she tackles. A five-year veteran of the mid-Atlantic music scene, Calhoun has steadily built both her name and a solid following and has done so without benefit of a commercially available release. That is, until this spring, when "Freedom In Captivity," a 13-song collection produced by Kathy Mattea's violinist Jonathan Yudkin, was released. With gigs at New York's Bottom Line, Nashville's Bluebird Cafe, and the Barns of Wolf-trap in northern Virginia, Calhoun's reputation as a sterling songwriter and strong live act preceded her recording debut. Being held in such regard not only led to supporting slots for artists such as Buck Owens and Joe Ely, but also gave radio the confidence to jump on cuts from "Freedom." In just a few months, tracks from the album have popped up on playlists from WFLS Fredericksburg, Va., to WFUV New York. Accolades from the Songwriters Assn. of Washington and the Washington Area Music Assn. flesh out her résumé. "There's always going to be a hint of country in everything I do," Calhoun says, "but that doesn't mean I can't drift a little further from the shores of twang once in a while." Contact Michael Jaworek at 703-329-8078. J. DOUG GILL

MIAMI: With a national fan base, three indie CDs, a home in Miami's oldest blues club, and now a coveted spot as the "orchestra" in Jimmy Buffett's new musical, voodoo blues band Iko Iko is on a roll. Although it has gone through several incarnations (one included Mavericks guitarist Nick Kane), the constant has always been rock-solid singer/songwriter Graham Drout, whose imposing presence and offbeat, down-and-dirty blues hooks define Iko's sound. The band's latest CD, "Protected By Voodoo," was released last July and has already sold close to 1,300 copies. As the long-time house band at famed club Tobacco Road, Iko Iko has jammed with Bo Diddley, Jim Belushi, Stephen Stills, and Bobby Keys, as well as with Slash and Quentin Tarantino, who both showed up one wild night. Buffett, who plans to open his new musical, "Don't Stop The Carnival," in Miami, gave Iko Iko the nod. The band is supplementing its lineup to fill out a nine-piece group. Iko Iko sat in on the entire rehearsal process, often playing the music as fast as Buffett was composing it. "It was total boot camp," marvels Drout. A national tour of the show and possible soundtrack are in the works. Iko Iko also has film experience after appearing in Martin Scorsese's remake of "Cape Fear" and has just finished tracks with Buffett for Jodie Foster's new movie, "Contact." Contact Daniel East at 610-337-7600



IKO IKO

SANDRA SCHULMAN

TRAT'S FUNK

The Newest Grooves
by
TONIA
on Your Desk Now

INTERESTED IN DISTRIBUTION

STAPLE SICLARK RECORDS
(800) 278-7774

ICE THE CD NEWS AUTHORITY™

"ICE IS PROBABLY THE BEST SOURCE FOR CD NEWS IN THE WORLD..."

Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800)647-4423, visit our web site at <http://www.icemagazine.com/ice> or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.

— England's New Musical Express

TAKE THAT'S BARLOW

(Continued from page 7)

storm."

Barlow has also recorded versions of "So Help Me Girl" in French and Spanish for use in those markets.

Barlow is the third member from the five-member Take That fold to be walking a solo path. Mark Owen, also with RCA, has had two U.K. chart singles and somewhat muted success with the album "Green Man," while Robbie Williams has had two high-charting singles on Chrysalis. Barlow, generally accepted as the musical linchpin of the erstwhile, multiplatinum pinups, has no qualms about his new role.

"I'm a pop songwriter. I write middle-of-the-road pop music," he says. "It's beautiful, comfortable, and natural for me. The groups which appeal to 10-year-olds are the most important acts. For example, the Spice Girls might be the first record that many teenagers bought. It's set them up for a lifetime of going to concerts. That's how our industry survives.

"I hope I'm taking my audience with me," he continues, "[but] I hope I attract a new audience every time. You don't pick your audience, it picks you."

"Open Road" was originally due for release last year but underwent considerable reshaping under the guidance of Arista president (U.S.) Clive Davis, who connected Barlow with several key American writers and producers.

Barlow recalls a key meeting with Davis at a BMG conference at Laguna Beach, Calif. "Our deal with Arista had dissolved, and Clive took up the option on me," he says. "I asked, 'Do you think there's one or two people I could work with while I'm over here?'" Meetings were arranged with songwriter Diane Warren and producer David Foster. "I was so inspired by what I found working with them," says Barlow.

Buttons were also pressed for him to work with producer Walter Afanasieff, and some of the songs already recorded in the U.K. made way for these collaborations. Among them, "So Help Me Girl" was an old country song by Howard Perdue and Andy Spoorer that Davis was saving for a "special artist."

Dropping some of his own material was no problem, says Barlow. "At the end of the day, if Diane's songs are better, then I want to have a hit record." The song "My Commitment" is listed as a Barlow-Warren composition.

Barlow's songs are published by EMI.

Andy Smith, rock floor manager at Tower Records in Piccadilly, says that "Open Road" was "hanging in there" in its second week at retail for the London store. Referring to Barlow's Take That past, he adds, "He's definitely going to be the most popular of all of them. He's going to hit a totally different audience."

Morgan, program coordinator at AC WLTV New York, says that Take That's "Back For Good" is still featured on the station as a recurrent but notes it was the group's only song to make an impression in the U.S.

Such is Barlow's pre-eminence in the U.K. that he was last month able to unveil a wax statue of himself at the Rock Circus in London's Piccadilly Circus, but as he attempts the transition from heartthrob to mature album artist, he points to a prominent predecessor who made that change.

"We can go from being a teenage idol to being a serious artist [in the U.K.]," he says. "George Michael proved that."



Photo: Alan Weissman Model: Russ Jones

Whoever Thought You'd Work in Showbiz for the Health Plan?

Up until now, people who work in the entertainment industry have been drawn to it for the allure of artistic satisfaction, fame and glory.

Not for something as mundane as health insurance.

With the Entertainment Health Alliance™ that's all changing.

Because companies with two or more employees can now get health benefits normally not available in the entertainment industry. Or any other industry. Like eligibility for Domestic Partners of either sex. Provisions for alternative care. Coverage that includes benefits for Mental Health, Physical and Chiropractic treatment. All a lot more affordable than you'd expect and backed by QualMed Health and Life®, a subsidiary of one of the largest health care organizations in the U.S.

To learn more, contact one of our representatives, toll free at 1-888-342-EHA-1. We'll show you how some innovative health plans can become one of your company's biggest attractions.



Entertainment Health Alliance™
Creative Health Plans for Creative People™

Visit us on the World Wide Web at www.ehplan.com

1-888-342-EHA-1

Rhythm & Soul.

Either you've got it or you don't.

We salute our family
of outstanding writers and artists.

SONGWRITERS OF THE YEAR

SEAN "PUFFY" COMBS

JERMAINE DUPRI

RAP SONG OF THE YEAR

"How Do U Want It"

JOJO

K-CI

Bruce Fisher

Johnny Lee Jackson

Quincy Jones

Stanley Richardson

Leon Ware

2 Pac

R&B + RAP

DANCE SONG OF THE YEAR

"Make The World Go Round"

THOMAS DEL GROSSO, JR

Brinsley Evans

DANCE

We've got it!

EMI Music Publishing

ASCAP's Rhythm & Soul

1997 publisher of the year

Ain't Nobody
DALLAS AUSTIN
D. O'Warren
Treach
R&B

Always Be My Baby
JERMAINE DUPRI
MANUEL SEAL
Mariah Carey
R&B

Everything Remains Raw
EASY MO BEE
Trevor Smith
RAP

Get Money
THE NOTORIOUS B.I.G.
Roy Ayers
James Bedford Jr.
Little Kim
Sylvia Striplin
R&B + RAP

Get On Up
JOJO
K-CI
MR. DALVIN
Ivan Lins
Vitor Martins
R&B

How Do U Want It
JOJO
K-CI
Bruce Fisher
Johnny Lee Jackson
Quincy Jones
Stanley Richardson
Leon Ware
2 Pac
R&B + RAP

Keep On, Keepin' On
JERMAINE DUPRI
MC Lyte
Michael Jackson
R&B + RAP

Last Night
KEITH ANDES
Kenneth "Babyface" Edmonds
R&B

Like This And Like That
DALLAS AUSTIN
Malik Edwards
Colin Wolfe
R&B

Loungin'
RASHAD SMITH
AL B. SURE
KYLE WEST
LL Cool J
R&B + RAP

Make The World Go Round
THOMAS DEL GROSSO, JR
Brinsley Evans
DANCE

No One Else
SEAN "PUFFY" COMBS
DA BRAT
KRS-One
Terri Robinson
Jean Claude Olivier
R&B

One More Try
KRISTINE W
Rollo Armstrong
Rob Dougan
DANCE

The Lover That You Are
DAVID MORALES
Carla Bianco
DANCE

Only You
SEAN "PUFFY" COMBS
DARON TAVARIS JONES
MICHAEL KEITH
THE NOTORIOUS B.I.G.
QUINNES DAYMOND PARKER
MARVIN SCANDRICK
Harry Casey
Stevie J.
DJ Rogers Jr.
R&B

Soon As I Get Home
SEAN "PUFFY" COMBS
FAITH EVANS
Kevin Cotton
Carl Thompson
R&B

Stand Up
VICTOR ROMEO
Dewey B.
Latanza Waters-Brown
DANCE

Tha Crossroads
ERNEST ISLEY
MARVIN ISLEY
O'KELLY ISLEY
RONALD ISLEY
RUDOLPH ISLEY
CHRIS JASPER
Anthony "Krazy Bone" Henderson
Steven "Layzie Bone" Howse
Byron "Bizzy Bone" McCane
Charles "Wish Bone" Scruggs
R&B + RAP

Tonite's Tha Night
JERMAINE DUPRI
Falgh Aikens
Tyronne Crum
Keith Harrison
Robert Neal Jr.
Roger Parker
Clarence Satchel
R&B - RAP

Touch Me Tease Me
DARYL L. YOUNG
Mary J. Blige
Case
Foxy Brown
Kenny "Smooove" Komegay
J.B. Weaver
R&B

What Kind Of Man
JEFFREY ALLEN
RICKY KINCHEN
KERI LEWIS
HOMER O'DELL
STOKLEY
LAWRENCE WADDELL
R&B



EMI MUSIC PUBLISHING
The World's Leading Music Publisher

© EMI Music Publishing A member of The EMI Group

www.emimusicpub.com

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

JUNE 14, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	★ ★ ★ NO. 1 ★ ★ ★ BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
2	2	10	OMC HUH! 533435/MERCURY (10.98 EQ/16.98)	HOW BIZARRE
3	4	16	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
4	1	3	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
5	3	9	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
6	9	5	SISTER HAZEL UNIVERSAL 53030 (15.98 CD)	SOMEWHERE MORE FAMILIAR
7	7	13	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
8	5	4	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
9	8	14	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
10	16	43	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
11	12	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
12	13	5	TRAPP DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
13	11	21	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
14	15	4	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
15	6	2	FEAR FACTORY ROADRUNNER 8834 (9.98/14.98)	REMANUFACTURE (CLONING TECHNOLOGY)
16	10	5	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
17	22	5	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
18	26	22	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
19	21	5	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
20	18	8	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
21	27	8	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
22	25	13	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
23	20	8	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
24	17	3	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
25	23	10	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL

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

26	—	1	BORN JAMERICANS DELICIOUS VINYL 5018*/RED ANT (10.98/15.98)	YARDCORE
27	34	5	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS
28	31	31	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
29	29	29	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
30	36	16	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
31	14	3	MISFITS GEFEN 25126* (10.98/16.98)	AMERICAN PSYCHO
32	24	5	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
33	28	6	LOS TUCANES DE TIJUANA EMI LATIN 56922 (7.98/11.98)	TUCANES DE PLATA
34	38	38	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
35	30	4	COREY STEVENS EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
36	39	16	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
37	35	10	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
38	19	2	GUIDED BY VOICES MATADOR 241* (8.98/15.98)	MAG EARWHIG!
39	40	12	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
40	49	2	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS
41	—	1	SHIRLEY CEASER WORD 68003/EPIC (10.98 EQ/15.98)	A MIRACLE IN HARLEM
42	46	2	JOOSE FLAVOR UNIT/EASTWEST 62021/EEG (10.98/16.98)	JOOSE
43	41	2	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98)	TAMMY GRAHAM
44	44	43	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
45	—	8	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE
46	—	26	CRYSTAL LEWIS MYRRH/WORD 67868/EPIC (10.98 EQ/15.98)	BEAUTY FOR ASHES
47	37	32	SHAKIRA ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
48	—	7	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
49	42	18	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
50	33	5	OLGA TANON WEA LATINA 18733 (8.98/14.98)	LLEVAME CONTIGO

POPULAR UPRIISINGS

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

NET WORK: Multimedia company/record label N2K is throwing its technological weight behind new rock artist **Blake Morgan's** debut album, "Anger's Candy."



Noisemakers. Warner Bros. will release "At The Club," the U.S. debut by bratty Britpoppers Kenickie, June 17. Kenickie vocalist Lauren Le Laverne says the act takes its influence from a wide array of sources, including the Prodigy and Roxy Music. "When we got together, we never had a set idea about what we wanted to sound like," says Le Laverne. "It was more like, 'We'll make a good noise, whatever that happens to sound like.'" The band has had a string of U.K. hit singles, including its first U.S. cut, "In Your Car."

N2K, which operates major World Wide Web music sites Rocktopolis and Music Boulevard, has created a specialized Web-based advertising cam-

paign for the artist that includes cybercast performances and a downloadable version of Morgan's first single, "Least Likely Place."

Other plans for the enhanced CD, which was released May 20, include purchasing Morgan-associated keywords that, when entered into various search engines, will list the artist's Web site address (<http://www.blakemorgan.com>).

N2K is also offering blocks of free Internet access with the purchase of the album.

IN SEASON: "Drawer," the debut single from Maverick Records act **Summercamp**, is slamming down spins at such modern rock stations as KOMA San Jose, Calif., KNND Seattle, and WNEV Rochester, N.Y., as well as mainstream rock outlets like WAAF Boston.

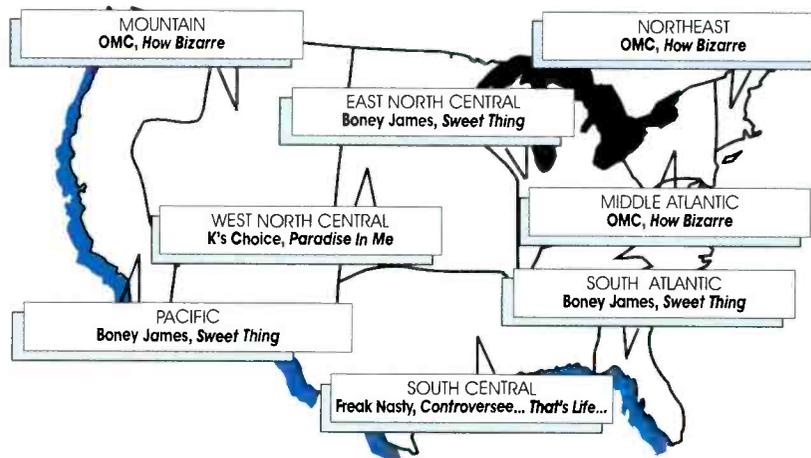
The band, whose album, "Pure Juice," comes out June 17, begins a month's worth of Lollapalooza dates the following day.

THE CRUSADE: When the Enclave recording act **Belle & Sebastian** strikes out on its debut U.S. tour this fall, the Scottish septet will be spending much of its time visiting museums and churches.



Better Than Good. Grand Jury Entertainment/RCA's Erica Yancey is beginning to turn heads with her first single, "So Good," which is at No. 49 on the Hot R&B Singles chart this issue and is gaining video play on BET and the Box. Yancey's self-titled, Michael Powell-produced album will be released June 24.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Boney James Sweet Thing	1. Boney James Sweet Thing
2. K's Choice Paradise In Me	2. Sister Hazel Somewhere More Familiar
3. Lee Ann Womack Lee Ann Womack	3. Freak Nasty Controversee... That's Life...
4. Sister Hazel Somewhere More Familiar	4. Lee Ann Womack Lee Ann Womack
5. Fear Factory Remanufacture	5. Hezekiah Walker Live In London At Wembley Stadium
6. Freak Nasty Controversee... That's Life...	6. Sounds Of Blackness Time For Healing
7. Barenaked Ladies Rock Spectacle	7. Cowboy Mouth Are You With Me?
8. OMC How Bizarre	8. Eric Benet True To Myself
9. Trapp Stop The Gunfight	9. Olga Tanon Llevame Contigo
10. Ronan Hardiman Michael Flatley's Lord Of The Dance	10. Reel Big Fish Turn The Radio Off

The group—whose lush, askew assortment of guitar/cello/trumpet/drums/etc. on "If You're Feeling Sinister," released last April, has garnered rave reviews at home—will play alternative venues in five Eastern U.S. cities.

The first gig the act is set to play will be at the Cathedral of St. John the Divine in New York, which actually might not be so unusual considering that singer/songwriter **Stuart Murdoch** also happens to live at a Glasgow church where he serves as the groundskeeper.

The Enclave also plans to book the group in museums.

DANCING DAYS: Rather than bringing a new-artist promotion to radio, Ecko Records has borrowed an idea from WQBH Detroit to help promote "Footprints On The Ceiling," the new album from blues artist **Barbara Carr**.

After WQBH's blues show built a successful dance contest around album cut "The Bo Hawk Grind," Ecko director of promotion **Larry Chambers** decided to pitch the idea to local clubs. At his urging, Memphis clubs such as the Place to Be, Willie Mitchell's, and the North Side Grill will host contests that ask listeners to improvise a dance

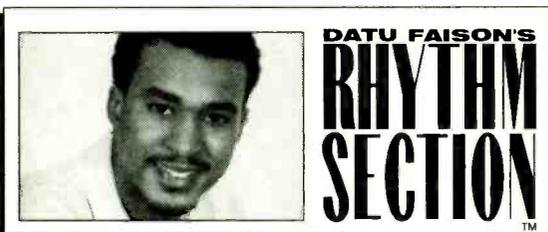
to the track. Chambers is also readying the dance contest for other stations.

ROADWORK: **Ben Harper** will play a series of U.S. dates this summer, including two shows June 24 and 25 at Tramps in New York. His album "The Will To Live" will be released June 17 by Virgin... Swiss bluesman **Hank Schizzoe** kicked off his first U.S. tour June 4 in New York.



Live Masters. After a four-year hiatus, the Masters Of Reality are back with a new album on Malicious Vinyl. "How High The Moon—Live At The Viper Room," due Tuesday (10), pairs such band standards as "Blue Garden" alongside new material like "Swingeroo Joe." The set also features an impromptu vocal contribution by Scott Weiland on the first single, "Jindalee, Jindaliee."

The artist, whose album "Low Budget" was released by Ruf Records in January, will open for **Bo Diddley** Wednesday (11) at the House of Blues in Chicago.



REMEMBRANCE: The last time a group of artists banded together for a noble cause and scored a hit on Hot R&B Singles was 1985, when USA For Africa's "We Are The World" (Columbia) earned the No. 1 slot. That single was certified four times platinum. Although it may not sell as much, "I'll Be Missing You" (Bad Boy/Arista) by Puff Daddy & Faith Evans (Featuring 112) has made a loud entrance at No. 1. With more than 222,000 units sold among the overall SoundScan panel stores, the single (whose proceeds are earmarked for the children of the late Notorious B.I.G.) has the second-highest debut in the SoundScan era, second only to Mariah Carey's "Fantasy," which sold 229,000 units in September 1995.

With sales of more than 60,500 units at the R&B core store panel, "I'll Be Missing You" posts the largest opening-week tally to date on Hot R&B Singles Sales. To make that accomplishment more impressive, the song is available only on maxi-configurations and was not sale-priced. Total cost for the single's promotion and marketing will make it profitable after the 500,000-unit mark, at which point royalties begin accruing in Notorious B.I.G.'s off-springs' trust fund. More than 1 million units have been shipped. Although the song has a sizable audience of more than 32.9 million radio listeners, sales still constitute more than 79% of the single's total chart points. The audience for the track rose more than 54%, as it escalates 16-6 on Hot R&B Airplay. "I'll Be Missing You" also landed the Airpower distinction, moving 22-10 in the June 6 issue of sister publication R&B Airplay Monitor by picking up another 494 detections, bringing total plays to 1,514.

GOSPEL GREAT: Kirk Franklin continues to break ground in the secular marketplace, as God's Property From Kirk Franklin's Nu Nation (B-Rite/Interscope) rockets 22-1 on Top R&B Albums, earning Greatest Gainer status after street-date violations forced an early debut. The last time a gospel artist held that slot was BeBe & CeCe Winans' "Different Lifestyles" (Capitol) back in the Oct. 26, 1991, issue. "This is the biggest gospel album I've seen right out of the box," says Larry Blackwell, GM of distributor Central South Gospel. "We've gone through 10,000 cassettes alone. 'Stomp' is the biggest single I've seen since Edwin Hawkins Singers' 'Oh Happy Day.'" That single peaked at No. 2 on the Hot Rhythm & Blues Singles chart in the May 10, 1969, Billboard. "Stomp" moves 9-7 on Hot R&B Airplay with a 21% audience increase, bringing total listeners to 32 million. The gospel genre has sold more than 2.9 million units in 1997, according to SoundScan.

STAY TUNED: With Wu-Tang Clan's forthcoming sophomore album, "Wu-Tang Forever" (Loud/RCA), having shipped more than 1.5 million units to retail, the next issue's chart could reflect 1997's biggest sales week. Surprisingly, despite the anticipation and volume shipped, distributor BMG was able to avoid street-date violations. Highly anticipated albums that fell victim to premature debuts on Top R&B Albums include Mary J. Blige's "Share My World" (No. 57), the Notorious B.I.G.'s "Life After Death" (25), Snoop Doggy Dogg's "Tha Doggfather" (59), and Makaveli's "The Don Killuminati: The 7 Day Theory" (58). The label is promoting the set with local MTV spots highlighting independent retail coalitions' stores, major-market billboards, and bus snipe campaigns. . . Boney James, who debuts at No. 2 on Top Contemporary Jazz Albums, has garnered spins at a dozen R&B stations, but the plays are split between two tracks. If 10 monitored R&B stations focus on the same track, the album could qualify for the Top R&B Albums list.

R&B

THE RAP COLUMN

(Continued from preceding page)

A HUMBLE FELLA from Greensboro, N.C., seems poised to become the hip-hop nation's next new powerhouse producer. The man is 28-year-old **Fanatic**, and he was so nicknamed by his mom, who recognized his obsession with music from an early age.

Fanatic, so far, has been responsible for Zacar's "Sensi" (Select), Lil' Kim's "Crush On You" (Undeas/Big Beat/Arista), and several songs for Ladae's last long-player. He has scored a publishing deal with Warner/Chappell and says he's about to supervise several songs for Queen Latifah's next Motown album and Paula Perry's Mercury debut, as well as co-produce (with Rodney Jerkins, who spread the buttah between Joe's "Don't Wanna Be A Player," from Jive's "Booty Call" soundtrack) **One Accord** for Interscope. He's also negotiating a multi-act production deal with a major record label.

Packing influences that run the gamut from R&B and rock to pop and hip-hop, Fanatic began navigating the music industry while he attended the Music Business Institute in Atlanta. He was working toward an associate's degree in audio engineering alongside So So Def's head honcho **Jermaine Dupri** and **Arrested Development's** chief developer **Speech**.

After graduation, Fanatic formed Payroll Records with two partners, fellow producers **Ski** (who has gone on to snatch his own slice of greatness as the beat miner behind tracks for black Roc-A-Fella **Jay-Z** [that label's president, among others] and **Mark Sparks** (Salt-N-Pepa's "Shoop," among other hot tracks).

"We did a song together called 'Versatility,' which was on **Red Alert's** first compilation album from the mid-'80s," recalls Fanatic. "Red used to open his show with it for a while. It featured **Ski** rapping with another MC named **Supreme Nyborn**."

Through frequently traveling between New York and North Carolina, Fanatic cultivated choice contacts with heads in the music business. He started getting work, and now he tracks much of his assignments in his home studio, which he has dubbed the Sixth Borough.

"We have, like, four major colleges in the area," he explains. "A lot of the students are from New York, and the Big Apple's style of music and fashion is something that influences us a lot."

Though Fanatic loves making hip-hop tracks, he says that eventually he wants to expand his horizons into other genres. "When I reach that comfort zone, I want to pour all of my influences into young acts from North Carolina. I'd like to create a sound movement the way **James Brown** or even **KC** from the **Sunshine Band** did," he offers.

KALAMAZOO, MICH.-BASED **Giavonni Entertainment**, a management, publicity, and concert promotion firm, sponsored a music conference May 17 called **Music Edge '97: Entering the Nucleus**.

For local attendees, the advice handed down was the type of useful, basic info that can help fledglings isolated from the buzz of the industry at large and add form to the feelings they have for the music business.

Panelists included **ICM booking** (Continued on page 31)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	NEW	1	1	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112) 1 week at No. 1
2	1	1	8	HYPNOTIZE (C) (D) BAD BOY 79092/ARISTA	THE NOTORIOUS B.I.G.
				*** GREATEST GAINER ***	
3	45	—	2	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
4	2	2	10	MY BABY DADDY (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
5	3	3	21	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
6	4	4	37	DA' DIP (C) (D) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
7	5	7	6	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN, MIA X, MO B. DICK & O'DELL
8	10	15	12	THAT'S RIGHT (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	DJ TAZ FEAT. RAHEEM THE DREAM
9	6	6	44	LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
10	7	5	18	I'LL BE (C) (D) (T) VIOLATOR/DEF JAM 57402B/MERCURY	FOXY BROWN FEATURING JAY-Z
11	9	13	6	IF U STAY READY (C) (D) (T) ISLAND 854976	SUGA FREE
12	21	21	11	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98025/ATLANTIC	TWISTA
13	8	20	19	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
14	11	11	8	STOP THE GUNFIGHT (C) DEFF TRAPP 9269/INTERSOUND	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
15	33	36	5	DA' DIP (C) (D) (T) BIG BEAT 98022/AG	MC LUSCIOUS FEATURING KINSUI
16	12	8	13	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442*	KRS-ONE
17	14	10	14	I SHOT THE SHERIFF (C) (D) (T) G FUNK/DEF JAM 573554/MERCURY	WARREN G
18	13	9	18	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	TRACEY LEE
19	16	14	11	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
20	20	17	8	FEELIN' IT (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	JAY-Z
21	22	28	9	KEEP IT ON THE REAL (C) (D) NOO TRYBE 38584/VIRGIN	3X KRAZY
22	18	33	3	WHO YOU WIT (FROM "SPRUNG") (T) QWEST 43883*/WARNER BROS.	JAY-Z
23	15	18	10	GONNA LET U KNOW (C) (D) (T) ISLAND 854914	LIL BUD & TIZONE FEAT. KEITH SWEAT
24	17	16	12	WU-RENEGADES (C) (D) (T) WU-TANG 53267/PRIORITY	KILLARMY
25	26	23	17	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 7193/TOMMY BOY	CAPONE-N-NOREAGA
26	25	25	7	G.O.D. PT. III (C) (D) (T) LOUD 64833/RCA	MOBB DEEP
27	31	48	3	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
28	32	19	7	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 537857*/MERCURY	CRU FEATURING SLICK RICK
29	23	22	17	GHETTO LOVE (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	DA BRAT FEATURING T-BOZ
30	24	24	15	GANGSTAS MAKE THE WORLD GO ROUND (C) (D) (T) LENCH MOB 53264/PRIORITY	WESTSIDE CONNECTION
31	39	46	16	DO THE DAMN THING (C) (D) (T) LIL' JOE 893	THE 2 LIVE CREW
32	NEW	1	1	SHOW ME LOVE (C) (T) ORGANIZED NOIZE 97016/INTERSCOPE	KILO ALI
33	29	26	36	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY
34	35	31	19	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	TRU FEAT. ICE CREAM MAN (MASTER P)
35	27	34	29	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
36	41	37	13	TIGHT TEAM (C) (T) (X) RAW TRACK 1297	SHAMUS FEATURING FLU
37	36	27	4	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
38	19	12	16	BIG DADDY (C) (D) (T) UPTOWN 56039/UNIVERSAL	HEAVY D
39	30	35	10	2 MUCH BOOTY (IN DA PANTS) (C) (T) ID/WRAP 414/CHIBAN	SOUNDMASTER T
40	28	40	8	U CAN'T SING R SONG (C) (T) (V) (X) CAPITOL 58629	SPEARHEAD
41	NEW	1	1	MY BABY MAMA (C) (T) (X) ROBBINS 72013	NUT N' 2 NICE
42	34	38	16	DO G'S GET TO GO TO HEAVEN? (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	RICHIE RICH
43	NEW	1	1	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
44	46	50	5	PRESSURE (C) RENEKAGE 5024/RAGING BULL	THE LOST TRYBE-OF HIP-HOP
45	40	29	12	SHO NUFF (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	TELA FEATURING EIGHTBALL & MJG
46	NEW	1	1	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE (FEATURING 2PAC AND JOHNNY P)
47	38	30	4	THE BEGINNING OF THE END (C) (D) (T) (V) PENDULUM 58639/EMI	BOOGIEMONSTERS
48	43	49	3	WHAT'S YOUR NAME (TIME OF THE SEASON) (C) (D) (T) RUTHLESS 1607/RELATIVITY	FROST
49	37	32	3	PICK IT UP (T) DEF JAM 573927*/MERCURY	REDMAN
50	47	43	21	WHATEVA MAN (C) (D) (T) DEF JAM 57402B/MERCURY	REDMAN

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	8	2	MY BABY MAMA NUT N' 2 NICE (ROBBINS)	14	12	2	2 D FRUTTI DA BARNYARD CLICK FEAT. MC MOO (EMI)
2	—	1	HOMEBOYZ COMRADS (STREET LIFE/ALL AMERICAN)	15	—	11	SURVIVING THE GAME RUFFTOWN MOB (LIL' JOE)
3	5	3	BRAIN JUNGLE BROTHERS (GEE STREET/2)	16	—	12	YOU AIN'T RIGHT TONYA (J-TOWN/MALACO)
4	6	5	PRESSURE THE LOST TRYBE OF HIP-HOP (RENEKAGE/RAGING BULL)	17	20	6	HOLD ON ANN NESBY (PERSPECTIVE/AM&M)
5	2	2	SERENADE SHADES (MOTOWN)	18	—	1	CARPENTER MAD LION (WEEDED/NERVOUS)
6	9	2	FIRE BRIGETTE MCWILLIAMS (VIRGIN)	19	17	5	WHAT IF ASHFORD & SIMPSON WITH MAYA ANGELO (HOPSACK & SILK/CHIBAN)
7	3	2	MY WORLD O.C. (PAYDAY/FRR/ISLAND)	20	13	3	RUNNING SONG AMBERSUNSHOWER (GEE STREET)
8	7	4	LISTEN (FIVE MINUTES) DFC (BIG BEAT/PENALTY/TOMMY BOY)	21	18	2	STOP LOOK & LISTEN BETWEEN THE LINES (VALLEY VUE)
9	4	6	SLOW FLOW THE BRAXTONS (ATLANTIC)	22	—	10	GIRLS DEM SUGAR BEEBIE MAN (VP)
10	11	11	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)	23	21	20	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
11	16	9	YOUR ONLY LOVER U-MYND (LIL' JOE)	24	—	2	STROKIN' CLARENCE CARTER (CHIBAN)
12	15	6	GET MINE TEFLON (RELATIVITY)	25	22	8	YOU DON'T HAVE TO BE AFRAID TAKE 6 (WARNER BROS.)
13	14	7	JUST A FREAK CRYSTAL WATERS FEAT. DENNIS RODMAN (MERCURY)				

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



JUNE 14, 1997

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'I'll Be Missing You' and 'G.H.E.T.T.O.U.T.'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'Yardcore' and 'My Love Won't Fade Away'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	38	25	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
1	1	10	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT) 2 wks at No. 1	39	43	7	ONE MORE DAY	NEW EDITION (MCA)
2	2	12	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	40	53	2	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
3	3	17	CUPID	112 (BAD BOY/ARISTA)	41	40	6	SOMETIMES	THE BRAND NEW HEAVIES (DELICIOUS VINYL/RED ANT)
4	4	11	THE SWEETEST THING	REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)	42	—	1	LADIES NIGHT (NOT TONIGHT)	LIL' KIM (UNDEAS/BIG BEAT/ATLANTIC)
5	6	27	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)	43	39	18	I'LL BE	FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
6	16	3	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	44	34	17	TELL ME DO U WANNA	GINUWINE (550 MUSIC/EPIC)
7	9	7	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)	45	44	5	COME WITH ME	KEITH SWEAT FEAT. RONALD ISLEY (ELEKTRA)
8	5	26	IN MY BED	DRU HILL (ISLAND)	46	49	43	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)
9	7	14	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (RCA)	47	46	8	FEMININITY	ERIC BENET (WARNER BROS.)
10	11	9	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY)	48	48	5	FULL OF SMOKE	CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
11	8	16	CAN WE	SWV (JIVE)	49	37	26	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
12	12	16	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	50	58	4	TRIUMPH	WU-TANG CLAN (LOUD)
13	14	15	FOR YOU	KENNY LATTIMORE (COLUMBIA)	51	57	5	GET YOUR GROOVE ON	GYRL (SILAS/MCA)
14	10	22	BIG DADDY	HEAVY D (UPTOWN/UNIVERSAL)	52	50	4	JOCKIN' MY STYLE	KRAZY MACK (STREET LIFE/ALL AMERICAN)
15	21	3	WHATEVER	EN VOUGUE (EASTWEST/EEG)	53	56	9	NOTORIOUS THUGS	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	17	12	DON'T WANNA BE A PLAYER	JOE (JIVE)	54	—	1	HOW COME, HOW LONG	BABYFACE (EPIC)
17	15	18	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	55	59	34	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
18	13	13	LOVE IS ALL WE NEED	MARY J. BLIGE (MCA)	56	55	6	THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM (BREAKAWAY/SUCCESS)
19	18	13	THINKING OF YOU	TONY TONI TONE (MERCURY)	57	61	5	EVERYTHING	MARY J. BLIGE (MCA)
20	25	9	5 MILES TO EMPTY	BROWNSTONE (MJJ/WORK/EPIC)	58	45	20	YOU DON'T HAVE TO HURT NO MORE	MINT CONDITION (PERSPECTIVE/A&M)
21	29	5	YOU BRING ME UP	K-CI & JOJO (MCA)	59	—	4	I CAN LOVE YOU	MARY J. BLIGE (MCA)
22	20	14	4 PAGE LETTER	AALIYAH (BLACKGROUND/ATLANTIC)	60	60	7	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE)
23	22	37	I LOVE ME SOME HIM	TONI BRAXTON (LAFACE/ARISTA)	61	51	9	COME ON	BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
24	27	11	HOPELESS	DIONNE FARRIS (COLUMBIA)	62	—	1	THE RAIN (SUPA DUPA FLY)	MISSY ELLIOTT (EASTWEST/EEG)
25	19	19	WHAT'S ON TONIGHT	MONTELL JORDAN (DEF JAM/MERCURY)	63	75	5	MY HEART IS CALLING	WHITNEY HOUSTON (ARISTA)
26	24	20	GET IT TOGETHER	702 (BIV 10/MOTOWN)	64	72	3	SUITELADY (THE PROPOSAL JAM)	MAXWELL (COLUMBIA)
27	23	21	CRUSH ON YOU	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT)	65	73	13	THIS WEEKEND	ANN NESBY (PERSPECTIVE/A&M)
28	26	26	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	66	47	12	MY BABY DADDY	B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE)
29	28	7	SMILE	SCARFACE FEAT. 2PAC AND JOHNNY P (RAP-A-LOT/NOO TRYBE)	67	66	6	ALL ABOUT THE BENJAMINS	PUFF DADDY FEAT. THE LOX (BAD BOY/ARISTA)
30	33	3	WHEN YOU TALK ABOUT LOVE	PATTI LABELLE (MCA)	68	70	8	IT MUST BE LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
31	32	3	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RU/THLESS/RELATIVITY)	69	—	1	NO DOUBT	702 (BIV 10/MOTOWN)
32	30	8	WHO YOU WIT	JAY-Z (QWEST/WARNER BROS.)	70	68	2	FULTON ST.	LESCHER (WARNER BROS.)
33	31	12	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-ONE (JIVE)	71	64	2	KEEP IT COMIN'	HEAVY D (UPTOWN/UNIVERSAL)
34	36	4	WE TRYING TO STAY ALIVE	WOLFE JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE)	72	—	1	AS WE LAY	DANA HARRIS (TONY MERCEDES/LAFACE/ARISTA)
35	41	9	CALL ME	TONI SHORT & LIL' KIM (JIVE)	73	—	1	IF I COULD CHANGE	MASTER P FEAT. STEADY MOBB'N (NO LIMIT)
36	35	26	EVERY TIME I CLOSE MY EYES	BABYFACE (EPIC)	74	67	2	MAKE ME SAY IT AGAIN	MINT CONDITION (HOLLYWOOD)
37	42	6	CRUSH	ZHANE (ILLTOWN/MOTOWN)	75	62	7	IT'S ON	MARY J. BLIGE (FEAT. R. KELLY) (MCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	12	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	14	16	14	TELL ME	DRU HILL (ISLAND)
2	4	2	ONE IN A MILLION	AALIYAH (BLACKGROUND/ATLANTIC)	15	12	19	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
3	2	8	PONY	GINUWINE (550 MUSIC/EPIC)	16	21	14	LAST NIGHT	AZ YET (LAFACE/ARISTA)
4	6	12	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	17	17	24	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
5	—	1	DON'T LET GO (LOVE)	EN VOUGUE (EASTWEST/EEG)	18	14	29	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOLED ROTTEN/DEF JAM)
6	5	6	I CAN MAKE IT BETTER	LUTHER VANDROSS (LVE/EPIC)	19	18	5	I BELIEVE IN YOU AND ME	WHITNEY HOUSTON (ARISTA)
7	3	16	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	20	—	40	LADY	D'ANGELO (EMI)
8	7	15	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)	21	13	7	KNOCKS ME OFF MY FEET	DONELL JONES (LAFACE/ARISTA)
9	10	6	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)	22	—	33	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
10	15	6	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/VEEG)	23	20	10	STEELO	702 (BIV 10/MOTOWN)
11	8	4	HAIL MARY	MAKAVELI (DEATH ROW/INTERSCOPE)	24	19	18	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
12	11	4	TEARS	THE ISLEY BROTHERS (T-NECK/ISLAND)	25	24	13	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST/EEG)
13	9	9	GET ME HOME	FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEF JAM)					

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

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

80	2	MUCH BOOTY (IN DA PANTS)	Tango Rose, ASCAP/Brown
11	5	MILES TO EMPTY	The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI HL
14	BIG DADDY	Defat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP/HL/WBM	
34	BLOOD ON THE DANCE FLOOR	Warner-Tamerlane, BMI/Zomba, ASCAP/Donni, ASCAP/WBM	
45	CALL ME (FROM BOOTY CALL)	Zomba, BMI/Srand, BMI/Indeas, BMI/Warner Chappell, BMI/Zomba, ASCAP/WBM	
20	CAN'T NOBODY HOLD ME DOWN	Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Amari, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Streetwise, ASCAP/HL	
21	COME ON	B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP/WBM	
27	COME WITH ME	Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI	
30	CRUSH (9th Town)	ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatGottaDo, ASCAP	
4	CUPID	Am, ASCAP/EMI April, ASCAP/Reane Tribe, ASCAP/C.Silis, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP/HL	
28	DA' DIP	Eric Timmons	
67	DA' DIP	Eric Timmons	
57	DON'T KEEP WASTING MY TIME	Ted-On, BMI/Mr. Jimmy, ASCAP/arcross, BMI	
5	DON'T WANNA BE A PLAYER (FROM BOOTY CALL)	Zomba, ASCAP/Kely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henclmen, BMI/HL/WBM	
85	DO THE DAMN THING	Lil' Joe Wan, BMI	
99	DO YOU BELIEVE?	Inkyju, ASCAP	
72	DO YOU KNOW (WHAT IT TAKES)	Heavy Rotation, BMI/BMG, ASCAP/Cheron, ASCAP/Mega, ASCAP/HL	
53	EMOTIONS	Creators Way, ASCAP	
39	EVERY TIME I CLOSE MY EYES	Sony/ATV LLC, BMI/Ecaf, BMI/HL	
54	FEELIN' IT	Lil' Lulu, BMI/Biggie, BMI/EMI Blackwood, BMI/Songs Of PolyGram Int'l, BMI/Motown, BMI/HL	
29	FEMININITY	India B., BMI/Puffy Tat, BMI/Kumi Na Tatu, BMI	
16	FOR YOU I WILL (FROM SPACE JAM)	Realsongs, ASCAP/WB, ASCAP/WBM	
10	FOR YOU	Colour d, ASCAP/PSO, ASCAP/WBM	
15	FULL OF SMOKE	Poetry In Motion, BMI	
44	FULTON ST.	(JAMASTA, ASCAP/Polygram Int'l, ASCAP/Itself, ASCAP/ERMA, ASCAP/Donni, ASCAP/Zomba, ASCAP/WBM	
84	GANGSTAS MAKE THE WORLD GO ROUND	(Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM	
19	GET IT TOGETHER	Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI) WBM	
36	GET YOUR GROOVE ON (FROM BAPS)	(Playing, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Link Groove, ASCAP/WBM	
90	GHETTO LOVE	Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noise, BMI/So So Def American, BMI/EMI April, ASCAP/Air Control, ASCAP/Throvin' Tantrums, ASCAP/HL/WBM	
2	G.H.E.T.T.O.U.T.	Zomba, BMI/R. Kelly, BMI) WBM	
91	G.O.D. PT. III	Careers-BMG, BMI/Albert Johnson, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Unicity, ASCAP/MCA, ASCAP	
74	GONNA LET U KNOW	Basstone, BMI/Pay Town, BMI	
35	HARD TO SAY I'M SORRY	(Double Vision, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL/WBM	
62	HEAD OVER HEELS	(Soy/ATV Songs, BMI/Rye, BMI/Hi Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI) HL/WBM	
7	HYPNOTIZE	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI) HL/WBM	
86	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)	(Burrn Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)	
41	I BELIEVE I CAN FLY (FROM SPACE JAM)	Zomba, BMI/R. Kelly, BMI) WBM	
3	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	(Mike's Rap, BMI)	
98	I DON'T KNOW (FROM SPRUNG)	(Scrivs, BMI/Sounds Of A Poet, BMI/Moe Stewart, BMI/PMP, BMI/Longitude, BMI/Nude, ASCAP/Young Style, ASCAP/Beyond Boundaries, ASCAP) WBM	
32	IF I COULD CHANGE (FROM I'M BOUT IT)	(Burrn Avenue, LLC, ASCAP/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
94	IF TOMORROW NEVER COMES	(Major Bob, ASCAP/BMG, ASCAP) HL/WBM	
47	IF U STAY READY	(Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/O' Baby, ASCAP/Reelityplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
59	IF YOU WALK AWAY	(Arvernal, ASCAP/EMI April, ASCAP/LeoSun, ASCAP/Dodgy, ASCAP)	
93	I GAVE YOU EVERYTHING	(Graham, PRS/Rondor, PRS) WBM	
1	I'LL BE MISSING YOU	(Magrebi, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI)	
31	I'LL BE MISSING YOU	(Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil' Lulu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) HL	
13	I LOVE ME SOME HIM/ I DON'T WANT TO	(EMI, BMI/Cesadida, BMI/Saiandra, ASCAP/Almo, ASCAP/Playing, BMI/Too True, ASCAP/R. Kelly, BMI/Zomba, BMI) HL/WBM	
58	I'M NOT FEELING YOU	(Funkmaster Flex, ASCAP/Relana, ASCAP/Sily, BMI/Sequins Al Noon, ASCAP/Borzo, ASCAP)	
12	IN MY BED	(Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Warner-Tamerlane, BMI/Boobie Loo, BMI) WBM	
70	I SHOT THE SHERIFF	(Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP/Fifty-Six Hope Road, ASCAP/Doni, ASCAP/Polygram Int'l, ASCAP) HL/WBM	
40	IT MUST BE LOVE	(Spec-o-lite, ASCAP/Traco, BMI)	
61	IT'S OVER NOW (FROM GRIDLOCK'D)	(Ecaf, BMI/Sony/ATV LLC, BMI)	
63	JAZZY BELLE	(Organized Noise, BMI/Hitco, BMI/Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM	
71	JUST ANOTHER CASE	(Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Alley, BMI/Trio, BMI/Def Jam, ASCAP/Rhythm Mint, ASCAP/Aerosol, ASCAP)	
77	JUST THE WAY YOU LIKE IT	(Priceless, BMI/Steven Jordan, BMI/Jo's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI) HL	
68	KEEP IT ON THE REAL	(Songs Of PolyGram Int'l, ASCAP)	
50	KEEP ON RISIN' (FROM THE 6TH MAN)	(Gradington, ASCAP/MCA, ASCAP)	
55	LET IT GO (FROM SET IT OFF)	(Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)	
46	LET ME CLEAR MY THROAT	(Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM	
83	LIKE THIS AND LIKE THAT (FROM THE 6TH MAN)	(Shapiro, ASCAP/Bernstein & Co., Inc., ASCAP)	
75	LOVE II LOVE	(Rondor/MCA) WBM	
79	LOVE IN AN ELEVATOR	(Kharatroy, ASCAP/B. Black, ASCAP/Fair-Elm, ASCAP/WB, ASCAP) WBM	
22	MY BABY DADDY	(Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
52	MY LOVE WON'T FADE AWAY	(PolyGram, ASCAP/Uncle Buddies, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Zam, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
43	NO ONE BUT YOU (FROM BAPS)	(Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)	
23	ONE MORE DAY	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL	
42	ON & ON	(Divine Pimp, ASCAP/Tribes Of Redar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America,	

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	54	4	FULTON ST.	LESCHER (WARNER BROS.)
1	—	1	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY) 1 wk at No. 1	39	38	27	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
2	1	7	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)	40	43	2	IF YOU WALK AWAY	GOODFELLAZ (AVATAR/POLYDOR/A&M)
3	2	15	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (RCA)	41	32	8	STOP THE GUNFIGHT	TRAPP (DEFF TRAPP/INTERSOUND)
4	3	16	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	42	29	7	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE)
5	6	7	DON'T WANNA BE A PLAYER	JOE (JIVE)	43	39	6	GET YOUR GROOVE ON	GYRL (SILAS/MCA)
6	70	2	YOU BRING ME UP	K-CI & JOJO (MCA)	44	—	1	DA' DIP	MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTIC)
7	4	6	THINKING OF YOU/LET'S GET DOWN	TONY TONI TONE (MERCURY)	45	34	13	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-ONE (JIVE)
8	7	16	CUPID						

Billboard's 4th Dance Music Summit Sure To Please

SUMMIT ACTION: If you've seen us lately and noticed particularly dark circles under our eyes, it's because we're knee-deep in planning the fourth annual Billboard Dance Music Summit, which runs July 16-18 at Chicago's Marriott on Michigan. T'ain't an easy task by any stretch of the imagination, but it's easily among the more fulfilling projects we've ever had the good fortune to participate in.

As always, a wide variety of clubland figures from all over the world—including some of the industry's top label executives, producers, performers, and DJs—will congregate to dissect a handful of timely issues, as well as cut a few business deals, launch a bunch of new records, and party their butts off. The Summit kicks off at the warmly atmospheric Green Dolphin Street nightclub with "Clubland Unplugged," an evening that both challenges and illuminates the talent of the artists showcased by placing them in front of a live six-piece band.

This year's show is hosted by the indomitable Kristine W., who will preside over a lineup that includes local stars Dajae and Bryon Stingily as well as Pamela Williams of Funky Green Dogs and the legendary Martha Wash—who will unveil two brand-new tunes from her forthcoming Logic Records greatest-hits project. With an instrumental outfit led by Tim Gant, "Clubland Unplugged" will also introduce two intriguing unsigned discoveries—sultry soul stylist Carmen Jones and a quirky, endearing lad named Yolanda.

Actually, each night of the Summit is anchored by an artist/DJ showcase that is designed to briefly gather all the confab's attendees in one venue before they splinter off into several directions for a spree of after-hours parties. Crystal Waters and Sandy B. top off the list of acts confirmed to appear at Fusion July 17 and Convent July 18. Although Billboard will preside over several of its own juicy late-night soirees, we encourage participants to sample



by Larry Flick

what promises to be a smorgasbord of label-hosted parties. We'll be compiling a list of all Summit-related shows for future publication. If you're planning a bash and we've yet to hear from you, fax us at 212-536-5358, pronto.

While we're shamelessly (and gleefully) plugging, we're pleased to note that Billboard and Pro-Motion will host DJ marathons that will feature such influential Chicago spinners as **Ralphie Rosario**, **Psycho-Bitch**, and **Mark Hultberg**, among numerous others. We're also celebrating the electronica revolution with three late-night DJ/artist shows featuring the cutting-edge grooves of **DJ SoulSlinger**, **DJ Wally**, **Cirrus**, **DJ Hardware**, **Future Forces**, and **Dara Del Mar**.

Daytime sessions will offer keynote addresses by **Erik Bradley**, the tastemaking music director of WBBM (B-96) Chicago; legendary producer/tunesmith **Arthur Baker**; and electronic maestro **Brian "BT" Transeau** (see Homefront, page 98). For insight into the world of production and remixing, a throw-down featuring **Deep Dish**, **Tony Moran**, **Ernie Lake & Bobby Guy**, **Frankie Knuckles**, **Roger Sanchez**, **Prince Quick Mix**, **Tyler Stone**, and **Teri Bristol** has been assembled, while **Thea Austin**, **Sandy B.**, **Karel**, and **Waters** are among the performers who will share survival tips for those who have chosen a life on the dance music stage.

Industry novices will be offered a unique opportunity to network and glean career counseling from a handful of top industry executives during the Summit's "A&R Jury" session. Need advice on how to get started? Looking for a gig? Want your demo evaluated? This is the

place to be.

We're also excited to report that the architects of the Chicago house music scene will gather, for the first time in public in years, to share stories and revisit the music from the good ol' days as part of a special reunion panel. It promises to be quite the history lesson for those who still labor under the delusion that house music originated from anywhere other than the Windy City.

There's still a whole lot more in the planning stages . . . like the launch of the DJ Hall of Fame and a National Academy of Recording Arts and Sciences presentation commemorating the establishment of the dance music Grammy category. There even promises to be an ear-poppin' announcement or two regarding future clubwide events. That said, we hope to see you in Chicago next month. For registration information, please give **Maureen Ryan** a call at 212-536-5002.

A NEW FORCE: It's always an immense pleasure to tout a major new outlet for dance music—especially when it's handled by folks who are clearly intent on cultivating long-term club-rooted artists in addition to quickie pop crossover hits. As the guiding force of BMG's Ariola Records, **Marvin Howell** is building a roster that will be strong not only with potent performers, but also with acts that combine a host of cultural flavors.

With solid support from staffers **Ellen Hanken** and **Abel Aguilera**, he's also carefully walking the tightrope between the new and old schools of dance music by enlisting the skills of folks like **Lewis Martine**, **Victor Calderone**, and **Lord Gee**. "Everyone has a strength," he says. "The idea is to bring these various strengths together and see what happens."

So far, so good. Since its launch several months ago, Ariola (which draws its name from the fierce disco label of the '70s) has scored worldwide hits with "No One Can Love You More Than Me" by **Hannah**

Jones, "Taqui-Taqui" by **Ilegales**, and "Tic Tic Tac" by **Carrapicho**. The common denominator of these singles is vigorous grooves and hooks that don't quit.

Judging from two of the label's many forthcoming projects, we're willing to bet the rent money that Ariola will carve out a niche among clubland's most powerful and diverse labels. Jones is currently wrapping up her first album, which is due in the fall. It will be previewed by dual singles. Stateside listeners will be offered the NRGetic "You Only Have To Say," with mixes by **Mark Picchiotti**, while the rest of the world will bathe in the beauty of "What The Child Needs," a glorious **Terry Ronald** composition that will be complemented by the post-production of **Frankie Knuckles**.

Howell is also grooming 305, a videogenic Latin male quartet that will likely give **No Mercy** a run for its money. **Roger Sanchez**, **Bob Mitchell**, **Diane Warren**, and **Martine** are among the high-profile contributors to what will be a late summer/early fall album release.

BOOGIE WONDERLAND: Fans of **Danny Tenaglia** will have to wait at least until autumn for his much chattered-about new collection of original material. However, they can find temporary solace in "Color Me Danny," a beat-mixed twirl through some of his fave remixes. We still can't stop giggling over the oh-so-amusing title of this Twisted America set, due July 15 in stores. In fact, we're haunted by visions of **Danny** re-enacting the cover art of **Barbra Streisand's** classic "Color Me Barbra" album. We're hoping he will.

Speaking of compilations, New York's Bassline Records provides a firm reminder of **Tony Humphries'** gift for blending beats and discovering future hits on "Take Home The Club." Possessing the spare but spiritually charged energy of his classic stints at the Zanzibar club, this album tingles with gems like "Picking Up Promises" by **Jocelyn Brown**, "I'm Not Gonna Let" by **Colonel Abrams**, and "Deliver Me" by **3-Dee** featuring **Michael Procter**. An essential addition to the collection of any serious house music fan.

The plucky and enduring **Lydia Rhodes** continues to plug away at gaining the worldwide recognition she has long deserved with "Away," a 12-incher due shortly on **Ultra Records**. **Junior Vasquez** and **Fred Jorio** will soon enter the studio to tweak the house-rooted jam, and we hear the sound will have a drum'n'bass twist. Crowd reaction to an acetate that **La Vasquez** recently pumped at New York's **Arena** nightclub was strong enough to hint that a massive hit could be on the horizon.

By the by, if "Away" leaves ya hankering for more of Rhodes (and we're betting it will), be on the lookout for "Revelation," a single she's just completed for **Subversive Records** U.K. It will likely begin cir-



D'Ya Wanna Dance? Budding diva **Michelle Aupont** is all smiles after a recent New York gig. She is supporting "If Ya Wanna Come," a smokin' house music anthem she recorded with **Dinomax**, aka production/songwriting partners **Max Baxley** and **Dino Herrmann**. The trio is working on new material for an album it hopes to issue before the end of the year.

culating by the end of this month.

On the house dub tip, prepare to totally live for "Basement," a deep-baked collaboration by eternally hot Miami turntable artist **David Padilla** and popular Puerto Rican spinner **Rafy Melendez**. Available on the independent **Dungeon Underground Records**, the track indicates an extremely bright future for these lads as producers and composers. The predicted rhythm intensity and muscular bassline are iced by a taut melody and infectious chants. The **Eros** mix is ripe for peak-hour picking, while the **Construction** version will duly impress the most jaded, hard-headed punter. Can't wait to hear what they come up with next.

IRMA

created in Italy, heard all over the World

IrmaAmerica: New York, N.Y. (US) - Irma Records: Bologna (Italy) - Irma UK: London (GB)

e-mail: irma@bo.nettuno.it world wide web: <http://www.irma.it/>

Billboard Dance Breakouts

JUNE 14, 1997

CLUB PLAY

1. THE WAY FUNKY GREEN DOGS TWISTED
2. PEOPLE GET READY ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA
3. BONITA NO MERCY ARISTA
4. NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) BAD BOY
5. VALGA EL BRILLO DE TUS OJOS ALBITA CRESCENT MOON

MAXI-SINGLES SALES

1. GOOSEBUMPS NYLX TWISTED
2. TO THE RHYTHM ANGEL MORALES GROOVILICIOUS
3. BORN SLIPPY UNDERWORLD WAX TRAX!
4. GIMME SOME LOVE GINA G ETERNAL
5. HOMEBOYZ COMRADS STREET LIFE

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	ARTIST		
				LABEL & NUMBER/PROMOTION LABEL			
				★★★ No. 1 ★★★			
1	4	8	7	LOVE IS ALL WE NEED MCA PROMO	1 week at No. 1 ◆ MARY J. BLIGE		
2	3	6	9	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE		
3	6	10	6	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE		
4	9	12	6	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	◆ ROBIN S.		
5	2	2	8	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNOERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS		
6	1	4	7	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES		
7	5	7	10	OFFSHORE EDEL AMERICA 36800	◆ CHICANE		
8	8	9	8	SUPERNATURAL NERVOUS 20236	KIM ENGLISH		
9	12	16	7	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN		
10	15	19	6	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.		
11	19	27	4	FREE STRICTLY RHYTHM 12513	ULTRA NATE		
12	10	3	9	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK		
13	7	1	11	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE		
14	18	21	6	FUN FOR ME ECHO 43877/WARNER BROS.	◆ MOLOKO		
15	22	31	4	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON		
16	11	5	11	TESTIFY SOULFURIC 0005	JAY WILLIAMS		
17	20	22	7	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ		
18	13	14	10	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA		
19	26	37	4	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY		
20	17	13	13	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12504	◆ REEL 2 REAL FEAT. PROYECTO UNO		
				★★★ Power Pick ★★★			
21	27	35	5	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON		
22	16	17	9	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER		
23	14	11	11	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK		
24	25	36	6	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE		
25	28	38	4	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG		
26	24	29	7	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES		
27	36	42	3	JUST A FREAK MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN		
28	35	41	5	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G		
29	21	18	13	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH		
30	34	40	5	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL		
				★★★ Hot Shot Debut ★★★			
31	NEW ▶		1	SOMETHING GOIN' ON LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN		
32	40	48	3	NARRA MINE FFRR/LONDON 531110/ISLAND	GENASIDE II		
33	38	44	4	MOMENT OF MY LIFE DEFINITY 001	BOBBY 'AMBROSIO BROWN		
34	45	46	3	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXST MILLENNIUM		
35	30	24	8	GONNA MAKE IT MOONSHINE 88437	STATESIDE		
36	44	43	4	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY		
37	31	25	12	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE		
38	46	45	3	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY		
39	23	20	10	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY		
40	47	—	2	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI		
41	49	—	2	ON TRACK MERCURY IMPORT	YELLO		
42	NEW ▶		1	DIN DA DA WAVE 50020	KEVIN AVIANCE		
43	33	23	11	MAJICK MOONSHINE 88434	KEOKI		
44	48	—	2	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU		
45	41	32	9	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER		
46	43	39	6	VIRTUAL INSANITY WORK PROMO	◆ JAMIROQUAI		
47	NEW ▶		1	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD		
48	NEW ▶		1	SLIDE RCA 64846	JUNKSTER		
49	39	30	10	RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL		
50	50	—	2	RIDE A ROCKET FFRR/LONDON 531111/ISLAND	LITHIUM AND SONYA MADAN		

				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	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
				★★★ No. 1/Hot Shot Debut ★★★			
1	NEW ▶		1	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	1 week at No. 1 ◆ PUFF DADDY & FAITH EVANS (FEAT. 112)		
2	NEW ▶		1	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS		
3	1	1	13	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE		
4	2	2	3	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON		
5	4	22	3	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z		
6	3	6	16	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON		
7	5	3	11	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ		
8	7	11	17	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK		
9	6	4	14	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS		
				★★★ Greatest Gainer ★★★			
10	18	19	8	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PARTY		
11	22	9	6	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK		
12	8	12	15	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)		
13	11	13	40	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL		
14	13	5	3	THE PERFECT DRUG (X) NOTHING 95007/INTERSCOPE	◆ NINE INCH NAILS		
15	9	8	8	IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3102/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN		
16	20	—	2	CUPID (T) (X) BAD BOY-79102/ARISTA	◆ 112		
17	12	10	18	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE		
18	NEW ▶		1	FREE (T) (X) STRICTLY RHYTHM 12513	ULTRA NATE		
19	17	50	5	THINKING OF YOU/LET'S GET DOWN (M) (T) (X) MERCURY 574383	◆ TONY TONI TONE		
20	23	15	5	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE		
21	36	—	7	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)		
22	16	7	6	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON		
23	26	17	6	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS		
24	10	18	3	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN		
25	30	—	2	5 MILES TO EMPTY (T) (X) MJJ/WORK 78495/EPIC	◆ BROWNSTONE		
26	32	25	9	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE		
27	35	34	16	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA		
28	27	26	4	SAY YOU'LL BE THERE (T) VIRGIN 38592	◆ SPICE GIRLS		
29	15	—	2	MY WORLD (T) PAYDAY/FFRR 572001/ISLAND	◆ O.C.		
30	28	—	2	JUST A FREAK (T) MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN		
31	14	—	2	WHEN I DIE (T) (X) ARISTA 13368	NO MERCY		
32	43	24	4	DO YOU BELIEVE? (T) VIOLATOR 1606/RELATIVITY	◆ THE BEATNUTS		
33	25	14	29	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON		
34	29	20	4	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD		
35	24	21	9	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ		
36	RE-ENTRY		9	CHECK THE RHIME (T) JIVE 42464	◆ A TRIBE CALLED QUEST		
37	19	23	20	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY		
38	RE-ENTRY		35	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	◆ NO MERCY		
39	37	27	8	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES		
40	NEW ▶		1	COME WITH ME (T) (X) ELEKTRA 63945/EEG	◆ KEITH SWEAT (FEATURING RONALD ISLEY)		
41	RE-ENTRY		7	HARD TO SAY I'M SORRY (T) (X) LAFACE 24238/ARISTA	◆ AZ YET FEATURING PETER CETERA		
42	RE-ENTRY		5	HOLD ON (T) (X) PERSPECTIVE 581315/A&M	◆ ANN NESBY		
43	40	37	25	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY		
44	34	—	2	BRAIN (T) GEE STREET 27500	◆ JUNGLE BROTHERS		
45	RE-ENTRY		9	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE		
46	42	36	28	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND		
47	39	16	3	IN MY ARMS (T) (X) MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE		
48	21	38	10	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE		
49	49	45	17	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA		
50	47	33	4	THE BEGINNING OF THE END (T) PENDULUM 58639/EMI	◆ BOOGIEMONSTERS		

○ 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® Dance Charts

Are Available For The First Time in 3 New Chart Packages!

- 1** Number 1 Series 1976-1996: Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard Issue date, title, artist, and label. - \$50.00
- 2** Top Ten Series 1976-1996: Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - \$50.00
- 3** Top Songs of the Year Series 1976-1996: The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special issues. Lists title, artist, and label. - \$50.00

Send your check or money order to: Billboard Research, 1515 Broadway, NY, NY 10036-8986 Attn: Silvio Pietrolungo or call for credit card order (212) 536-5054

Hopes High For Sherrié Austin Transplanted Australian To Make Arista Debut

BY CHET FLIPPO

NASHVILLE—With a largely co-written first album coming on Arista/Nashville, a radio hit, a video with quick impact on CMT, and a World Wide Web page notching numerous hits, Australian Sherrié Austin has established herself as a newcomer to watch.

"I'm a singer/songwriter junkie," says Arista/Nashville president Tim DuBois, "and when I met Sherrié, she was everything I had hoped for. What I first heard was the song 'One Solitary Tear,' and I just flipped for that, based on the song and her voice.

"Then, I found out that she had written it. And that was the start of a two-year love affair with her as an artist. She had some really good songs, but more importantly, she showed a tremendous ability to write and to grow. It's the kind of thing when you sit in this chair you hope and pray that someone like her will walk into your office."

DuBois says that the label took more than two years in developing her first album and that the care taken in the process now shows.

"This has worked the way it's supposed to work," he says. "It's a textbook case of the way things should go for a new artist. She's great with radio. She's mature and will work hard. I'm as excited about this project as anything we've done here. There's a real integrity here."



AUSTIN

Austin says she got into country music through her mother, who was a big fan. Growing up in Australia, they listened to records by Johnny Cash, Skeeter Davis, and Dolly Parton. "Mum had always dreamed of being a country singer," says Austin, "but she never had the opportunity."

Austin began singing country at about age 13. "I loved Dolly. She was my absolute favorite. I loved the songs she was writing, as well as Linda Ronstadt and Olivia Newton-John. I was also a '70s baby and loved that music, like Elton John and Simon & Garfunkel and Bread. David Gates is probably the reason I write songs. I love melodies."

She began singing at country music festivals throughout Australia. "Mum and I would pack up Dad's truck and look in the paper and find out where a festival was and drive there," she says. "I was kind of doing what LeAnn Rimes is doing now. I was opening for
(Continued on page 28)



A Millionair. Edisto Sound president Stewart Harris was recently surprised to receive seven BMI Millionair Awards, for million-play songs, including a Two Millionair Award for Wynonna's recording of "No One Else On Earth." Shown, from left, are Edisto creative director Vickie Jackson, BMI assistant VP Harry Warner, Harris, and Edisto VP Demetria Harris.

Chesney Aims To Build On Success With 3rd BNA Set

BY DEBORAH EVANS PRICE

NASHVILLE—Whoever said nice guys finish last wasn't at the recent party to celebrate gold certification of Kenny Chesney's BNA album, "Me And You."

Tom T. Hall, Mindy McCreedy, Tracy Byrd, Keith Gattis, and numerous label, press, and publishing personnel were on hand to congratulate Chesney, whose new album, "I Will Stand," will be released July 15 by RCA Label Group (RLG).

"Success breeds success. There's nothing like having momentum going in from the present album into the new album," says RLG VP of

promotion Dale Turner. "With this current album, 'Me And You,' getting the kind of consistent reorders, and Kenny coming off two back-to-back ballad hits with 'Me And You' and 'When I Close My Eyes,' the accounts are very receptive to the pre-orders and solicitation

going on on this new album."

"I wish it was coming out in June," says Tower Nashville GM Jon Kerlikowske. "The first single has done really well. Actually, his current album is still selling well . . . and from what it looks like right now from the sale of the current single, the new album should do really well. He's over that sophomore jinx, and the third record can be the big record."

Turner says a key factor has been the success of the last two singles. "His uptempo tunes were radio-receptive, but we thought the guy's a balladeer," says Turner, "and we thought, 'If we can get a couple of back-to-back ballads on the guy, that's going to send people to record stores and to the cash registers.'"

"And it was true. We had more sales on these two ballads than on three or four of his tempo tunes combined. I think that's what did it for him. Plus he did get great exposure last year touring with Alabama."

Turner says the project is off to a good start with the new single, "She's Got It All," which was released May 19
(Continued on page 28)



CHESNEY

Starstruck Drastically Cuts Its Mgmt., Publicity Rosters; Ryman To Fete Atkins

WEATHER VANE? In what may be a harbinger of things to come on Music Row, Starstruck Entertainment CEO Narvel Blackstock admits that the company was overexpanding to the point of beginning to affect its primary mission. Now, he says, the company is cutting back. The main change is elimination of the company's management division and its 10 artists. Blackstock will now manage only Starstruck's co-owner and original client, his wife, **Reba McEntire**. Artists affected are **Billy Dean, Jo Dee Messina, Rhett Akins, Linda Davis, River Road, Butch Baker, Jason Sellars, Gary Oliver, Brett James, and John & Audrey Wiggins**.

The company will also drop outside artists from its publicity division, a move affecting **Trace Adkins, Jeff Carson, Joe Diffie, and Ty Herndon**, among others. "The saturation point is here in country music," Blackstock tells Nashville Scene. "Everybody's talking about it, but nobody's doing anything about it. Financially, we weren't being hurt, but creatively we were. If we had continued the way we were, Reba's career would have suffered. You just can't build 10 Rebas at once. It's time to check our ego and say we can do only so much."

Blackstock cites corporate ego as the primary force driving the Row's go-go attitude, especially in label start-ups and roster expansions. "Everyone's signing talent, because they're afraid they'll miss something. Managers are stretched beyond their capability. Then we end up with artists who can't perform, and that hurts country music with the consumers, who become disappointed with what they see. It's already hurt touring. The fair circuit is replacing country music with drag-racing. Talent buyers used to be able to gamble on new talent. Now, by the time of the show, the artist may be over."

"We don't talk about people being on their fourth album anymore," he adds. "We're lucky to be talking about them being on their fourth single. Look at **Brooks & Dunn**: They're considered a veteran act, and they've done only four albums. As an industry, we can't continue with artists who disappear after four singles. There were 40 debut singles by new artists in the first 20 weeks of this year. Where will they be this time next year? We've got to concentrate on the future of country music. The first victim of overexpansion is the artist. Every artist makes a mistake on a song at some point. We're getting to the point where if an artist records the wrong song, that could be a career-ending mistake." Blackstock says the changes will not affect the Starstruck Writers Group or the company's recording studios.

ON THE ROW: Garrison Keillor will headline a tribute to **Chet Atkins** and the studio musicians who worked for him at RCA Studio B when he ran that label here. The show, set for June 25 at the Ryman Auditorium, will be a feature event of the Chet Atkins' Musician Days, which will run June 23-29. Representing the legendary Studio B musicians will be **Harold Bradley, Boots Randolph, Hargus "Pig" Robbins, Buddy Harman, and Charlie McCoy**. Tennessee Gov. **Don Sundquist** and Nashville Mayor **Phil Bredesen** will host a post-performance private reception.

The Bluebird Cafe, Nashville's famed songwriter hang-out, marks its 15th birthday Tuesday (10) with a concert to benefit the Book 'Em and Court Appointed Special Advocate organizations. **Gary Burr, Lari White, and Bob DiPiero** will be among the writers performing. **Garth Brooks** and **Kathy Mattea** are among the artists "discovered" at the Bluebird . . . Country star/country music historian **Marty Stuart** has acquired a significant chunk of country's visual history: a series of paintings by artist **Tom Allen**. To show



by Chet Flippo

them and to honor Allen—whose paintings graced the covers of 17 **Flatt & Scruggs** albums on Columbia Records—Stuart had an art show, dinner on the grounds, and an all-day bluegrass picking at his house overlooking the Cumberland River. Among the pickers talking part: **Earl Scruggs** and **Flatt & Scruggs** alumni **Josh Graves** and **Curly Steckler, Roland White, and Del McCoury**. Stuart himself was mandolin and flat-top player for **Flatt & Scruggs** starting at age 14.

Legendary session guitarist **Jimmy Dempsey** has come out of retirement with a new instrumental album on King. Produced by **Dempsey and Merle Kilgore**, the album is distributed by Highland Music of Dearborn, Mich. . . . Tickets are available through Ticketmaster for one of Fan Fair week's most popular events. The seventh annual **Wrangler/City of Hope Celebrity Softball Challenge** and Concert takes place June 15 at Nashville's Greer Stadium. TNN will tape the game for broadcast June 18. More than 50 country and sports celebrities will take part . . . Country Music Foundation historian **Ronnie Pugh** has won the Belmont-Ingram Book Award, presented by Belmont University and Ingram Books. The award, for the year's best book on country music, honors Pugh's "Ernest Tubbs: The Texas Troubadour." The award carries a \$1,000 stipend. Music scholar **Charles Wolfe** was given the Lifetime Achievement Award for his many contributions and books.



NASHVILLE
Music Row's
Hotel & Office
Alternative

Daily / Weekly / Monthly • Everything Furnished
One & Two Bedroom Suites • Kitchens • Phone
Fax • HBO • Security • Corporate Rates
Catering to Entertainment Industry Professionals
615 / 259-4400

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	6	GEORGE STRAIT MCA 11584 (10.98/16.98) 6 weeks at No. 1	CARRYING YOUR LOVE WITH ME	1
★★★ GREATEST GAINER ★★★						
2	2	2	47	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	16	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
4	4	4	39	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
5	5	5	8	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
6	6	6	20	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
7	7	8	49	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
8	8	7	31	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
9	10	10	59	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
10	11	9	33	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
11	12	11	11	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
12	9	15	3	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9
13	13	12	10	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
14	14	13	7	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
15	18	18	30	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
16	16	19	84	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
17	15	16	93	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	19	14	8	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
19	17	17	8	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
20	22	24	57	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
21	20	21	36	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
22	25	27	62	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
23	21	20	49	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
24	24	25	10	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
25	23	23	38	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
26	27	28	36	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
27	28	26	7	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
28	26	22	58	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
29	29	34	35	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
30	31	40	37	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
31	35	35	28	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
32	32	30	32	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
33	33	31	30	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
34	38	37	89	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
35	30	29	17	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
36	37	42	42	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
37	34	36	40	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	36	33	32	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
39	39	41	90	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
40	40	38	71	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
41	41	39	92	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
42	43	32	53	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
43	42	47	80	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
44	44	44	37	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/15.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
45	50	57	14	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98) HS	MARK WILLS	45
46	51	50	56	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
47	47	53	5	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98) HS	TAMMY GRAHAM	47
48	49	43	80	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
49	48	45	47	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
★★★ PACESETTER ★★★						
50	52	54	10	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33
51	45	48	90	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
52	46	46	6	JOE DIFFIE EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
53	53	52	32	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
54	54	49	71	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
55	57	55	47	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
56	55	59	36	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
57	56	63	4	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	56
58	58	51	6	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
59	59	62	50	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
60	62	56	14	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
61	66	66	40	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
62	60	58	6	KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
63	61	61	86	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
64	63	64	68	RICOCHET ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
65	67	70	5	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 1	65
66	69	69	98	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
67	RE-ENTRY	33	JUNIOR BROWN CURB 77783 (6.98/9.98) HS	JUNIOR HIGH (EP)	48	
68	64	68	51	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
69	68	65	58	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
70	RE-ENTRY	16	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32	
71	RE-ENTRY	9	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29	
72	RE-ENTRY	40	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19	
73	65	60	13	MILA MASON ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	43
74	73	75	65	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
75	75	71	40	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6

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

Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS 11 weeks at No. 1	THE WOMAN IN ME	121
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	129
3	3	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	532
4	5	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	167
5	4	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	246
6	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	160
7	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	133
8	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	150
9	9	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	156
10	10	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	121
11	12	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	145
12	14	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	192
13	13	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	156

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	397
15	11	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	139
16	19	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	302
17	18	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	149
18	17	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	502
19	21	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	322
20	16	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	323
21	22	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	234
22	20	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	102
23	23	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	26
24	24	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GREATEST HITS	586
25	—	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	108

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.



by Wade Jessen

TWO-STORY HOUSE: Entering with airplay at 129 of our 162 monitored stations, **Clint Black** and **Martina McBride** firebomb Billboard's Hot Country Singles & Tracks at No. 42 with "Still Holding On." This is Black's third duet outing and McBride's first vocal collaboration to have chart impact, although she teamed earlier this year with new age pianist **Jim Brickman** on "Valentine" (Windham Hill), which rose to No. 53 in the March 1 issue.

With Hot Shot Debut honors, "Still Holding On" opens higher on our airplay chart than any of Black's prior duets. "Hold On Partner," a 1991 collaboration with **Roy Rogers**, entered at No. 60, peaking at No. 42 in the Dec. 7, 1991, issue, and "A Bad Goodbye," with **Wynonna**, popped on at No. 55 and reached No. 2 during the warm months of 1993. As for McBride's opening weeks on that chart, this entry sets a career high, previously held by "Cry On The Shoulder Of The Road," which debuted at No. 53 in January.

Bruce Clark, operations manager at WXBM Pensacola, Fla., says that country fans have always championed superstar duets and that the timing is right for this new pairing. "Although it's not technically a duet, the listeners consider the **Tim McGraw** song [with **Faith Hill**] a collaboration, and because of that perception, they might have helped prime the audience for this type of song." Clark adds that Black is "writing the type of songs we might have expected from **Bob Dylan** 30 years ago." Although Black typically writes only with longtime collaborator **Hayden Nicholas**, he co-wrote "Still Holding On" with **Matraca Berg** and **Marty Stuart**.

Dale Turner, promotion VP for the RCA Label Group in Nashville, says that "Still Holding On" will appear on upcoming sets by both Black and McBride. "Clint's album is called 'Nothin' But The Taillights,' and Martina's project hasn't been given a title yet." Both packages hit retail Aug. 12.

GOING ONCE, GOING TWICE: While "It's Your Love" by **Tim McGraw** (with **Faith Hill**) commands a second week atop Hot Country Singles & Tracks, it rises 9-8 on the Hot 100 and is the only country single to appear in that chart's top 10 since **Billy Ray Cyrus'** "Achy Breaky Heart" peaked at No. 4 in '92 (Hot 100 Singles Spotlight, Billboard, June 7). The McGraw single scanned more than 95,000 units, up 9,500 units over the prior week.

While some country label execs remain wary that singles sales could cannibalize album sales, **Dennis Hannon**, VP/GM of Curb Music Group, says that he hasn't found any hard evidence to substantiate those concerns. "We continuously monitor and analyze the effects of singles upon album sales, and we just don't see it. I think if we were ever going to have proof that singles erode album sales, we'd have seen it with **LeAnn Rimes'** 'Blue.' We've done research that shows us there's a significant number of companion buys, where they're buying both pieces," he says.

McGraw's "Everywhere" set arrived at retail June 3, and Hannon predicts first-week sales of 150,000 units.

JUNIOR MINT: Two sets by country eccentric **Junior Brown** re-enter Top Country Albums. Brown's "Junior High (EP)" reappears at No. 67, and "Semi-Crazy" encores at No. 70, with each set moving 1,500 units. Curb's **Dennis Hannon** says he's unsure as to the exact reasons for the hike, but believes it could have been the efforts of an outside marketing firm he hired to work Brown's product. "We didn't have a major television appearance or anything media-related that would have spiked these sales," says Hannon.

CHESNEY AIMS TO BUILD ON SUCCESS WITH 3RD BNA SET

(Continued from page 26)

and climbs to No. 44 with a bullet this week on Billboard's Hot Country Singles & Tracks chart. "We've reached a real high spin level in the first two or three weeks of this single, and I think we're in great shape. What we have to do now is alert the country consumer that there is a new Kenny Chesney album out."

RLG chairman Galante says there will be pricing and positioning at retail, and in-store appearances are planned. There will also be a push on securing high-profile media appearances.

Chesney admits that following up his first gold album is a nerve-racking experience. "I went through a lot of stressful nights, wondering which songs to keep and which to let go, because this is a very pivotal album for me," Chesney says. "We've definitely got some momentum going with the 'Me And You' album, and I just want to build on that."

Galante says his company was very careful to follow Chesney's current success with a strong project.

"We took an inordinate amount of time working on tracks and vocals and song selection," Galante says, "because we knew if we came back with just another gold album, Kenny would just be part of the pack, and we really feel he's in a position to break out and go to platinum... I think we've got some excellent songs, and Kenny's vocals are the best. I think it's the best record he's ever made."

Chesney recorded 20 songs for this project before narrowing it down to the 11 on the CD. "Buddy Cannon and Norro Wilson produced this record, and both those guys are great song men," Chesney says. "They've been around awhile, and they've absorbed so much music."

"That's what I felt this record needed, and that's what I felt I needed as an artist. I just wanted to be one of those artists that kept traditional country alive. And I think we did that on this album."

One of the more traditional cuts on the project is "From Hillbilly Heaven To Honky Tonk Hell." George Jones and Tracy Lawrence join Chesney on the tune.

"Tracy Lawrence is a good friend of mine," says Chesney. "I toured with George Jones last year, and he said if I ever needed anything, call him. So I said, 'Hey buddy, I need you.' It meant a lot to me that he came to sing on this record and be part of my career. I used to close my show every night with [his] 'Who's Gonna Fill Their Shoes?', and

now he's on my album. I can't believe it."

Chesney says Galante told him he feels six singles can be pulled from this album, and he agrees. "I finally cut a record where I like everything on it. We're going to do seven songs off this album in the show."

Though he likes them all, Chesney admits to having a favorite tune. "That's Why I'm Here" is probably my favorite song I've ever recorded," he says. "The thing that is so cool about this song is that it's about an alcoholic that's struggling to get better, but it has a happy ending and there's a lot of hope in this song. I think a lot of people are going to relate to this song."

One of things that helped Chesney deliver what he wanted vocally is the fact that he recorded in Florida.

"I cut eight of the vocals in Fort Laud-

erdale," he says, "because I do have a problem with allergies, and they really nail me in Nashville for some reason. It's so hard for me to sing in Nashville."

Chesney will take his new songs to the fans this summer, performing at numerous fairs and festivals, as well as continuing to open a few dates for Alabama and Lawrence. Chesney is managed and booked by Dale Morris. His publisher is Opryland Music Group.

"All of a sudden," Chesney says, "I feel more confident about who I am and the music I'm recording and my place in country music... For the first time, I feel like I'm comfortable with where I am vocally... One of the biggest compliments I've gotten on the new album is a radio guy who said, 'Kenny, you no longer sound like a kid with a cowboy hat. You sound like a country music star.' That made me feel awesome."

HOPES HIGH FOR SHERRIE AUSTIN

(Continued from page 26)

Johnny Cash when I was 14, but there's only so far you can go in Australia."

When she was 15, the Country Music Assn. of Australia offered to send her to Nashville, but her parents felt she was too young. The family ended up moving to Los Angeles. Then, she says, one day when she was 22 she decided to move to Nashville by herself.

"I didn't know a single person here," she says, adding that she sold her home-studio equipment to finance the move. Someone in Los Angeles had given her **Will Rambeau's** name. "I had seen his video, 'Wild One,' on CMT, and I thought, 'Gosh, he's an all right writer.'"

Rambeaux's first reaction, she says, was "God save us from Australian country singers." He ended up co-producing the album (with **Ed Seay**) and co-writing five songs on it. That set, "Words," due July 15, is a mature mix of earthy love songs and tempo numbers.

Arista senior VP/GM **Mike Dungan** notes that, as with most new artists, the marketing rollout will be traditional. But, he says, there are two unusual indicators that say to him that Austin's star is rising.

"One thing is the strong response we're getting from her Web site," he says. "And nobody really knows who she is. So they had to really go and find her Web site. They're hearing her on radio or seeing her on CMT and then looking for a Web site."

The other indicator, he notes, is that Austin is the first artist in 1997 to be named CMT's "Rising Star."

CMT director of programming **Chris Parr** says the Rising Star award is not handed out lightly. "We look closely at the marketplace for outstanding young talent. Sherrie is the most outstanding talent I've seen since since coming on board here. She is a complete package."

The Rising Star designation, he says, translates immediately into prominent positioning for a new artist.

"We do two- to three-minute features on the artist," he adds, "and show them during our 'Top 12 Countdown,' which is our highest-rated program."

Arista VP for promotion **Bobby Kraignotes** that Austin's single "Lucky In Love" is climbing the country chart. This issue it is No. 47 on Billboard's Hot Country Singles & Tracks. "Her radio setup was pretty traditional," he says. "We've had album-listening parties, and she spent about 10 weeks on the road going to radio. I think the album is really deep in singles. I'm just anxious to get this album out to the public."

Eddie Haskell, PD at WYCD Detroit, says of the single, "At first listen, I knew it was a hit. This song has a great summertime feel."

Austin is managed by **Fitzgerald-Hartley** and booked by the **William Morris Agency**. Her publishing is with **Lucky Ladybug Publishing/BMI**.

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

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

- | | |
|--|---|
| 16 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM | 55 WORDS, BMI/Nakomis, ASCAP |
| 25 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL | 56 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM |
| 46 BUTTERFLY KISSES (Diadem, SESAC/Polygram Int'l, ASCAP) HL/WBM | 30 DRINK, SWEAR, STEAL & LIE (Wamer-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM |
| 39 BUTTERFLY KISSES (Diadem, SESAC/Polygram Int'l, ASCAP) HL/WBM | 32 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL |
| 72 BUTTERFLY KISSES (Diadem, SESAC/Polygram Int'l, ASCAP) HL/WBM | 41 FLOWERS (Music Corp. Of America, BMI/So Bitty, BMI/Hillbilly, BMI/Hamstein Cumberland, BMI) HL/WBM |
| 20 CARRYING YOUR LOVE WITH ME (Wamer-Tamerlane, BMI/Rancho Belfra, BMI/Jeff Stevens, BMI) WBM | 43 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM |
| 73 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL | 7 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI/EMI Blackwood, BMI/Arbyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM |
| 22 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL | 33 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 14 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM | 36 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLI, ASCAP/Sony/ATV Tree, BMI/Teelie, BMI) HL |
| 71 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC) WBM | 52 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM |
| 62 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatone, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tunes LLC, ASCAP) HL | 70 HOW DO I LIVE (Realsongs, ASCAP) WBM |
| 48 DAY IN, DAY OUT (Wamer-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas Hawk, BMI) WBM | 67 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) |
| 35 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM | 56 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, |
| 51 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden | |

- | | |
|---|---|
| ASCAP/Big Tractor, ASCAP) WBM | 61 MI) HL |
| 50 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 | 59 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Pill This, BMI) HL/WBM |
| 9 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL | 60 MOVIN' OUT TO THE COUNTRY (BMG, ASCAP) HL |
| 15 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM | 64 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM |
| 24 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) WBM | 63 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) |
| 18 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL | 12 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL |
| 74 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, ASCAP) WBM | 29 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM |
| 1 IT'S YOUR LOVE (EMI Blackwood, BMI) HL | 26 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL |
| 27 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM | 13 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM |
| 49 JUST THE SAME (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) HL/WBM | 31 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI) |
| 65 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL | 23 SAD LOOKIN' MOON (Maypop, BMI) WBM |
| 17 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL | 66 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM |
| 5 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM | 28 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI) |
| 4 A LITTLE MORE LOVE (Benefit, BMI) WBM | 45 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL |
| 11 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL | 44 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM |
| 10 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | 3 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM |
| 47 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) | 6 SITTIN' ON GO (Wamer-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM |
| 38 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Pamell, | 34 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI) |

- | |
|--|
| 54 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Wildawn, ASCAP/Balmur, ASCAP) WBM |
| 42 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Wamer-Tamerlane, BMI/Marty Party, BMI) |
| 75 SUMMERTIME GIRLS (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) HL |
| 37 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM |
| 57 TAKE IT FROM ME (Wamer-Tamerlane, BMI/Pollyvog, BMI/Socan, BMI) WBM |
| 58 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM |
| 21 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL |
| 61 WE WERE IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) |
| 19 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM |
| 53 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) |
| 2 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL |
| 8 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Burfalo Prairie, BMI/Chris Waters, BMI) HL |
| 60 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL |
| 69 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Mile-gal, BMI/Bugle, BMI/Irving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI) WBM |
| 68 YOUR MAMA WON'T LET ME (Square West, ASCAP/Del-ber's Son, ASCAP/Howlin' Hits, ASCAP/Kicking Bird, BMI/Write From Scratch, BMI/Thomas Hawk, BMI) WBM |

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 14, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	3	6	IT'S YOUR LOVE 2 weeks at No. 1 J.STROUD,B.GALLIMORE,T.MCGRAW (S.SMITH)	TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
2	2	5	10	WHO'S CHEATIN' WHO K.STEGALL (J.HAYES)	ALAN JACKSON (C) (V) ARISTA 13069	2
3	5	7	19	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	3
4	6	8	12	A LITTLE MORE LOVE T.BROWN (V.GILL)	VINCE GILL (C) (V) MCA 55307	4
5	7	10	13	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	LEANN RIMES (C) (D) (V) CURB 76959	5
6	3	1	16	SITTIN' ON GO B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	1
7	4	4	16	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	4
8	9	13	13	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	8
9	11	16	10	I'D RATHER RIDE AROUND WITH YOU R.MCENTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	REBA MCENTIRE (C) (D) (V) MCA 72006	9
10	12	17	13	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	10
11	13	18	16	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	11
12	8	2	14	ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (D) (V) MCA 55321	1
13	16	21	16	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYD)	MARK WILLS (V) MERCURY NASHVILLE 574150	13
14	15	19	12	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	DEANA CARTER (V) CAPITOL NASHVILLE 19510	14
				*** AIRPOWER ***		
15	20	24	8	I LEFT SOMETHING TURNED ON AT HOME S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	15
				*** AIRPOWER ***		
16	22	22	8	ALL THE GOOD ONES ARE GONE B.J.WALKER,JR.,P.TILLIS (D.DILLON,B.MCDILL)	PAM TILLIS (V) ARISTA 13084	16
				*** AIRPOWER ***		
17	19	20	14	LET IT RAIN T.BROWN (M.CHESNUTT,S.LESLIE,R.SPRINGER)	MARK CHESNUTT (C) (V) DECCA 55293	17
18	24	26	13	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	18
19	25	25	15	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK)	SONS OF THE DESERT (C) (D) EPIC 78520	19
20	36	48	7	CARRYING YOUR LOVE WITH ME T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	GEORGE STRAIT (V) MCA 72007	20
21	26	28	8	THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON)	PATTY LOVELESS EPIC ALBUM CUT	21
22	27	34	7	COME CRYIN' TO ME D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	22
23	14	9	16	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	ALABAMA (C) (D) (V) RCA 64775	2
24	10	6	16	I MISS YOU A LITTLE C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	6
25	18	12	17	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVIS)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	2
26	23	15	17	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	COLLIN RAYE (C) (D) EPIC 78525	2
27	30	35	9	I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	27
28	28	31	9	SHE'S GOING HOME WITH ME D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	28
29	33	36	8	ONE, TWO, I LOVE YOU J.STROUD,C.WALKER (B.JONES,E.HILL)	CLAY WALKER (V) GIANT 17351/REPRISE	29
30	35	41	5	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	MICHAEL PETERSON (C) (D) (V) REPRISE 17379	30
31	29	27	20	RUMOR HAS IT J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRISE	1
32	37	40	10	FIT TO BE TIED DOWN K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	32
33	38	43	7	HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE)	RICOCHE (C) (D) COLUMBIA 78564	33
34	17	14	16	SIX DAYS ON THE ROAD M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	SAWYER BROWN (C) (D) (V) CURB 73016	13
35	39	44	5	DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA 72002	35
36	49	67	3	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BOONE,P.NELSON,T.LAWRENCE)	TRACY LAWRENCE (C) (D) ATLANTIC 82985	36
37	40	39	11	THE SWING D.JOHNSON (R.E.ORRALL,B.REGAN)	JAMES BONAMY (C) (D) EPIC 78560	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	41	45	9	LUCKY ME, LUCKY YOU L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (C) (V) CAREER 13078	38
39	45	66	3	BUTTERFLY KISSES D.COOK,T.BROWN (B.CARLISLE,R.THOMAS)	RAYBON BROS. (C) (D) (V) MCA 72016	39
40	32	23	14	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	LEE ANN WOMACK (C) (V) DECCA 55320	23
41	47	51	4	FLOWERS G.FUNDIS,B.YATES (B.YATES,M.CPISWELL)	BILLY YATES ALMO SOUNDS ALBUM CUT	41
				*** Hot Shot Debut ***		
42	NEW		1	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE RCA ALBUM CUT	42
43	46	46	10	FROM WHERE I'M SITTING M.WRIGHT,B.HILL (G.BROOKS,K.W.FXON)	GARY ALLAN (V) DECCA 72003	43
44	57	60	3	SHE'S GOT IT ALL B.CANNON,N.WILSON (D.WOMACK,D.WISEMAN)	KENNY CHESNEY (V) BNA 64867	44
45	50	63	4	THE SHAKE K.LEHNING (J.MCELROY,B.CARR)	NEAL MCCOY ATLANTIC ALBUM CUT	45
46	52	65	4	BUTTERFLY KISSES B.CARLISLE (B.CARLISLE,R.THOMAS)	BOB CARLISLE DIADEM ALBUM CUT/JIVE	46
47	48	57	4	LUCKY IN LOVE E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	47
48	56	59	3	DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	48
49	53	55	5	JUST THE SAME K.STEGALL,C.WALKER,T.CLARK (T.S.HAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 574456	49
50	54	53	6	I BROKE IT, I'LL FIX IT S.HENDRICKS,G.NICHOLSON (B.HILL,B.CASON)	RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	50
51	55	58	5	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO,M.SMOTHERMAN)	LILA MCCANN ASYLUM ALBUM CUT	51
52	61	—	2	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (C) (D) (V) MCA 72015	52
53	69	—	2	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	53
54	51	49	11	SOMEWHERE IN LOVE D.HUFF (K.K.PHILLIPS,C.LEONARD)	JOHN & AUDREY WIGGINS (C) (V) MERCURY NASHVILLE 574300	49
55	42	37	13	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDAN,C.FOLKS)	TAMMY GRAHAM (C) (D) (V) CAREER 13075	37
56	74	—	2	HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BA?RES,T.BRUCE)	DIAMOND RIO ARISTA ALBUM CUT	56
57	43	38	12	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	38
58	44	32	15	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	JOE DIFFIE (C) (D) EPIC 78521	25
59	59	61	8	MARY GO ROUND B.J.WALKER,JR. (P.VASSAR,S.ERWIN)	SKIP EWING WORD NASHVILLE ALBUM CUT	59
60	62	71	4	YOU AIN'T LONELY YET P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER)	BIG HOUSE (V) MCA 72005	60
61	NEW		1	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	TOBY KEITH MERCURY NASHVILLE ALBUM CUT	61
62	63	54	19	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	MILA MASON (C) (D) (V) ATLANTIC 84866	21
63	71	—	2	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	THE BUFFALO CLUB RISING TIDE ALBUM CUT	63
64	66	—	4	MOVIN' OUT TO THE COUNTRY C.YOUNG,B.CHANCEY (D.DODD)	DERYL DODD (C) (D) COLUMBIA 78571	64
65	60	52	8	KING OF THE ROAD (FROM "TRAVELLER") A.PALEY (R.MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	51
66	65	64	18	SAY YES M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	37
67	NEW		1	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	67
68	64	69	5	YOUR MAMA WON'T LET ME J.STROUD,C.DINAPOLI,D.GRAU (D.GRAY,K.FOLLESE,T.MCHUGH)	LITTLE TEXAS WARNER BROS. ALBUM CUT	64
69	72	—	2	YOU CALL THAT A MOUNTAIN M.BRIGHT,K.BEAMISH (M.GARVIN,B.JONES)	JEFF WOOD IMPRINT ALBUM CUT	69
70	NEW		1	HOW DO I LIVE C.HOWARD,W.RIMES (D.WARREN)	LEANN RIMES CURB ALBUM CUT	70
71	67	68	19	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	42
72	NEW		1	BUTTERFLY KISSES C.HOWARD (B.CARLISLE,R.THOMAS)	JEFF CARSON CURB ALBUM CUT	72
73	70	70	19	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	BIG HOUSE (C) (D) (V) MCA 55253	30
74	RE-ENTRY		2	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.K.PHILLIPS,...ASETER)	BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	74
75	NEW		1	SUMMERTIME GIRLS B.TANKERSLEY,S.MARCANTONIO (R.CRAWFORD,J.VARSOS,K.TRIBBLE)	CRAWFORD/WEST (C) (D) (V) WARNER BROS. 17358	75

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

Billboard Top Country Singles Sales

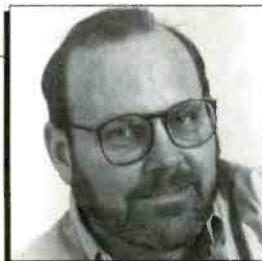
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	5	IT'S YOUR LOVE CURB 73019 5 weeks at No. 1	TIM MCGRAW (WITH FAITH HILL)
2	2	2	20	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGvall WITH SPECIAL GUEST TRAVIS TRITT
3	14	—	2	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
4	3	3	13	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
5	4	5	52	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
6	6	6	10	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
7	5	4	11	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM
8	8	9	10	SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
9	10	11	10	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
10	9	8	13	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
11	7	7	14	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
12	11	10	12	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
13	12	12	21	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	27	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
15	15	14	7	SAD LOOKIN' MOON RCA 64775	ALABAMA
16	16	17	6	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
17	17	19	7	WHO'S CHEATIN' WHO ARISTA 13069	ALAN JACKSON
18	23	—	2	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
19	18	15	13	DARK HORSE ATLANTIC 84866/AG	MILA MASON
20	21	18	17	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
21	25	—	2	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
22	19	16	20	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
23	22	22	4	THE SWING EPIC 78560/SONY	JAMES BONAMY
24	20	21	13	STATE OF MIND RIVER NORTH 153016	CRYSTAL BERNARD
25	NEW		1	JUST THE SAME MERCURY NASHVILLE 574456	TERRI CLARK

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.

Latin Notas



by John Lannert

ACAPULCO'S LUCKY 7: Festival Acapulco '97 rolled out an eight-day musical extravaganza that generated \$150,000 for cancer-stricken children in Acapulco, Mexico.

Running May 10-18, the seventh annual music fest boasted 73 acts performing on three stages: an open-air seaside locale called the Beach, Salón Teotihuacán, and Rodeo De Media Noche. Among the big names who performed were Spice Girls (Virgin), Juan Gabriel (BMG Mexico), Julio Iglesias (Columbia/Sony), Ricky Martin and Fey (Sony), and Los Tucanes De Tijuana and Plácido Domingo (EMI Latin).

At the Beach, 28 acts, most of whom were developing artists, played to enthusiastic crowds. Disa's *norteno* stars Los Angeles Azules garnered warm applause for such hits as "Entrega De Amor" and "Como Te Voy A Olvidar."

A broad array of grupos, bandas, and *norteno* acts shared the stage at Rodeo De Media Noche. With a cheering, singing crowd of 15,000 on hand, Supergrupo Los Tucanes De Tijuana emerged as the biggest draw of the festival. Other regional Mexican artists—each of whom performed live—who earned spirited applause were Grupo Bryndis and Vallenatos (Disa), Los Mismos (EMI Mexico), Banda El Recodo (Fonovisa), and Tiranos Del Norte and La Mafia (Sony). Mexico's multifaceted entertainment company Representaciones Apodaca produced the shows at the rodeo.

Festival Acapulco '97 was officially kicked off May 11 at Salón Teotihuacán during a special edition of Televisa's popular variety show "Siempre En Domingo." The program's longtime host, Raúl Velasco, introduced crowd-pleasing performances by Max Music's hot Spanish vocalist Rebeca and Melody actress/singer Patricia Manterola.

Other performance highlights at the 5,000-seat *salón* included a tribute to Fonovisa's famed singer/songwriter/producer Marco Antonio Solís, who was feted May 12 with renditions of his tunes by Melody's Laura Flores, WEA Latina's Olga Tañón, and BMG Mexico's Rocío Dúrcal. Juan Gabriel's surprise one-hour show May 13 featured a guest appearance from label-mate and recording partner Dúrcal.

Crowd-pleasing sets were delivered May 14 by Domingo, who sang material from his fine "De Mi Alma Latina 2" album, and Martin, who along with model Valéria Mazza, launched a Pepsi promotional campaign. BMG's ebullient pianist Di Blasio had the crowd up and dancing May 15, but shockingly that same audience filed for the exits during Iglesias' performance.

Teenage superstar Fey dominated the lineup of adolescent acts May 16, while Warner's Miguel Bosé and Melody's Daniela Romo warmed up the spectators May 17.

The festival closed May 18 with another "Siempre En Domingo" special featuring audience favorites Caballo Dorado (MCM/Warner), Ana Bárbara (Fonovisa), Emmanuel (PolyGram Mexico), Spice Girls, and Duncan Sheik (Atlantic).

ANGLO TRIPLE THREAT: Sony Music, Warner Music, and BMG Entertainment have just released "Los Quince," an English-language compilation containing material from superstar acts from each label. (Continued on next page)

Hot Latin Tracks



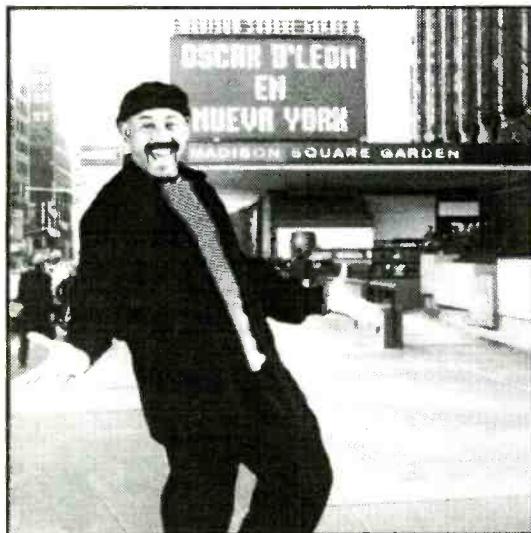
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	4	4	9	JUAN GABRIEL/ROCIO DURCAL ARIELA/BMG	EL DESTINO J.GABRIEL (J.GABRIEL)
2	2	2	14	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A ANGEL ALBA (J.V.FLORES)
3	3	3	5	LOS TIGRES DEL NORTE FONOVISA	UNIDOS PARA SIEMPRE E.A.HERNANDEZ (J.BORREGO)
4	1	1	7	ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R.PEREZ-BOTIJA (V.CLARKE)
5	6	6	12	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUJI M.A.SOLIS (M.A.SOLIS)
6	7	7	6	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J.CARRILLO (A.VILLAREAL)
7	5	5	12	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G.FELIX (M.QUINTERO LARA)
				*** AIRPOWER ***	
8	26	—	2	LA MAFIA SONY DISCOS/SONY	ENAMORADA M.LICHTENBERGER JR. (J.L.PILOTO)
9	8	12	3	LIBERACION DISA/EMI LATIN	MURIO NOT LISTED (H.GONZALEZ)
10	11	—	2	MOJADO FONOVISA	MOTIVOS L.LOZANO (F.BARRIENTOS L.LOZANO)
				*** AIRPOWER ***	
11	NEW	—	1	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G.FELIX (M.QUINTERO LARA)
12	14	13	7	CONJUNTO PRIMAVERA FONOVISA	QUIERO ESTAR LOCO V.MATA, C.PRIMAVERA (M.A.SANGHEZ)
13	22	19	3	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J.GUADALUPE ESPARZA (NOT LISTED)
14	10	8	10	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D.FOSTER (E.CARMEN S.RACHMANINOFF)
15	20	15	14	INTOCABLE EMI LATIN	Y TODO PARA QUE J.L.AYALA (PREYNA)
16	15	18	4	LOS MISMOS EMI LATIN	DEPENDO DE MI TRABAJO LOS MISMOS (M.MARROQUIN)
				*** AIRPOWER ***	
17	23	30	3	MARTA SANCHEZ POLYGRAM LATINO	MOJA MI CORAZON N.RODGERS, A.LEVIN, C.CELLI (A.LEVIN, C.CELLI, F.OSORIO)
18	12	9	16	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J.GUADALUPE ESPARZA)
19	19	17	10	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J.MEJIA AVANTE (J.MEJIA AVANTE)
20	16	16	13	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE T.MORRIE (T.MORRIE)
21	17	29	3	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J.MARTINEZ (E.TORRES)
22	25	36	3	LUCERO UNIVERSAL	TACTICAS DE GUERRA C.GUIDETTI, M.FABRIZIO (M.GALLARDO L.CABANAS)
23	36	—	2	RICKY MARTIN SONY LATIN/SONY	NADA ES IMPOSIBLE K.C.PORTER, I.BLAKE (A.SANZ)
24	31	31	3	PEDRO FERNANDEZ POLYGRAM LATINO	FUERON TRES AÑOS H.PATRON (J.PMARIN)
25	38	—	11	LA TRADICION DEL NORTE ARIELA/BMG	CORAZON E.FAGUILAR (J.SERRANO)
26	21	23	10	Diego Torres RCA/BMG	SE QUE YA NO VOLVERAS C.VALLI (D.TORRES, D.THOMAS, M.WENGROVSKI)
27	NEW	—	1	BRONCO FONOVISA	TU Y YO BRONCO (J.GUADALUPE ESPARZA)
28	34	38	5	JOSE JAVIER SOLIS FONOVISA	TU OTRA VEZ M.A.SOLIS (M.A.SOLIS)
29	27	22	11	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J.TORRES (J.TORRES)
30	9	11	6	OLGA TANON WEA LATINA	SERPIENTE MALA O.TANDN (R.BARRERAS)
31	24	25	3	MINERVA CAIMAN	LLORANDO POR TI J.LLADO, E.POSADA (E.POSADA, X.TEN)
32	30	32	6	BOBBY PULIDO EMI LATIN	LA ROSA E.ELIZONDO (J.AGUIRRE)
33	37	24	6	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	AMOR DE MIEL D.CHAVEZ (R.SAN MARTIN)
34	13	10	13	JON SECADA SBK/EMI LATIN	AMANDOLO J.HARRIS, III, T.LEWIS, J.SECADA (J.JAM, T.LEWIS)
35	33	26	21	GRUPO LIMITE POLYGRAM LATINO	JUQUETE J.CARRILLO (MASSIAS)
36	RE-ENTRY	—	2	MILLY Y LOS VECINOS SONY TROPICAL/SONY	PORQUE ME AMASTE H.JIMENEZ (D.WARREN)
37	29	40	7	ANA BARBARA FONOVISA	Y SIEMPRE J.AVENDANO LUHRS (L.ALBA)
38	NEW	—	1	Fey SONY LATIN/SONY	MUEVELO Y (M.ADLANEDO)
39	18	—	2	JUAN GABRIEL ARIELA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
40	NEW	—	1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A.CHAVEZ)

OSCAR D'LEON EN NEW YORK



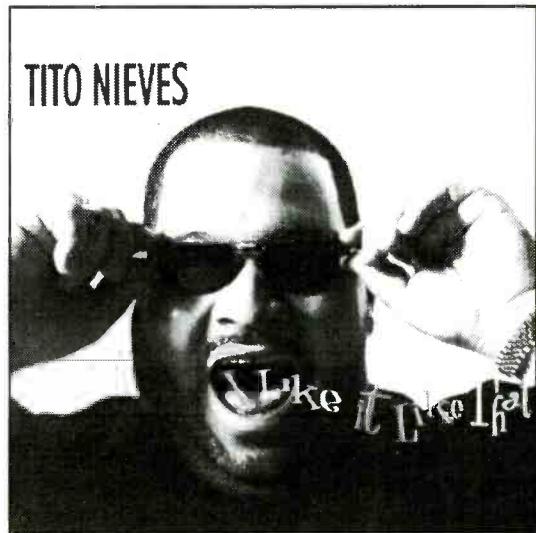
TITO NIEVES I Like it Like That



SEL. 82153

HAPPY 10th ANNIVERSARY FROM ALL YOUR FRIENDS AT REYES RECORDS

SEL. 82066



REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Member of **NAIRD**

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 MARTA SANCHEZ POLYGRAM LATINO MOJA MI CORAZON	1 FRANKIE NEGRON WEA/CARIBE/WEA LATINA INOLVIDABLE	1 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
2 DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS	2 GILBERTO SANTA ROSA SONY TROPICAL/SONY ESAS...	2 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA...
3 JON SECADA SBK/EMI AMANDOLO	3 OLGA TANON WEA LATINA SERPIENTE MALA	3 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
4 MINERVA CAIMAN LLORANDO POR TI	4 OSCAR D'LEON CON INDIA RMM HAZME EL AMOR	4 LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...
5 CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	5 MANNY MANUEL MERENGAZO/RMM PARECE MENTIRA	5 MARCO ANTONIO SOLIS FONOVISA O SOY O FUJI
6 RICKY MARTIN SONY LATIN/SONY NADA ES IMPOSIBLE	6 MICHAEL STUART RMM SUENO	6 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO
7 LUCERO UNIVERSAL TACTICAS DE GUERRA	7 GRUPO MANIA SONY TROPICAL/SONY DEJA QUE LA...	7 LIBERACION DISA/EMI LATIN MURIO
8 ENRIQUE IGLESIAS FONOVISA SOLO EN TI	8 SANED EMI LATIN MAS	8 LA MAFIA SONY DISCOS/SONY ENAMORADA
9 EDNITA NAZARIO EMI LATIN ESPIRITU LIBRE	9 MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE...	9 ENRIQUE IGLESIAS FONOVISA SOLO EN TI
10 OLGA TANON WEA LATINA SERPIENTE MALA	10 JOHNNY RIVERA RMM CUANDO EL AMOR SE VA	10 MOJADO FONOVISA MOTIVOS
11 MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE...	11 IRISNEYDA WEA LATINA CON UNAS Y DIENTES	11 LOS TUCANES DE TIJUANA EMI LATIN EL TUCANAZO
12 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	12 GRUPO KARIS COMBO TU FOTO	12 INTOCABLE EMI LATIN Y TODO PARA QUE
13 FEY SONY LATIN/SONY MUEVELO	13 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA...	13 CONJUNTO PRIMAVERA FONOVISA QUIERO ESTAR...
14 SPICE GIRLS VIRGIN SAY YOU'LL BE THERE	14 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO ROMPECINTURA	14 TIRANOS DEL NORTE SONY DISCOS/SONY DE LA TIERRA...
15 MILLIE EMI LATIN EMOCIONES	15 ZAFRA NEGRA J&N/SONY NO LLORES POR ELLA	15 BRONCO FONOVISA QUIEN PIERDE MAS

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)

The 15-song album, which was put out in Central and South America, is the first of three such compendiums. Each record company contributed five artists. The big names appearing on "Los Quince" are **Bruce Springsteen**, **Celine Dion**, **Babyface**, **Gloria Estefan**, and the **Fugees** (Sony); **Madonna**, **Seal**, **Phil Collins**, **Eric Clapton**, and **Simply Red** (Warner); and **Whitney Houston**, **Toni Braxton**, **Kenny G**,

No Mercy, and **Robert Miles** (BMG).

Sony will market and distribute the first set, with Warner and BMG releasing the subsequent two collections. TV campaigns will anchor the marketing initiatives for the packages.

Frank Welzer, president of Sony Music International, Latin America, says that the sales goal for the package is 1 million units. He adds, how-

ever, that the overall objective of the series is to expand the profile of English-language music in Latin America—and of each label's English-language artists.

"The idea is to broaden the appeal of English-language product in Latin America," states Welzer. "But the primary goal is to pique interest in these acts so that people will go out and buy their individual albums."

Welzer estimates that English-language product accounts for 30%-35% of album sales in the region.

Welzer says that Sony previously released its own superstar compilation, called "Hit Machine." It sold 200,000 units.

Sony, Warner, and BMG are not the first major labels to embark on a joint English-language release. Two years ago, EMI and PolyGram began putting out English-language compendiums patterned after EMI's successful "Now That's What I Call Music" series. The fourth volume of that series is due June 30.

RECODO ROLLING: With 59 years and 173 albums under its belt, Fonovisa's **Banda Del Recodo** can truly be designated the mother of all bandas. Even as the group's latest album, "Tributo A Juan Gabriel,"

continues to sell well in Mexico and the U.S., band members are planning a tribute package for highly esteemed labelmate **Marco Antonio Solís**. The Solís set is due in 1998.

On June 17, **Banda El Recodo**, whose longtime leader, **Cruz Lizarraga**, passed away two years ago, is booked to play a star-studded music festival at the 25,000-seat **Estadio Teodoro Mariscal**. Also slated to perform are PolyGram Latino's hot ranchero star **Pedro Fernández**, Fonovisa stalwarts **Los Yonic's** and **Raúl Hernández**, and Sony Mexico's norteño upstart **Ramón Ayala Jr.**

Later this year, **Banda El Recodo** is scheduled to tour Europe and Japan.

STATESIDE BRIEFS: **Isaac Delgado** launches his debut tour of the U.S. and Puerto Rico June 19 in San Juan, Puerto Rico. RMM's star Cuban salsero is booked to play 14 dates. New York-based **Touring Artists Productions International Inc.** is helping the tour... **Ray Martinez**, VP of Tejano labels for Sony Discos, reports that **Jay Pérez's** version of the ballad classic "Me And

Mrs. Jones" has been serviced to R&B stations. If there is sufficient radio interest in the track, he says, an indie promo team will be assembled to work the single.

EMI Latin songstress **Ednita Nazario** has been tapped to perform in "Capeman," an upcoming musical play with a Puerto Rican undercurrent that is being helmed by **Paul Simon** and famed writer **Derek Walcott**. Also slated to appear in the theatrical production, set to premiere next January in San Francisco, are RMM salsa idol **Marc Anthony** and Sony Tropical/ Sony legend **Rubén Blades**... "Celebremos Navidad," the wonderful, holiday-oriented disc released in 1996 by Rounder's esteemed **cuatro** virtuoso **Yomo Toro**, garnered an Indie Award in the Latin category during a ceremony held last month by the Assn. for Independent Music, the independent-label organization formerly known as the National Assn. of Independent Record Distributors and Manufacturers.

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

THE RAP COLUMN

(Continued from page 21)

agent **Richard Murphy**, independent publicist **Rene Foster**, **Paul Steinbrenner** from Chicago-based record distributor **Galgano Records**, **Down Beat** managing editor **John Eplend**, **ABC Radio** air personality **Dwayne Dancer**, and panel moderator **Paul Toth** of **Kalamazoo-based Miracle Productions**.

The event also served as a showcase for several local acts, most notably the

promising country combo **JT & the Justin Tyme Band**.

Giavonni, which plans to nurture the conference in years to come, is also planning a movie titled "Young Boys Incorporated." It's about an inner-city young man's struggle for survival on the streets of Detroit. According to Giavonni's president, **Rico White Giavonni**, the company is soliciting acts for the soundtrack.

DISTRIBUIDORA ONE STOP
Tiene los Mejores Precios en el Mercado

SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

471 West 42nd Street
New York 10036, N.Y.
Tel: (212) 563-4508
Fax: (212) 563-2042
Internet Address:
<http://www.Rubaney.com>

Member of **NAIRD**

Manhattan
LATIN MUSIC CENTER

H.L. DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS

LLAMENOS HOY!
1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

<http://www.billboard.com>

FOR SOUND SAMPLES

Hear free musical samples from the hottest titles on the major Billboard albums charts

Provided by the Music Previews Network in

• Real Audio • WAV • MPEG

LATIN TRACKS A-Z

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

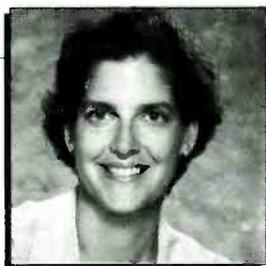
Billboard

JUNE 14, 1997

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★★ NO. 1 ★★ IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
2	2	18	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
3	3	13	AVALON GTSP 537112	JOHN TESH
4	4	5	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
5	5	78	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
6	6	2	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	7	7	WHITE STONES PHILIPS 534605	SECRET GARDEN
8	8	14	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
9	12	39	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
10	9	2	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
11	11	37	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
12	10	2	VOYAGER REPRISE 46487/WARNER BROS.	MIKE OLDFIELD
13	14	57	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
14	17	9	BREAKING THE ETHERS EPIC 67908	TUATARA
15	16	28	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
16	18	3	MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
17	13	12	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
18	19	8	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
19	15	36	GRAVITY NARADA 63037 RS	JESSE COOK
20	20	12	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
21	21	12	SPIRIT WIND WINDHAM HILL 11215	DAVID ARKENSTONE
22	25	52	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
23	23	6	ON A STARRY NIGHT WINDHAM HILL 11213	VARIOUS ARTISTS
24	NEW ▶		HEAT NARADA 63040	OSCAR LOPEZ
25	RE-ENTRY		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.

Classical KEEPING SCORE



by Heidi Waleson

GUYS' TURN? Now that **Anonymous 4** has turned into such a big hit for Harmonia Mundi, two other labels are hoping to replicate some of that magic—but with men. Archiv, Deutsche Grammophon's early-music arm, and Nimbus are releasing first recordings by small, all-male ensembles that specialize in a cappella medieval and Renaissance music. Archiv's group, the **Orlando Consort**, is a quartet of English singers; its debut disc on the label is "Ockeghem: Missa De Plus

En Plus And Chansons." **Lionheart**, an American sextet, offers "My Fayre Ladye: Images Of Women In Medieval England" on Nimbus.

The Orlando Consort, launched in 1988, had a previous recording life on Metronome. **Peter Czornyj**, director of A&R for Archiv, compares the group to the **Hilliard Ensemble** in its early years. The Orlando makes its U.S. debut at the Boston Early Music Festival later this month and will return in the fall for a more extensive visit of New York and West Coast dates. The group is now recording a second disc, featuring music by **Machaut**, for the label.

Peter Elliott, VP of Nimbus in the U.S., liked the tapes by Lionheart and was also impressed by the large, young, and enthusiastic audience that attended one of its concerts

at the Church of St. Ignatius of Antioch in New York, where the ensemble is artist-in-residence. Nimbus, which is based in the U.K. but has a U.S. arm in Charlottesville, Va., was also interested in picking up an American group that tours in the U.S. The June 2 launch of the first recording included a radio promotion with 100 stations playing the recording (Nimbus suggested three tracks); exposure on the catalog cover of the label's distributor, Allegro Corp.; a lead story in the company's Nimbus Newsletter; follow-up ads in Fanfare, the American Record Guide, and Opera News; and listening post exposure. Another radio promotion is planned for the first day of summer.

Nimbus also plans heavy support around the ensemble's tours, including light boxes in local retail outlets and CDs for sale at concert venues. Local retailers may sell discs at the venue, or the hall may do it. Elliott says that Nimbus normally expects to sell CDs to 5% to 7% of the concert audience at the venue. (Sometimes they do even better: At a **Paco Pena** concert in a 1200-seat hall at George Washington University, the label sold every one of the 350 CDs brought to the event. The local retailer had only stocked 15 pieces.) Upcoming concerts for Lionheart, which began performing regularly in 1993, include New York (June 27), Indianapolis (June 29), and 1997-98 performances at Music Before 1800 in New York; a joint concert with the **Folger Consort** in Washington, D.C.; and a February 1998 concert for the Vatican Exhibit at the Cleveland Museum of Art.

RECORDING PLANS AND DEALS: **Michael Tilson Thomas** and the **San Francisco Symphony** have three recording sessions for RCA Red Seal planned for June and July. The orchestra will record **Stravinsky's** "Perséphone" with tenor **Stuart Neill**, **Berlioz's** "Symphonie Fantastique," and a disc of **Gershwin**, with **Garrick Ohlsson** performing the Concerto in F... **Vladimir Ashkenazy** and the **Deutsches Symphonie-Orchester Berlin** will

(Continued on page 78)

Classic big business.

BBC PROMS SPECIAL ISSUE PLUS CD 10 CD'S, 99 PROMS, 10 TICKETS

Andrew Davis brings you the 1997 Proms!

64-page Proms Supplement

- Full week-at-a-glance listing of ALL concerts
- Features • Quiz • Debuts
- Rarities • Premieres
- Children at the Proms

PLUS special ticket offers!

BBC Music Magazine is America's best selling classical music title. Our American buyers, 52,770* of them, are big classical CD buyers, who rely on the magazine's editorial and advertising every month to tell them what to buy and where to buy it. CD's, opera, concert tickets - they buy them all. These are wealthy people. Discerning people. Intelligent people. Call Julian Barrett on either 212 705 9499 or, +44 181 576 2569. And he'll put you in direct contact with them.

*ABC Jul-Dec '96 (52,770 USA only)

BBC
music
MAGAZINE

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 SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	23	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
2	2	11	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
3	3	37	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
4	4	20	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
5	6	55	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	7	2	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO
7	8	10	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
8	10	45	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
9	13	10	ISRAEL PHILHARMONIC ORCHESTRA RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
10	15	29	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
11	11	12	THEATRE OF VOICES (HILLIER) HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART: DE PROFUNDIS
12	5	2	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 85992 (15.98)	MAHLER'S DAS KLAGENDE LIED
13	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 63032 (10.98 EQ/16.98)	RACHMANINOFF GOES TO THE MOVIES
14	NEW▶		LEILA JOSEFOWICZ PHILIPS 454440 (16.98 EQ)	BOHEMIAN RHAPSODIES
15	9	33	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	20	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
2	2	12	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
3	3	27	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
4	5	18	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
5	6	23	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
6	4	9	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
7	7	86	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	NEW▶		CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE
9	8	4	LONDON SYMPHONY ORCHESTRA TELARC 30472 (10.98/15.98)	SYMPHONIC ROCK: THE BRITISH INVASION, VOL. 1
10	13	15	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
11	12	66	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
12	9	32	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
13	10	28	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
14	11	7	SOUNDTRACK SONY CLASSICAL 63026 (10.98 EQ/16.98)	PARADISE ROAD-SONG OF SURVIVAL
15	15	3	JOHN WILLIAMS SONY CLASSICAL 63000 (10.98 EQ/16.98)	PLAYS THE MOVIES

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

TOP CLASSICAL MIDLINE		TOP CLASSICAL BUDGET	
1	VARIOUS MOZART IN THE MORNING PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2	VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS	2	VARIOUS 20 CLASSICAL FAVORITES MADACY
3	VARIOUS MOZART FOR YOUR MIND PHILIPS	3	VARIOUS TCHAIKOVSKY: NUTCRACKER PILZ
4	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	4	VARIOUS MOZART: FLUTE CONCERTO PILZ
5	VARIOUS BARBER'S ADAGIO RCA VICTOR	5	VARIOUS FAMILIAR BEETHOVEN PILZ
6	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	6	VARIOUS MOZART: FANTASY SONATAS PILZ
7	VARIOUS PACHELBEL CANON RCA VICTOR	7	JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
8	POPS(FIEDLER) STARS & STRIPES RCA	8	VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
9	CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL	9	VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
10	VARIOUS PUCCINI AND PASTA PHILIPS	10	VARIOUS BACH: FAMOUS WINTER ORGAN WORKS PILZ
11	VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	11	THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
12	VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS	12	VARIOUS CLASSICAL TREASURES MADACY
13	VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	13	VARIOUS PIANO BY CANDLELIGHT MADACY
14	VARIOUS MOZART FOR MEDITATION PHILIPS	14	VARIOUS 25 ROMANTIC FAVORITES VOX CAMEO
15	BOSTON POPS (FIEDLER) FIEDLER-GREATEST HITS RCA	15	VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
No. 1				
1	1	3	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI <small>3 weeks at No. 1</small>
2	2	14	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
3	4	8	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
4	3	17	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
5	9	82	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	5	6	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS
7	7	2	KENNY GARRETT WARNER BROS. 46551	SONGBOOK
8	11	64	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	6	14	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
10	10	65	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
11	14	38	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
12	8	10	OSCAR PETERSON TELARC 83401	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL
13	13	10	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD
14	21	2	PONCHO SANCHEZ WITH MONGO SANTAMARIA CONCORD PICANTE 4726/CONCORD	CONGA BLUE
15	17	58	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	15	28	PAT METHENY GROUP Geffen 24978	QUARTET
17	16	3	MILES DAVIS LEGACY 65038/COLUMBIA	THIS IS JAZZ #22 - MILES DAVIS PLAYS BALLADS
18	12	5	JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY
19	RE-ENTRY		DOC CHEATHAM & NICHOLAS PAYTON VERVE 537062	DOC CHEATHAM & NICHOLAS PAYTON
20	23	4	BILLIE HOLIDAY LEGACY 64622/COLUMBIA	THIS IS JAZZ #15
21	25	8	VARIOUS ARTISTS VERVE 535884	NOVA BOSSA: RED HOT ON VERVE
22	22	5	BILLIE HOLIDAY LEGACY 64853/COLUMBIA	LOVE SONGS
23	19	6	ABBEY LINCOLN VERVE 533559	WHO USED TO DANCE
24	18	7	MILES DAVIS & GIL EVANS LEGACY 67425/COLUMBIA	THE BEST OF MILES DAVIS & GIL EVANS
25	RE-ENTRY		ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS

TOP CONTEMPORARY JAZZ ALBUMS™

No. 1				
1	1	35	KENNY G ▲ ² ARISTA 18935	THE MOMENT <small>35 weeks at No. 1</small>
2	NEW ▶		BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
3	2	6	GATO BARBIERI COLUMBIA 67855	QUE PASA
4	3	12	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
5	6	9	RICK BRAUN BLUEMOON 92743/AG HS	BODY AND SOUL
6	5	3	SPYRO GYRA GRP 9867	20/20
7	8	12	NUYORICAN SOUL GIANT STEP/BLUE THUMB 11307/GRP HS	NUYORICAN SOUL
8	4	36	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
9	7	18	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
10	9	8	URBAN KNIGHTS GRP 9861 HS	URBAN KNIGHTS II
11	12	45	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
12	10	2	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
13	11	5	HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE
14	15	10	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
15	13	37	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
16	14	10	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
17	25	5	WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE
18	19	30	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
19	17	6	GOTA INSTINCT 347	IT'S SO DIFFERENT HERE
20	16	9	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
21	22	38	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
22	20	12	WARREN HILL DISCOVERY 77058	SHELTER
23	18	33	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC HS	SHACK-MAN
24	23	44	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
25	RE-ENTRY		QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT

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

Artists & Music

V.I.E.W.'s Arkadia Jazz Label Hits The Shelves With Dave Liebman, Billy Taylor

ANOTHER NEW LABEL has emerged to give it a go in retail land. Bob Karcy, president of V.I.E.W. Video, says that his new Arkadia Jazz imprint is planning to place more than a dozen titles in the racks before 1997 is over. No small feat. The first two discs, hitting June 17, are the Billy Taylor Trio's "Music Keeps Us Young" and the Dave Liebman Group's "New Vista." The label will follow quickly in July with veteran saxophonist Benny Golson's "Up Jumped Benny" and Nova Bossa Nova's "Jazz Influence." The latter is a group comprising Bob Mintzer, Claudio Roditi, Joe Ford, Eddie Monteiro, and Guilherme Franco. "Arkadia Jazz . . . In The Beginning" will also arrive in July; it's a highlights compilation culled from



by Jim Maenle

the sessions of the label's first six releases. Arkadia Jazz will also deal in archival pieces. A Django Reinhardt album with guest Coleman Hawkins is a rarity; the disc, called "Nuages," is due in August. Karcy is no novice. V.I.E.W. Video has been around for 15 years, with established relationships in the realms of wholesale, distribution, retail,

media, and artists. The Arkadia Jazz titles had been scheduled to hit during the spring, but, he admits, "I kind of misjudged a few things timewise. But it's worth it, because of the caliber of the stuff."

"Our discs have 24-bit mapping. The booklets fold out into 12-panel, four-color posters, and there are other aspects of production that enhance the packages that had to be just right," he adds. "Stanley Crouch, Ira Gitler, and Nat Hentoff did some liner notes—not just a couple of blurbs, but real insights. And we had to get set up in the radio area, too. Now we've got a full-time radio promoter. Braithwaite & Katz in Boston will handle publicity. We've got in-house marketing and sales (Continued on page 78)

HANCOCK SHORTER

1+1
= jazz
history.

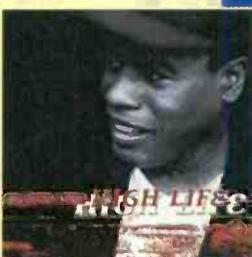
With Herbie on acoustic piano and Wayne's inimitable soprano saxophone, **1+1** is a monumental collaboration. Kindred spirits on parallel paths, each artist is a veteran of the illustrious 1960s Miles Davis quintet; each has a prolific career as a leader; and each received a 1997 Grammy® award for his Verve debut release.

On **1+1**, Herbie and Wayne are heard together as never before, in pure duets. A deep, emotionally powerful experience, **1+1** will be seen as one of the most significant recordings of the late 20th century.

also on Verve:



HERBIE HANCOCK
The New Standard



WAYNE SHORTER
High Life

visit us at www.verveinteractive.com

WATCH FOR THE 1 + 1 TOUR THIS FALL



a PolyGram company

Songwriters & Publishers

ARTISTS & MUSIC



Signing On. Johnette Napolitano, seated at right, creator and leader of Concrete Blonde, has entered into a publishing agreement with Windswept Pacific Music. She has been recording a debut solo album, which she's also producing. Shown at the signing ceremony, standing from left, are Jeff Sacharow, VP of business/legal affairs at Windswept Pacific; Jonathan Stone, Windswept Pacific senior VP/GM; Kristin Forbes, Napolitano's personal manager; and Evan Medow, president of Windswept Pacific. Seated with Napolitano is John Anderson Sr., Windswept Pacific director of creative services.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ONE OF THESE DAYS"
Written by Marcus Hummon, Kip Raines, Monty Powell
Published by Careers-BMG Publishing Inc./Floyd's Dream Music/Warner-Tamerlane Publishing Corp./When It Rains Music (BMI)

After Tim McGraw's new album, "Everywhere," hit the street June 3, one of the most talked about cuts is the poignant ballad "One Of These Days." Written by Marcus Hummon, Kip Raines, and Monty Powell, the song was first recorded by Hummon on his 1995 Columbia debut

CD, "All In Good Time," but was never released as a single. Missi Calix, professional manager at Pride Music Group, heard the song and brought it to the attention of Byron Gallimore, who co-produced the album with McGraw and James Stroud.

"That's a great song," Tim McGraw says. "It hit me when I first heard it. In fact, that song is the tracking vocal, pretty much. Everybody was in a great mood, and it was pretty much a magical moment. Byron and Missi found that song and brought it to me, and I knew right off the bat that I wanted

to cut it. "I think it's one of those songs where everybody feels attached to it in some sort of way. Everybody has either been in that situation or the person on the other side of that situation," he says, referring to the song's lyrics, which deal with rejection and approval and ultimately self-worth.

"I [like] the meaning in the song and especially the turn in the final verse. I think that embodies how everybody thinks [of] an anguished artist... It kind of embodies why everybody thinks you do this for a living."



More Vintage Weill On 'September Songs'; Blackbyrds Singer Wins Royalties Lawsuit

ONE TOUCH OF WEILL: There will be something of a follow-up to the Hal Willner-produced 1985 recording of Kurt Weill songs this August when Sony Classical releases "September Songs." The new album serves as the soundtrack to a film of the same name by filmmaker Larry Weinstein. In fact, Willner was hired by Weinstein as the music supervisor.

The new collection will feature David Johansen, Betty Carter, Nick Cave, Mary Margaret O'Hara, the Persuasions, Charlie Haden, Teresa Stratas, Elvis Costello, PJ Harvey, and William S. Burroughs, among others. Also, the album contains vintage recordings by Weill's celebrated wife, Lotte Lenya; his frequent collaborator, Bertolt Brecht; and Weill himself. The Willner collection, "Lost In The Stars," has performances by Tom Waits, Marianne Faithfull, and Lou Reed, among others.

Sony Classics makes further Weill news with a reissue, just released, in its Masterworks Heritage series: the 1963 studio cast recording of Weill and Ira Gershwin's 1940 musical hit "Lady In The Dark," featuring Rise Stevens, John Reardon, and Adolph Green, the lyricist/performer. An added bonus is performances of six songs from the score by one of its stars, Danny Kaye, and an interview with Stevens.

GLOBAL RENEWAL: New York-based Next Decade Entertainment has extended its worldwide administration agreement with Vic Mizzy, composer of such classic TV fare as "The Addams Family" theme and the "Green Acres" theme, reports Stu Cantor, president of Next Decade. "We've secured national commercial spots with Nestlé and Ford utilizing 'Addams Family' and 'Green Acres,' respectively, and with Honda in major European territories and Japan for the 'Addams' theme."

In addition to Mizzy's firm, Unison Music (ASCAP), Next Decade provides global administration for Harry Belafonte and Lucy Simon, among others.

F.Y.I.: Noting EMI Music's special promotion of its people and catalog (Words & Music, Billboard, May 3), Isidro Otis,

president of the Englewood, N.J.-based Clyde Otis Group, says his company has prepared special material to inform folks of its catalog, covers, and structure. Among the items is "Dis(k) & Dat," a four-page monthly announcing developments at the company, which was formed by Isidro's dad, songwriting great Clyde Otis. "I just wanted you to know that it's not only the big guys who reach out; we do, too," says Isidro.

FIRST LOVE: Speaking of EMI Music, Alan Warner, recently named



by Irv Lichtman

Los Angeles-based VP of music resources and catalog promotions, has completed the first project that defines at least a part of his new responsibilities: He's produced his first promo CD. (In previous publishing associations, including nonexclusive ties with EMI Music, Warner did other promo CDs.)

The new CD is a 25-song parade of hits that even has a title of its own: "Broken Hearted Melodies—Classic Love Songs For A Rainy Day." The sober gems include "It's Too Late," "I'm Through With Love," "You've Lost That Lovin' Feeling," and "I Fall In Love Too Easily." Just like those songs,

the artists who sing them are tops.

BACK ROYALTIES GRANTED: Barney Perry, lead singer of the '70s soul group Blackbyrds, has won a long-running lawsuit against jazz trumpeter/producer Donald Byrd. A decision handed down May 8 in the New York Supreme Court awarded Perry \$36,961 in royalties generated from his song "Walking In Rhythm," which reached No. 6 on the Hot 100 in March 1975. In a previous lawsuit, a 1977 U.S. District Court ruling granted the copyright of the song to Byrd's Blackbyrd Music company but indicated that Perry was entitled to songwriter and artist royalties.

In the latest suit, filed in 1992, Perry claimed these royalties weren't paid. The new judgment is for royalties generated from 1986 to the present, the maximum allowed under the New York statute of limitations. No punitive damages were awarded.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Tori Amos, "Boys For Pele."
2. "Bob Dylan's Greatest Hits Complete."
3. Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop" (guitar tab).
4. Tom Waits, "Beautiful Maladies."
5. "Paul Simon Complete."

Assistance in preparing this column was provided by Carolyn Horwitz in New York.

"HELP!"

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional repute to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me.

PETER DE VRIES

(From the United Kingdom)
Tel: 0027-11-823-3628
Fax: 0027-11-892-1658

(From the United States of America)
Tel: 01127-11-823-3628
Fax: 01127-11-892-1658

P.O. Box 1012 • Boksburg 1460 • South Africa

CONGRATULATIONS MR. G!!!

Your Experience and Knowledge Empowers Us All



With Love and Affection

Harry, Phil, Marshall, Bernadette, Juan Carlos, Kevin, Young, Kenneth, Debbie, Lin, Caitlin, LaTonya & Barry!

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
IT'S YOUR LOVE	Stephony Smith	EMI Blackwood/BMI
HOT R&B SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
I'LL BE MISSING YOU	Sting, T. Gaither, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT LATIN TRACKS		
EL DESTINO	Juan Gabriel	BMG Songs/ASCAP

28th Annual Awards Ceremony Salutes Writers

This year's bash salutes a top crop of tunesmiths. Honorees and audience make the event a who's who of pop.

BY JIM BESSMAN

The National Academy Of Popular Music's Annual Songwriters' Hall Of Fame dinner has increasingly become a hot-ticket event, thanks to the level of songwriters who have been inducted since the Hall Of Fame launched 28 years ago—and the expanded aware-



BOBBY WEINSTEIN

ness of it and the induction dinners among both trade and public alike. "A few years ago, we'd get 200 to 300 people, but last year we got 850—and could conceivably get 1,000 this year," says Bobby Weinstein, BMI's assistant VP of writer/publisher relations and president of the National Academy Of Popular Music. The Academy acts as custodian of the Songwriters' Hall Of Fame, interest in which is growing, explains Weinstein, due largely to word-of-mouth.

"At first, only songwriters and publishers were involved, but now record-industry people are supporting the Hall, and the public is coming aboard as well," says Weinstein, citing the main attraction of the induction dinners, which "give people something really unique to look forward to."

This year's dinner, to be held June 10 at the New York Sheraton Hotel & Towers, looks to be especially appealing. Inductees will include Phil Spector, Joni Mitchell, Harlan Howard and the late Jimmy Kennedy and Ernesto Lecuona. Additionally, special awards will go to Alan and Marilyn Bergman (the Academy's Johnny Mercer Award), Vic Damone (Sammy Cahn Lifetime Achievement Award), Gene Goodman (Abe Olman Publisher Award), Thomas A. Dorsey (Board Of Directors' Gospel Music Award), and Dr. Samuel LeFrak (Patron Of The Arts Award). Hosted by cabaret artist Andrea Marcovicci, the dinner will further feature presenters and performers including Harry Belafonte, Tony Bennett, Les

Bider, Bob Crewe, Waylon Jennings, Larry King, Sandy Patti, Arturo Sandoval, Frank Slay, Thomas Tirino and Tommy Tune.

Hosted by cabaret artist Andrea Marcovicci, this year's dinner will feature presenters and performers including Harry Belafonte, Tony Bennett, Les Bider, Bob Crewe, Waylon Jennings, Larry King, Sandy Patti, Arturo Sandoval, Frank Slay, Thomas Tirino and Tommy Tune.

JAGGER-RICHARDS AND JULIE STYNE

"The Hall Of Fame covers a broad spectrum—anybody from Irving Berlin to Jagger-Richards and this year, Phil Spector," continues Weinstein. "There's Stephen Sondheim, Julie

Styne, Stevie Wonder—it's a real pot-pourri of songwriters, and it makes our dinners very interesting!"

A celebrated songwriter in his own right, Weinstein has headed the National Academy Of Popular Music for the past three years, succeeding the late Sammy Cahn, the Academy's second president. The first was Johnny Mercer.

"The Academy originated with Johnny Mercer in 1969, at which time a high number of songwriters were inducted into the Hall Of Fame," says Weinstein. "Additional large groups were again inducted in subsequent years, because there were a lot of writers who Mercer wanted to honor. But so many writers had been inducted in such a rush that there came a point where Sammy Cahn suggested slowing down the induction process—or we'd run out of qualified writers! And that's exactly what happened."

ROTATING COMMITTEE

Today, the induction process involves the Academy's president assigning a nominating committee each year following the Hall Of Fame dinner, consisting of members of the Hall's board of directors. There are 36 members of the board, most of them songwriters—but also including some publishers and artists or other music-business people, such as Margaret Whiting and air personalities Jim



Lowe and William B. Williams.

"Out of the 36, I choose a nominating committee and rotate it each year to give everyone a fair share," says Weinstein, who adds that the committee comprises eight or nine members and a chairman. Having been charged with their responsibilities, the committee members, Weinstein notes, then "go off into little dark rooms to chew up and digest" the material submitted over the year by people aiming to have favorite songwriters nominated and inducted, the main qualification being that inductees must have had their songs performed or published for at least 20 years.

"It's a very democratic and ongoing process," says Weinstein. "People send me letters or call in, and I pass on all the information and material to

"[Early on] so many writers had been inducted in such a rush that there came a point where Sammy Cahn suggested slowing down the induction process—or we'd run out of qualified writers! And that's exactly what happened." — Bobby Weinstein, president, National Academy Of Popular Music

And The Winners Are...

1997's Songwriters' Hall Of Fame inductees range from the Tycoon of Teen to the Father of Gospel Music and then some.

BY RICHARD HENDERSON

On June 10, 1997, the 28th Annual Awards Dinner for the Songwriters' Hall Of Fame will be held at the Sheraton New York Hotel. Planned highlights of the evening include the 1997 Songwriter Induction ceremony, as well as special awards presentations for lifetime achievements by members of the Songwriters' Hall Of Fame. Beginning with the five songwriters to be admitted to the Hall Of Fame, the honorees are as follows:

Phil Spector, aka "The Tycoon of Teen" (as described by Tom Wolfe), was the first record producer to achieve pop stardom, as architect of



PHIL SPECTOR

the legendary "Wall Of Sound," which distinguished his many girl-group hits of the early '60s. While still in high school in Los Angeles, Spector wrote his first hit, "To Know Him Is To Love Him," performed by his group, the Teddy Bears. Later, he moved back to his birthplace, New York, and co-wrote the Ben E. King smash "Spanish Harlem" with Jerry Leiber. In 1961, he co-founded the Philles label, which released hit after hit, all bearing the signature imprint of his inimitable sound. "Be My Baby," "Then He Kissed Me," "Baby I Love You," "(The Best Part Of) Breakin' Up" and many more were co-written by Spector and recorded by the Ronettes, Bob B. Soxx & The Bluejeans, Darlene Love and the Crystals. The Righteous Brothers hit, "You've Lost That Lovin' Feelin'," penned by Spector with Cynthia Weil and Barry Mann, was recently proclaimed BMI's most-performed song, having accumulated more than 7 million plays on radio. After producing Ike & Tina Turner's "River Deep, Mountain High" (co-written by Spector with Ellie Greenwich and Jeff Barry), Spector retired briefly, emerging at the end of the '60s to oversee production on the Beatles' final album, "Let It Be." Later production clients included John Lennon, George Harrison, Leonard Cohen



JONI MITCHELL

and the Ramones.

Canadian singer-songwriter **Joni Mitchell** was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, "Song To A Seagull." Her compositions from such subsequent albums as "Joni Mitchell" and "Clouds" yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell's 1970 album "Ladies Of The Canyon" contained her own first charting single, "Big Yellow Taxi"; that album also included "Woodstock," which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include "Blue," "For The Roses" and 1974's "Court

And Spark," which yielded a top-10 hit for Mitchell with her cover of Annie Ross' "Twisted." Her relentless experimentation took shape over the span of several daring albums released in the late '70s and '80s, including a collaboration with the great jazz bassist on "Mingus." Mitchell's career as a painter merged with her musical focus in the form of several distinguished album sleeves, and two recent collections on Reprise, "Hits" and "Misses," provide an overview of her prolific career. She was the recipient of Billboard's Century Award in 1995.

The late **Ernesto Lecuona** is the most famous musician and composer that Cuba has produced to date. A pianist and bandleader, Lecuona began composing dance music at age 11, and his Palau Brothers Cuban Orchestra was featured in the 1931 film musical "Cuban Love Song." Subsequent to this, Lecuona would score many Hollywood films; his title song for the 1942 film "Always In My Heart" earned him an Academy Award nomination. His Latin revue, the Lecuona Cuban Boys, toured the U.S. and Europe in the '30s, recording for Columbia. Lecuona composed musicals and cantatas, but is best known for such compositions as "Siboney" and "Para Vigo Mi

(Continued on page 38)

the committee. They meet three or four times and then come back to the board with their recommendations—which the board then either approves or rejects."

The board, he notes, rarely contests the committee's advice; once its submission is approved, a ballot is created and sent out to the Academy's 1,600 members, who are also mainly songwriters but include other music-business professionals as well. Nominees in national, international and posthumous categories are then voted upon, with majority winners getting feted at the next induction dinner (this year's posthumous category was a tie between Kennedy and Lecuona, while the national category was split into pre-and post-1955 awards, thereby honoring Howard and Spector respectively).

(Continued on page 38)

AND THE WINNERS ARE...

(Continued from page 35)

Voy," the latter re-written with English lyrics as "Say 'Si Si,'" which provided '40s hit material for



ERNESTO LECUONA

Glenn Miller, the Andrews Sisters and the Mills Brothers. Lecuona's "Andaluzia" became a No. 1 hit for Jimmy Dorsey in 1940, under the title "The Breeze And I." Currently, three albums of piano compositions recorded by Thomas Titino have spurred new interest in Lecuona's work.

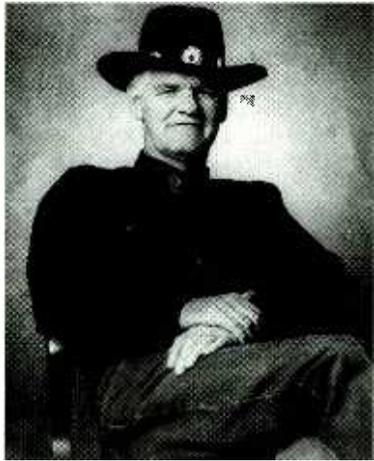
The 50-year career of Irish-born composer Jimmy Kennedy, begun during the 1930s golden age of



JIMMY KENNEDY

songwriting, resulted in numerous hits. He was England's top lyric writer during that period and was one of the first British writers to make an impact on American audiences. His "Red Sails In The Sunset" was a million seller, and "South Of The Border (Down Mexico Way)" was the top song of 1939—with Kennedy's "My Prayer" in the No. 2 slot. "Harbor Lights" was No. 1 in the U.S. on no less than three occasions, as recorded by Roy Fox and Rudy Valee (1937), Sammy Kaye and Guy Lombardo (1950), and the Platters (1960). Kennedy's lyrics to "The Teddy Bears' Picnic" resulted in an all-time children's favorite. Kennedy resided in New York during the '50s, and his collaborations with Nat Simon from that period yielded such chestnuts as "Istanbul (Not Constantinople)." He was chairman of the British Academy Of Songwriters. From the Big Band era, through Sinatra and Presley to the present, Jimmy Kennedy's songs continue to be recorded by a wide range of artists.

Harlan Howard, the "Dean of Nashville Songwriters," has penned more than 4,000 songs to date, including "I Fall To Pieces," "I've Got A Tiger By The Tail" and "Too Many Rivers." Born on a Michigan farm and self-educated during the Depression, Howard began writing country songs by age 12 and moved to Los Angeles to pursue a song-



HARLAN HOWARD

writing career in 1955. With support from Tex Ritter, Johnny Bond and Bobby Bare, among others, he began to have his songs recorded. His first real hit—"Pick Me Up On Your Way Down"—was recorded by Charlie Walker in 1959, to be followed shortly by Ray Price's and Guy Mitchell's recordings of "Heartaches By The Number," both of which topped pop and country charts. These successes enabled Howard to move to Nashville, where he commenced a string of hits—having as many as 15 among the top 40 country songs at one time—unequaled through the present day. Still going strong, Howard compositions are favored by '90s stars such as k.d. lang and Nanci Griffiths. Howard, while still writing country hits, recently has opened a small music-publishing firm whose catalog is comprised of young writers on the Nashville scene.

SPECIAL AWARDS PRESENTATIONS

The following writers, performers and patrons of popular song will receive Special Awards at this



ALAN & MARILYN BERGMAN

year's awards dinner.

Alan and Marilyn Bergman—both born and raised in the same New York City neighborhood—were

inducted into the Songwriters' Hall Of Fame in 1980, and in 1995 they added honorary doctoral degrees from Boston's Berklee College Of Music as well as the National Academy Of Songwriters' Lifetime Achievement Award. Nominated for 16 Academy Awards, the couple has won Oscars for "The Windmills Of Your Mind" in 1968, "The Way We Were" in 1973 and the score for "Yentl" in 1984. "Windmills" and "The Way We Were" also earned Golden Globe Awards, the latter taking two Grammys in addition. In addition to their success as lyricists, the couple wrote and executive-produced Barbra Streisand's 1986 "One Voice" concert. Marilyn Bergman was the first woman elected to ASCAP's board of directors, after which she became president and chairman of the board of that organization. At this year's awards dinner, the Bergmans will receive the Songwriters' Hall Of Fame Johnny Mercer award.

The recipient of the Sammy Cahn Lifetime Achievement Award, Vic Damone has been cited for having "the best set of pipes in the business" by no less an authority than



VIC DAMONE

Frank Sinatra. Born Vito Farinola in Bensonhurst, Brooklyn, Damone got his start on New York's cabaret circuit with help from Milton Berle, leading to Damone's own CBS radio show, "Saturday Night Serenade." His first hits for the Mercury label included "I Have But One Heart" in 1947, and "Again" and "You're Breaking My Heart," the latter two million-sellers in 1949; these were the first of some 2,000 songs he would ultimately record. Damone made his film debut in 1951's "Young, Rich, And Pretty" alongside Jane Powell and the Four Freshmen, which led to several other film musicals, notably the 1955 screen adaptation of "Kismet." Recording for Columbia in the '50s, he continued his string of hits with his third gold record, the Lerner & Lowe classic "On The Street Where You Live" from "My Fair Lady." His recordings were issued by Capitol, Warner Bros. and RCA in the '60s, and as he approaches his 50th anniversary in show business, Damone is enjoying a resurgence of popularity. Currently, he is recording "Vic Damone Sings The Greatest Love Songs Of The Century" for QVC and Reader's Digest.

Thomas A. Dorsey, Board Of

Directors' Gospel Music Award recipient, was a blues star in the '30s, but personal tragedy led to his creating a new style he named "Gospel Music." Composer of such classics as "Peace In The Valley" and "On The Battlefield," Dorsey was born in Villa Rica, Ga., in 1899.

He wrote his first gospel song the same week as his religious conversion in 1922. Dorsey performed with Lionel Hampton's band, the Whispering Syncopaters, in 1924 and later toured and arranged for "Ma" Rainey and Louis Armstrong. Under the name "Georgia Tom,"

(Continued on page 38)

The Hall Seeks "A Museum That Sings" For Its Collection Of Writers' Memorabilia

BY RICHARD HENDERSON

When the Songwriters' Hall Of Fame was established in 1969, the expressed goal of founders Johnny Mercer, composer Abe Olman and publisher Howard Richmond was to establish "a museum that sings." That museum eventually did open in 1977 at the landmark Times Tower in Manhattan's Times Square. Unfortunately, the Songwriters' Hall Of Fame Museum was brought to an untimely close when the building was sold in 1983—and its collection put in storage at Long Island's C.W. Post College campus.

According to Bobby Weinstein, New York City itself constitutes the Songwriters' Hall Of Fame. A Brooklyn native who co-wrote such hits as "Goin' Out of My Head" and "Hurt So Bad" with Teddy Randazzo, Weinstein is president of the Hall Of Fame. In his view, New York has been the site of so many momentous occasions in musical history, that the city is the perfect site for a permanent, living museum devoted to songwriters' achievements.

"For instance," says Weinstein, "the Aeolian Music Hall once stood on 42nd Street, and it was there in 1924 that the Paul Whiteman Band debuted Gershwin's 'Rhapsody In Blue.' Is there a plaque on site to commemorate that, or one for the achievements of Barry Mann and Cynthia Weil and Neil Sedaka and so many other writers at Broadway's Brill Building? We really feel that, since New York is the home of Tin Pan Alley, where so many songwriters got their start and created so much material that everyone is familiar with, our intention is to keep [the museum] here."

Of alternative sites, Weinstein notes, "We've been solicited by other areas of the country: Savannah made an offer, as did Lennox, Mass., and Hoboken, N.J., the hometown of Frank Sinatra. It would be so easy to take it elsewhere. But so many famous songwriters were lifelong New Yorkers, we'd really like to keep it here, if we can. We finally have the mayor's ear, which took some doing. Presently, we're in the middle of meetings with City Hall. Unfortunately, they don't possess the appropriate property to suit our needs, and civic funding is scarce, too.

"There are irons in the fire," Weinstein points out. "And we're hopeful about many of them. Though Times Square, which would be our ideal location, is being chewed up in leaps and bounds by Disney and Time-Warner and other entertainment conglomerates, one of the developers who are presently remaking the Times Square area—Douglas Durst—has shown interest in helping us. He's putting up a huge building on Broadway between 42nd and 43rd Streets."

The first incarnation of the Songwriters' Hall Of Fame Museum resided at One Times Square for eight years, until the sale of that building necessitated a move. Weinstein says of the success experienced in that location, "We staged a number of special events, with kids bussed in from rural areas and outlying boroughs for field trips to the museum, so that they could be introduced to music and see what songwriting was all about. There's no course in school that shows the history of American songwriting, that explains who is behind the artists who popularize songs. We have a lot of materials that we'd like to display, like Fred Astaire's top hat and cane, Fats Waller's piano and such.

"We plan to include historical information on CD-ROM technology, accessible by visitors, much like the Museum Of Broadcasting."

To sum up his feelings about the appropriate home for what he feels is "the perfect setting" for the museum, Weinstein related an anecdote concerning the first president of the Hall Of Fame, the late Sammy Cahn. "Sammy's brother-in-law, Julie Goldberg [now executive director of the foundation], came into Manhattan from Long Island with his wife in hopes of enticing Sammy to leave his hotel and have dinner with them. Sammy met them at the door to his room, wearing his shorts and unwilling to leave. 'Saturday night is for people like you, from Long Island or the Bronx,' Cahn said. 'On Saturday night, I don't go out, I don't go anywhere.' So they left him alone to write 'Saturday night is the loneliest night of the week...' That story—and thousands more like it—make New York such a delicious prospect as a home for the Museum."



Phil Spector
June 10, 1997

Songwriters' Hall Of Fame

A SONGWRITERS & PUBLISHERS EXPANDED SECTION

AND THE WINNERS ARE...

(Continued from page 36)

Dorsey contributed to more than 300 blues recordings, with Big Bill Broonzy, Bertha "Chippie" Hill and others. Dorsey organized the first gospel choirs in 1931, and in the fol-



THOMAS A. DORSEY

lowing year he, Sallie Martin and Theodore Frye co-founded the National Organization Of Gospel Choirs And Choruses. Dorsey became a successful black-music publisher and performed on tour with Mahalia Jackson in the late '30s and '40s. Dorsey's songs have been recorded by Aretha Franklin, Elvis Presley, Pat Boone, Little Richard, Floyd Cramer, Kate Smith

and many more. In 1978, he was inducted into the Songwriters' Hall Of Fame in Nashville, where he was hailed as "the father of gospel music."

Gene Goodman, receiving the Abe Olman Publisher Award, is the embodiment of the original breed of music publishers. Beginning his



GENE GOODMAN

career as a band boy with his brother Benny Goodman's band, Gene Goodman began his publishing career at the combine known as The Big Three (Robbins, Leo Feist and Miller Music), where Abe Olman, later a co-founder of the Song-



SAMUEL J. LEFRAK

writers' Hall Of Fame, was one of the principals. After success as a song plugger, Gene Goodman set up a music publishing company, Regent Music, with brother Benny in New York's Brill Building in 1940. Later, both brothers served in World War II. Through a partnership with Chicago's Chess Records, Regent became the publisher for such blues and early rock greats as Chuck Berry, Bo Diddley, Howlin' Wolf and Etta James. Goodman's success with Regent/Jewel continued well into the '60s, '70s and through to the present, with the acquisition of new

catalogs, a sustaining string of hit songs and placement of their songs in numerous feature films (27 in 1996 alone).

Recognized by the Songwriters' Hall Of Fame as a Patron Of The Arts, Samuel J. LeFrak is chairman of the LeFrak organization, one of the world's largest private building firms, founded in 1905. The company has an ongoing involvement in entertainment, with Broadway plays and musicals, recording activities and music publishing being among its diverse activities. LeFrak has stated "Music is my life, and this is where I get my fulfillment," and the

careers of many undiscovered performers and writers have benefited from the patronage of the LeFrak organization. A graduate of the University of Maryland, LeFrak has lectured at Harvard, Yale, Princeton and Oxford and has received scores of awards and commendations for his humanitarian work both in America and abroad, including the John F. Kennedy Peace Award, the United Nations' Distinguished Citizen Of The World Award and awards from the governments of Norway, Sweden, Finland, Israel, Malta and France, the latter knighting LeFrak a Chevalier des Arts et des Lettres.

28TH ANNUAL AWARDS CEREMONY

(Continued from page 35)

RAISING FUNDS AND CONSCIOUSNESS

"The dinner is our one fundraiser," says Weinstein. "We raise funds to benefit the Songwriters' Hall Of Fame, which we hope will one day be a living museum."

There actually was a songwriters' museum in New York for an eight-year period starting in 1977, when Sammy Cahn opened up the Songwriters' Hall Of Fame Museum at the Times Tower in Times Square—the building where the ball drops on New Year's Eve. The tower's landlord at the time donated the space, which

housed an extensive collection of memorabilia and presented special exhibitions like "The Women Who Wrote The Songs," "The African Influence" and "Three Hundred Years Of Publishing In America." The space was also used to film interviews with the likes of Dizzy Gillespie, celebrate Eubie Blake's 99th birthday, hold auditions for Broadway shows, host receptions for songwriters and publishers, and serve as a meeting place for musicians, scholars and general fans of popular song (see separate story).

I Don't Remember Loving you
and Beyond
Her That Way
No Change
The Keys In The Mailbox
Pick Me Up On Your Way Down
(I Think We Got A Heartache)
Tiger By The Tail
Too Many Blues
Don't Tell Me What To Do
Life Turned
Why Not Me
I Fall To Pieces
Heartsaches By The Number
He Could Not Love
The Keys In The Mailbox
Pick Me Up On Your Way Down
Excuse Me
I've Got A
Somewhere Tonight
I Don't Know A Thing About Love

HARLAN HOWARD

1997 INDUCTEE
National Academy of Popular Music
SONGWITERS' HALL OF FAME
JUNE 10, 1997

With heartfelt admiration, we honor you!
Your family at **HARLAN HOWARD SONGS, INC.**

a•chieve•ment
(ă-cheev-mĕnt)

n. something accomplished or gained by effort. something that inspires pride.

Being inducted into the Songwriters' Hall of Fame is a major *achievement*.

ASCAP
PROUDLY
CONGRATULATES
THE 1997
SONGWRITERS'
HALL OF FAME
INDUCTEES...

JOHNNY MERCER AWARD:
ALAN & MARILYN BERGMAN

ABE OLMAN PUBLISHER AWARD:
GENE GOODMAN

THE SAMMY CAHN LIFETIME ACHIEVEMENT AWARD:
VIC DAMONE

INTERNATIONAL INDUCTEE:
JONI MITCHELL

NATIONAL INDUCTEES:
HARLAN HOWARD AND PHIL SPECTOR

POSTHUMOUS INDUCTEES:
JIMMY KENNEDY AND ERNESTO LECUONA

THE PATRON OF THE ARTS AWARD:
DR. SAMUEL LEFRAK

SPECIAL BOARD OF DIRECTOR'S AWARD:
THOMAS A. DORSEY

TOWERING SONG AWARD:
"HOW HIGH THE MOON"
NANCY HAMILTON AND MORGAN LEWIS, JR.



ASCAP

Studio Action

ARTISTS & MUSIC

Vernon's Blues Horizons Expand With New Label, Code Blue

BY BEN CROMER

Mike Vernon, the renowned British producer and label entrepreneur responsible for hits by Fleetwood Mac, John Mayall with Eric Clapton, Ten Years After, Focus, and Level 42, is back in the studio producing blues acts for his latest label venture, Code Blue. Distributed by EastWest/WEA in the U.K. and Europe, Code Blue was launched by Vernon, founder of the

Blue Horizon label, after he produced Sherman Robertson for Indigo Records.

"I got a call from Max Hole, the managing director for EastWest Records, who said, 'I really like the sound of Sherman Robertson. I'd like to sign him to EastWest, and I'd like to offer you the opportunity to start your own blues label,'" Vernon recalls.

Vernon's latest productions include Bo Diddley's "A Man Amongst Men,"

an album with contributions from Rolling Stones guitarists Keith Richards and Ron Wood; John Primer's "Keep On Loving The Blues," the follow-up to his Code Blue debut, "The Real Deal"; and Eric Bibb's "Between A Man And A Woman," set for release in September.

Vernon praises Bibb, a Stockholm-based New Yorker, as "one of those rare artists that has the ability to write commercial material inside the blues

framework. He's a cracking singer and a great guitar player who is a mixture of Taj Mahal and Ry Cooder." He calls the Diddley project "an enormous thrill, although it was hard work."

Vernon also is involved in a major project for Sony Music's Legacy label; a boxed set of highlights from his famed Blue Horizon label.

PROFILE

"It's got the Hubert Sumlin stuff on it, titles by Harmonica Slim that nobody even knows existed, and unreleased Chicken Shack titles," Vernon enthuses, adding that the Blue Horizon box is the "be all and the end all" of the Blue Horizon story.

Born in Harrow, Middlesex, England, on Nov. 20, 1944, Vernon started Blue Horizon as a fanzine label even before he joined Decca Records in London, a job he landed in 1962 after an intense lobbying effort. Three years later, Vernon produced the classic

album "Bluesbreakers—John Mayall With Eric Clapton."

"It went to No. 1 on the Melody Maker album chart, and the irony is that nobody at Decca apart from myself, engineer Gus Dudgeon, and a few other people who were into the music knew who John Mayall was or knew who Eric Clapton was," Vernon muses.

Vernon points out that Clapton's novel guitar playing required a different recording approach.

"Eric set up this big Marshall amp and Gus looked at it and said, 'My God, how am I going to record that?' We found that the best way was to put microphones at a distance and get the space of the room, something that had been done 15 or 20 years before at CBS Studios and at Atlantic Studios.

"When we started with the Bluesbreakers it was 4-track," Vernon adds. "We had to lay bass, drums, organ, and a rhythm guitar first and put the guitar solos on another track. We had to do the vocal and the horn section on another track. If we ran out of tracks, we dumped it across to a second 4-

(Continued on next page)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 7, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
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)	IT'S YOUR LOVE Tim McGraw (with Faith Hill) / J. Stroud, B. Gallimore, T. McGraw (Curb)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angelette, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	LITTLE WHITE LIE Sammy Hagar/ Mike Clink (Track Factory/MCA)
RECORDING STUDIO(S) Engineer(s)	PCP LABS/SCREAM STUDIOS (Los Angeles, CA) John King, Niven Gar- land, Michael Simpson	CRITERIA STUDIOS (Miami, FL) Stephen George	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	DADDY'S HOUSE (New York, NY) Doug Wilson	THE PLANT (Sausalito, CA) Mike Clink
RECORDING CONSOLE(S)	Soundcraft Spirit/SSL 4000G	SSL 6000E/G	SSL 4000 E with G series computer	SSL 9000	SSL 4064G
RECORDER(S)	Protocols/Studer A827	Studer A820	Mitsubishi X850	Studer A800 MKII	Studer A800
MASTER TAPE	Quantegy DAT/Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SOUTHBEACH STUDIOS/OCEANWAY (Miami/Los Angeles) Tom Lord-Alge, John King, Rob Seifert	BATTERY STUDIOS (Chicago, IL) R. Kelly, Stephen George	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	CONWAY RECORDERS (Los Angeles, CA) Mike Clink, Noel Golden
CONSOLE(S)	SSL 4064G+ with Ultimation NEVE 8038	SSL 4000E/G	SSL 4000E with G series computer	SSL 9000	Neve VR
RECORDER(S)	Sony 3348/Studer 820/Ampex ATR 124	Otari MTR 92	Mitsubishi X850	Studer A800 MKII	Studer A827
MASTER TAPE	Ampex 499/3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING Engineer	STERLING SOUND Ted Jensen HIT FACTORY Chris Gehringer	HIT FACTORY Chris Gehringer	MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND/HIT FACTORY Herb Powers/Carlton Batts	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	UNI	BMG	UNI

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

newsline...

EL PIE RECORDING STUDIO in Buenos Aires has just installed a 48-channel Solid State Logic SL 4000 G+ Series console in its Studio A. Owned and operated by Argentinian pop star Alejandro Lerner, the facility takes its name—which means "the foot"—from its location's former status as a shoe factory. Among Lerner's credits outside of his own music are writing with Luis Miguel, producing and co-writing with Paul Anka, and Spanish-language coaching for Celine Dion. The studio's international clientele includes King Crimson, Jimmy Page and Robert Plant, Alberto Cortez, Facundo Cabral, and Los Tres De Kiruza; national acts that have recorded at El Pie include Lerner, Mercedes Sosa, Ratonos Paranoicos, Sandro, Patricio Rey Y Sus Redonditos De Ricotta, and Los Pericos.

BOSTON-BASED LACERTA GROUP INC. has reached an agreement with DuPont Films to recover and recycle magnetic media from computer cartridges and diskettes, audiotapes, videotapes, and other magnetic media products, according to a statement from Lacerta. For the past three years, the two companies have been independently developing technology to recover the polyethylene terephthalate (PET), chromium dioxide, and iron oxide used in various tape applications. The two firms will now jointly test a proprietary new chemical process that separates magnetic coatings from the polyester-base film—the first step in recovering the PET and oxides, according to the statement. "More than 2 billion VHS videotapes were sold worldwide in 1996," says W. Duke Everhart, technology development manager for DuPont Films' Polyester Films Recycle Business. "That much tape would extend from earth to the sun and back twice." Lacerta principal Ali Lotfi adds, "We are eliminating materials—in an environmentally sound way—that would otherwise go to landfill. Our intent is to build infrastructure to recover this material and offer a complete solution to the magnetic media industry." DuPont and Lacerta plan to contract with a recycling equipment company to set up a pilot facility in the Richmond, Va., area to process the bulk media.

SONY/ATV PUBLISHING has just built a new digital project studio at Sony Music's New York headquarters. Designed and operated by William Garrett, the studio is the only recording facility at Sony's Madison Avenue offices. It features a Yamaha 02R digital console, Sony PCM 800 digital recorders, and a MIDI setup controlled by a Power Macintosh 7200 running Vision sequencing software. Sound sources include Kurzweil, Akai, Roland, E-mu, and Korg units, and outboard gear includes Neve, Summit Audio, dbx, and Yamaha processors. The room offers Genelec, Yamaha, and JBL monitors. Garrett says, "The original studio was built in 1991 in a small file room. It made recording quite a challenge—you could hear office phones ringing and people talking through the walls. With the new construction we were able to stop external sound interference, design acoustically accurate rooms, and update our recording gear to create a viable project studio within an office environment." (Continued on next page)

HIT MAKER'S FORMULA:

QUANTEGY + 499 + 467 = TOP OF THE CHARTS

Engineering Excellence
www.quantegy.com

VERNON'S BLUES HORIZONS EXPAND WITH NEW LABEL, CODE BLUE

(Continued from preceding page)

track, mixing that down to stereo, giving us two more tracks."

The success of the Mayall-Clapton album led to a series of seminal Vernon-produced albums featuring British guitar heroes, including Mayall's "A Hard Road" with Peter Green and "Crusade" with Mick Taylor; Savoy Brown's "Blue Matter" featuring Kim Simmonds; and Ten Years After's self-titled debut featuring Alvin Lee. In 1967, Vernon launched Blue Horizon, even though he was still a Decca staff producer, with one act: Peter Green's Fleetwood Mac.

"We had cut three or four songs as demos, and I went to Decca and played them the tracks," Vernon recalls. "But Decca refused to let me put them out on the Blue Horizon label. They said, 'You can have it on Decca with a Blue Horizon credit, but we can't let you have your own label.' I went to CBS [now Sony], and they leapt at the chance. When Decca found out that I had a Fleetwood Mac record coming out that I'd produced on Blue Horizon

and distributed by CBS, I was very politely told to leave," adds Vernon with a laugh.

Vernon's understanding of the blues idiom enabled him to capture the essence of Green's powerful, evocative songs, such as "I Loved Another Woman," "Rollin' Man," "A Fool No More," "Man Of The World," "Albatross," and "Black Magic Woman," Green's best-known track.

"To make a commercial, radio-friendly blues record back then was extremely difficult," Vernon recalls. "Peter came up with the intro for 'Black Magic Woman'—that was like a godsend because the instant you heard it, you knew what it was. It was indelibly printed in your brain. Coupled with a great groove and a wonderful guitar solo, it was destined to be a hit."

Vernon points out that Fleetwood Mac's success gave him the freedom to develop other acts. "CBS said, 'Look, there's the door, it's wide open. Do what you want, as long as it doesn't

cost us an arm and a leg; we don't care, as long as you're selling records.' So we went off and recorded Johnny Shines and Sunnyland Slim and Otis Spann. I was in the studio consistently for something like four years recording blues stuff, but very little of it didn't sell."

After Fleetwood Mac departed Blue Horizon for Warner Bros., Vernon hooked up with the Dutch band Focus for a string of successful albums for Sire Records in the '70s. "Moving Waves," "Live At The Rainbow," and "Focus Three" were among them. Vernon also produced tracks for Freddie King's "Burglar" album.

In the '80s, Vernon found another act, Level 42, which charted in the U.K. and America with "Something About You." Vernon also was responsible for Bloodstone's No. 1 single, "Natural High," further evidence of his masterful grasp of American music.

"I may be the only white British record producer to produce an all-black American soul act in America," says Vernon.



Derailed Plans. Austin, Texas, honky-tonk band the Derailers just finished its second album for Watermelon Records at Arlyn Studios in Austin. Titled "Reverb Deluxe," the record was produced by kindred spirit Dave Alvin of Blasters and X fame. Shown, from left, are Alvin, Derailers lead singer/guitarist Tony Villanueva, lead guitarist Brian Hofeldt, and Arlyn chief engineer Stuart Sullivan.

NEWSLINE

(Continued from preceding page)

FRANK WELLS, the veteran chief technical engineer at Nashville powerhouse Masterfonics, is departing his post to edit the new U.S. edition of international pro-audio monthly Audio Media, which will be based in Nashville. When Wells started at Masterfonics nine years ago, he was the only technical engineer at the studio, which was then exclusively a mastering facility. Since then, Wells has built a strong technical staff and helped the studio enter the recording business with the building of the Tracking Room. Wells credits Masterfonics owner Glenn Meadows with having "vision and devotion to his craft and industry." Meadows says, "Since Frank arrived at Masterfonics, the technical staff has grown to three, and so there will be no disruption of service to our clients. Frank has always been a strong motivator as well as a great teacher. Our existing staff has been taught and trained well by him."

INDUSTRY VETERAN ELIZABETH COHEN will address the Audio Engineering Society's 14th International Conference Friday (13)-June 15 in Seattle. Among the topics she is expected to argue are an audio-only DVD standard that far exceeds the sound quality of the CD and offers discrete, multichannel sound. Cohen, who recently served as the keynote speaker for the Home Theater & Specialty Audio Show of the Academy for the Advancement of High-End Audio's HI-FI '97 event, is also expected to address key issues pertaining to audio on the Internet, including bandwidth reservation, loss rate, and jitter.

LONDON-BASED MANUFACTURER/DISTRIBUTOR HHB COMMUNICATIONS has appointed Bay Roads as its East Coast representative firm, handling HHB recording media products, HHB's Portadat line, the HHB CDR-800 CD recorder, Genex GX8000 magneto-optical 8-track recorder, and Motionworks R2P2 remote-control unit. Sharon, Mass.-based Bay Roads will cover New York, New Jersey, and New England for HHB. The appointment of Bay Roads as East Coast rep follows HHB's recent opening of offices in Santa Monica, Calif., and Toronto.

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.

JUNE

June 10, **28th Annual Songwriters' Hall of Fame Dinner and Induction Ceremony**, New York Sheraton Hotel & Towers, New York. 201-509-2801.

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

June 11, **ASCAP Music Business 101: The Internet**, ASCAP headquarters, New York. 212-621-6495.

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

June 12, **Meet the Alley**, presented by the International Radio & Television Society, Pseudo Programs, New York. 212-867-6650.

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

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

June 14-15, **Urban Focus Music Conference**, presented by the National Academy of Songwriters, Musicians Institute, Hollywood, Calif. 213-463-7178.

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

June 18, **24th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

June 19, **Fourth Annual Red Cross Round Up**, a concert and silent auction, Wildhorse Saloon, Nashville. 615-277-1931.

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 23, **Society of Singers' Lena Horne 80th Birthday Gala**, Avery Fisher Hall, New York. 212-307-1226.

June 24, **1997 Creative Achievement Award honoring Phil Ramone**, presented by B'nai B'rith, Sheraton New York Hotel & Towers, New York. 516-374-4298.

June 25, **U.K. Commercial Radio Convention and 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-wESt)**, Furama Hotel, Los Angeles. 516-825-0180.

June 30, **ASCAP R&B Panel: Publishers in the Round**, ASCAP headquarters, New York. 212-621-6495.

GOOD WORKS

SUBWAY JAZZ FIGHTS HUNGER: Blue Note Records, As Is Entertainment (producer of the CD "Subplay—Subway Musicians Of New York"), and New York's live music club Fez are raising funds to fight hunger at a Tuesday (10) benefit concert on behalf of Share Our Strength, which mobilizes industries and individuals to contribute their talents to its anti-hunger efforts. The evening, which takes place at the Fez Under Time Cafe, will consist of three sets: one by guitarist **Bruce Edwards**, one by subway saxophonist **Sayyd**, and one by jazz vocalist **Kurt Elling** with the **Laurence Hobgood Trio**. Tickets for the concert are \$15 in advance and \$20 at the door. Contact: **Jamie Propp** at 212-242-7336.

STATION'S EDUCATION PROGRAM: WWRL New York has launched "Key To The Future," an effort to encourage youth to experience the magic of reading and to read with understanding. As part of its

efforts, the station will present young adults with a personalized dictionary and a multicultural literature book. Contact: **Veronica L. Joyner** at 718-335-1600.

LIBERACE GRANT: Berklee College of Music student pianist **Bernt Moen** has been named Liberace Scholar by the Liberace Foundation for the Performing and Creative Arts. He has been awarded a scholarship grant. **Liberace**, the late piano star, established the foundation in 1976 to support talented and deserving young musicians, actors, dancers, and visual artists. To date, it has provided more than \$3 million in scholarship grants to more than 1,300 recipients at 80 institutions. Contact: **Allen Bush** at 617-747-2567.

LIFELINES

BIRTHS

Girl, **Emily Jane**, to **Eric and Stephanie Lemasters**, May 25 in New York. Father is GM of Earache Records.

Boy, **Samuel Weston**, to **Hank and Mary Jane Williams Jr.**, May 30 in Nashville. Father is an MCG/Curb recording artist.

MARRIAGES

Jennifer Menard to **Peter Jesperson**, May 25 in Minneapolis. Bride is an A&R manager at Warner Special Products. Groom is head of Medium Cool/Restless Records.

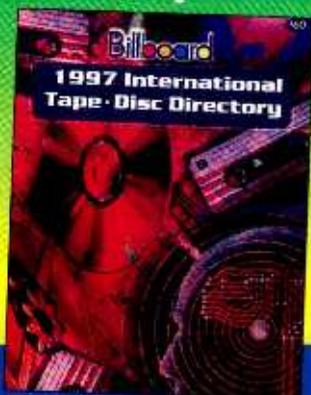
FOR THE RECORD

The name of Irish band **Cyclefly** was misspelled in a story about the launch of the Radiouniverse label in the June 7 issue.

RCA Records does not maintain a first-look contractual agreement with artists on the deConstruction roster. The decision to release deConstruction acts in the U.S. on RCA is by mutual agreement. The relationship was stated incorrectly in a story on deConstruction in the May 10 issue.

Get the definitive manufacturer's guide to producing your pre-recorded product.

- Package design
- Manufacturers of audio, video & blank tape loaders
- Tape custom duplicators
- CD & videodisc manufacturers
- Blank tape product charts & sales statistics
- Shrinkwrap • Barcoding
- Jewel box manufacturers
- and more!



BILLBOARD'S 1997 INTERNATIONAL TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL (800) 344-7119.

In NJ, call (908) 363-4156. Fax your order in to (908) 363-0338 or mail this ad with a check or money order for \$50 plus \$6 S&H (\$13 for international orders) to

Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final.

807D3507

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

STIM Wins Royalty Battle

Ruling May Set Scandinavian Standard

BY KEN NEPTUNE

STOCKHOLM—STIM, the Swedish performing right society, has won an important court battle against three of Sweden's commercial TV stations in a dispute that has gone on for nearly six years.

A court decision handed down May 28 by the District Court of Stockholm paves the way for STIM to collect monies owed to authors who have been forced to wait for compensation due to the dispute.

The three stations, TV3, TV4, and Kanal 5, had taken issue with the level of royalty payments STIM required for use of music on their respective stations (Billboard, July 27, 1996). Instead of

paying the royalties as specified by STIM, the stations had been paying a substantially lower sum, claiming that the rights society was not only overcharging, but also was discriminating against them by using a different criteria for commercial stations than that for Swedish public service television SVT.

Seeking support and justification for their stance, the stations took the issue to the Swedish Competition Authority, which ruled that STIM was not guilty of the charges claimed. In spite of this, the stations continued to pay what they

deemed to be "fair."

The District Court verdict effectively means that the stations collectively must now pay STIM a total of 43 million kroner (\$5.5 million) for music broadcast during 1996 (11 million kroner short of the 54 million kroner that the body had sought) and that the criteria that form the basis for the royalty rate—the amount of music broadcast, potential audience, and actual audience—are to be followed.

The TV stations had argued that the basis of the royalty rate should be only the sum of music hours actually listened to. Payments under this criterion, and using the payment formula applied to public television, would see the commercial stations handing over a total of 10 million kroner annually, a figure said by STIM to be the lowest level of remuneration anywhere in the world.

A bizarre twist in the long-running dispute occurred last summer, when STIM, at a specially called meeting of Swedish authors and publishers, decided to withdraw the stations' right to broadcast music. This led to the stations filing a complaint in Stockholm (Continued on next page)



Spain Is Indie-Label Haven

Country Boasts Almost 1,000 Imprints

MADRID—Spain has more indie labels than anywhere else in Europe, according to Teddy Bautista, president of Spanish authors' society SGAE.

Though many fail, Bautista said he regards the fact that at any moment there are around 970 imprints operating as a sign of the vigor of the market.

Bautista was speaking at the announcement of SGAE's figures for 1996. The statistics show SGAE collected 25.3 billion pesetas (\$175.5 million) during the year, a rise of just 0.1% over 1995, and distributed 22.8 billion pesetas (\$159 million) to its 41,000 members, a drop of 4.3%.

Claiming Spain to be Europe's indie-label hothouse, Bautista said, "More than 97% of the 1,000 labels in

Spain are indies, which reflects a certain dynamism in the industry.

"Last year, 180 new labels were set up, although about 70% did not survive."

Bautista revealed that there were 20,666 concerts in Spain in 1996, of which 5,510 were classical music. With specialist music outlets still making little headway, 52% of record sales were made in supermarkets, hypermarkets, and department stores.

The three top-selling Spanish albums of the year were "Lunas Rotas" by Rosana (MCA), "Tango" by Julio Iglesias (CBS-Sony), and "La Profección" by Amistades Peligrosas (EMI-Odeon). A total of 52 million units were sold, of which 70% were CDs.

"Why is music so important?" asked Bautista. "First, music repertoire dates back to the 18th century, then for every Spanish film shown [in a cinema] there are 13 or 14 concerts, and of course with radio, music is a daily reality for just about everybody."

HOWELL LLEWELLYN



IGLESIAS

Songwriter Komuro Again On Top At JASRAC Prizes

TOKYO—Once again, producer Tetsumiya Komuro—the hottest man in Japanese show business—dominated the annual JASRAC Prizes, which go to the writers whose songs garnered the most royalties during the year.

Last year Komuro became the first songwriter in the history of the JASRAC Prizes to win the gold, silver, and bronze awards, but this year he had to settle for just the gold and the bronze.

Komuro's composition "Departures" (performed by globe, released by Avex D.D., and published by Prime Direction) won the gold prize.

In Asia's Top Echelon, Power Changes Again

BY ADAM WHITE

HONG KONG—Handovers are nothing new for the music industry here.

Four of the six multinational record companies have transferred power to new Asian regional directors in the '90s, and one of them is about to do so for the third time. "At the end of the century," jokes one senior label executive, "who's going to be the last one of us standing?"

The quartet comprises BMG, Warner, Sony, and even the young (in Asia) Universal; the changing cast of characters has been mostly British. EMI and PolyGram have been immune to changes at the top, although the latter's Far East president, Norman Cheng—the most senior of them all—took the unusual step recently of appointing an executive VP, sparking speculation about his eventual heir.

The latest handover involves Martin Davis, who is leaving his post as Sony Music's senior VP in Asia for a

new assignment in Latin America. Davis, who was appointed in late 1994, previously worked for EMI and Virgin in the region. He was Sony Music's first regional director headquartered in Hong Kong.

Before Davis, Patrick Hurley was the company's senior VP of Asia, appointed in late 1990. He

was based first in London, then in Singapore from 1992 to '94. During that time, Hurley's achievements included the opening of Sony Music Taiwan and the naming thereof (Continued on next page)

NEWS ANALYSIS

Money's Tight, But Paul Ewing Starts Own Indie Wings

HONG KONG—Outside the major-label orbit he has traveled for 23 years, Paul Ewing is taking flight. The former regional director for Warner Music Asia/Pacific (see story, this page) has launched Wings Music Entertainment in Hong Kong to sign, develop, and market recording artists in Asia.

Ewing declines to reveal financing arrangements, but says he is backed by a group of professional investors who accept that it will take time for Wings to soar. "If we break even in three years, they'll be happy," he says.

"Our core business will be producing music and artists," Ewing continues, saying that he plans to promote them via a network of independent companies. After five years at EMI and 18 at Warner, he left the latter in early 1996. Since then, he has been making plans for Wings.

(Continued on page 46)

Midem Latin America & Caribbean music market

Business goes Latin as Midem goes Miami Beach

For more information contact your nearest Midem representative

HEADQUARTERS/France Anne-Marie Parent or Ana Vogric: Tel 33 (0) 1 41 90 44 60 - Fax 33 (0) 1 41 90 44 50

USA Eddie Rodriguez - email: 104705.1526@compuserve.com or Bill Craig - email: midem@aol.com -

Tel 1 (212) 689 4220 - Fax 1 (212) 689 4348

UK Emma Dallas: Tel 44 (0) 171 528 0086 - Fax 44 (0) 171 895 0949

GERMANY Cornelia Much: Tel 49 (0) 7631 17680 - Fax 49 (0) 7631 176823

JAPAN Lili Ono: Tel 81 (3) 3542 3114 - Fax 81 (3) 3542 3115

Midem Latin America & Caribbean Music Market is organised by Reed Midem Organisation

MIAMI BEACH CONVENTION CENTER

FLORIDA USA

SEPTEMBER 8-11 1997

Official Carrier
American Airlines

Foreign Imprint Makes Debut In Cuba Spanish Label To Distribute Island's Music Worldwide

BY HOWELL LLEWELLYN

HAVANA—Approximately 5,000 young Cubans marked the presentation of the first non-Cuban label based on the island with a sellout concert of seven local acts May 24, which was also the first time such an event had been staged by non-Cubans since the 1959 revolution that brought Fidel Castro to power.

The presentation of Eurotropical, the Cuban imprint of Spain's leading salsa/merengue label, Manzana Discos, has the support of the Cuban government (Billboard, May 24). Eurotropical will record "the new generation of Cuban music" and distribute it worldwide, a practice in which Cuban state-owned labels such as Egrem have little experience.

At a formal presentation in a Havana hotel the previous day, Culture Ministry Adviser Pedro de la Hoz said, "This project marks the will of the country to readjust its economy to the realities of the real world. The ministry is aware of the great admiration felt by many musicians toward Cuban music and is in fact carrying out research projects into the phenomenon."

Industry insiders estimate that there are some 12,000 highly qualified Cuban musicians from the country's music academies who are without work because of the economic crisis. Foreign

labels are beginning to tap this source of musical talent.

But Eurotropical is the first label to set up shop on the island. Label spokesman Martin Rivera comments that "Cuba is a vast musical laboratory it would be a complete waste to ignore," and that Manzana/Eurotropical's base on the Spanish Canary Islands off west Africa explained the islands' special cultural ties with Cuba.

"You have to understand these links to appreciate why we are doing this," Rivera explains. "Not only were the Canaries the last stop on the shipping lines to Cuba, but many Canarians emigrated to Cuba in the 16th century when the islands suffered hardships. It was Canarians who helped set up the Cuban tobacco industry."

He gives four main reasons for moving into Cuba: "It is an emerging market in all kinds of ways; the amount of musical quality is astounding; Havana will, I think, once again be a commercial platform for trade with North and South America as it was in its heyday; and its history as a kind of umbilical cord between Europe and the Americas."

Teddy Bautista, president of Spanish authors' society SGAE, which has 400 Cuban members, says that "Manzana's know-how and experience will be invaluable. Like all other worlds, the world of music is becoming more glob-

alized. But as an industry, Cuban music cannot sell itself abroad without a vital and experienced industrial framework, which is what Cuba needs."

The four Eurotropical albums released so far are Klimax's "Juego De Manos" (Trick Of The Hand), Manolito Y Su Trabuco's "Contra Todos Los Pronósticos" (Against All The Odds), Liuba Maria Hevia's "Alguien Me Espera" (Somebody's Waiting For Me), and Son Damas' "Llegó Son Damas" (Son Damas Arrived).

All those acts but Son Damas played at the Teatro Karl Marx, Cuba's largest theater, along with Cesar Portillo de la Luz, Mayelin Naranjo, Sabrosura Viva, and Los Soneros De Camacho.

The concert was recorded by Spanish public television station TVE for worldwide distribution, and Eurovision will release a live double-album. All profits go to the Union of Young Communists to help finance the 14th World Festival of Youth and Students July 28-Aug. 5 on the island.

Both Rivera and Bautista stress that Eurotropical's most important single market will be the U.S. Eurotropical already has two U.S. distributors, G.B. Records in New York and Reyes Records in Miami, where parent company Manzana has offices. Manzana will distribute Eurotropical in the rest of the world.

STIM WINS ROYALTY BATTLE

(Continued from preceding page)

District Court questioning STIM's right to withdraw their respective licenses. This resulted in the court ruling that STIM could not withdraw the right to broadcast music as long as there was an ongoing dispute. This in turn led to STIM appealing the ruling to the Swedish Market Court, which sanctioned the ruling of the lower court (Billboard, June 21), an action that essentially gave the stations the right to freely use music by STIM authors at a lower royalty rate than established and without any legal repercussions.

There had been negotiations between the two parties long before the first court proceedings began April 21. Up until the day before the trial was to begin in the District Court, negotiations

were being held between the two parties in an attempt to reach an out-of-court settlement. By the time the trial was set to begin, the TV stations had withdrawn their challenge to STIM's right to withdraw their licenses, leaving the court to concentrate on the main issue—the royalty rates.

According to STIM managing director Gunnar Petri, for a while an out-of-court settlement did not seem to be completely out of the question. "One of the three stations was in fact prepared to accept a compromise, but the others refused," he says.

Petri was called as a witness to testify, as well as unnamed individuals from other European performing right organizations.

The verdict of the court is a happy one

for STIM, to the relief of Petri, who had expressed concerns before the verdict that if the decision was not in STIM's favor, more litigation was inevitable. "This is an important victory for STIM, and we are quite pleased," says Petri. "We will be meeting with the TV stations next week, and we will offer them a contract based on the criteria proposed by STIM and the Competition Authority, applied in accordance with the comparison with Swedish public service TV that the District Court now has approved. We expect a constructive dialogue."

The fallout from the dispute has already had an effect in Denmark, where both the public service station and commercial TV outlets have terminated their contracts with local authors' body KODA and stated that the same guidelines laid down by the Competition Authority in Sweden should be adopted. It is expected that the ruling in Sweden will have an effect on the royalty rates there as well.

KOMURO

(Continued from preceding page)

for the year, according to JASRAC.

Winner of the foreign-work prize, awarded to the overseas composition that garnered the largest amount of royalties in fiscal 1994, was "Fly Me To The Moon" by Bart Howard, published by Hampshire House Publishing. The song's Japanese subpublisher is TRO-Essex Japan Publishing, and the translator of the lyrics is Kenji Sazanami.

The international prize was won by composer Yuji Ono, who wrote the background music for animated feature "Shin Lupin III." That music is published by NTV Music Publishing.

STEVE MCCLURE

IN ASIA'S TOP ECHELON, POWER CHANGES AGAIN

(Continued from preceding page)

Matthew Allison as managing director. An American who previously worked for American Express in Taiwan and Booz Allen Hamilton in Singapore, Allison added stripes as Sony's VP for greater China last November. He is a fluent Mandarin speaker who is widely tipped to succeed Davis.

At BMG, Michael Smellie has been senior VP for the Asia-Pacific region since February 1995; for the preceding 15 months, he ran the major's Australian operations. Smellie was tapped for the Hong Kong position by BMG Entertainment International president/CEO Rudi Gassner to succeed regional director/senior VP Peter Jamieson. The latter had been responsible since 1989 for establishing BMG's

Asian network of companies outside Japan, in such markets as Singapore, Malaysia, the Philippines, and Taiwan.

Jamieson left BMG in December 1994—industry sources say he and Gassner differed over policy—and joined MTV Asia as president. Earlier this month, Jamieson relocated to London, having turned over stewardship of the channel to another Briton, Frank Brown.

The leadership of Warner Music International's Southeast Asian operations was stable for many years in the hands of Paul Ewing, a Briton who joined the company (from EMI) in 1978 and opened its first affiliates that summer in Singapore, Malaysia, and Hong Kong.

(Continued on page 46)

newsline...

UNIT SALES of CD albums in Germany rose to 48.3 million in the first quarter of 1997, 8.8% ahead of the corresponding period last year, according to the country's Federal Assn. of the Phonographic Industry (BPW), which represents more than 80% of the market. Sales of new CD releases and full-price media-advertised product expanded by 24.9%, offsetting a decline in the midprice catalog segment, where unit sales fell 21.6%. Unit sales in all categories—CD, cassettes, LPs, and singles—were up 4.1%, at 68.8 million. Cassette sales continued their recent decline, with a drop of 11% to 8.1 million units. CD singles sales were down 2.3% to 11.9 million units—the first recorded fall in this category. The BPW does not release quarterly data on the value of record sales. However, it says that "revenues mirrored unit sales growth."

WOLFGANG SPAHR

POLYGRAM INTERNATIONAL has confirmed the appointment of Joerg Hellwig as managing director at Polydor Germany (Billboard, May 31). He joins from EMI Music's Stuttgart-based Intercord label, where he was VP of A&R and marketing. Hellwig will report to PolyGram Germany president/CEO Wolf Gramatke. The appointment follows the departure of Goetz Kiso, who left Polydor earlier this year to return to private legal practice.



SPANISH MUSIC PUBLISHER has acquired the Spanish rights to the repertoire of U.S. Latino specialist Still on Top Publishing, which has 2,000 titles covering salsa, bachata, merengue, and other Latin genres. The titles are released on such indie labels as Platano, Joey Boy, and On Top.

HOWELL LLEWELLYN

MEDIA ENTREPRENEUR Frank Otto has sold his 19.8% stake in German music TV station Viva to the remaining shareholders for what Otto says is "a two-digit figure in millions of deutsche marks." Viva's capital was previously divided equally between EMI, PolyGram, Sony Music, Warner Music, and Otto, with a 1% share held by Musik Im Fernsehen, whose main shareholders, Austrian video producers Hannes Rossacher and



Rudi Dolezal, have opted to take an option to increase their company's stake in the station. As a result, Viva's final capital structure still has to be negotiated between the partners. A spokesman for VIVA managing director Dieter Gorny says a decision is expected in about a month.

CHRISTIAN LORENZ

EMI RECORDS GROUP U.K. & IRELAND has appointed Theodor Lap managing director of EMI Classics U.K., reporting to president/CEO Jean-Francois Cecillon. Currently VP of international marketing at Deutsche Grammophon in Hamburg, Lap previously worked at German label Teldec Classics and at Warner Classics Netherlands.

ARIOLA RCA International Services (ARIS), a specialist import division of BMG in Germany, has inked a deal to distribute Spanish independent label Max Music in the country. Max, which claimed a 30% share of the Spanish top 20 singles chart last year, will route mainly CD dance singles through ARIS. Since October 1995, the company has had its own base in Germany, through which it will continue to handle vinyl distribution. The first releases for the venture will be new singles by Object One, DJ Schwede, Supertrip, Polaris, Inhouse, Pinkclub, the People Moves, and T.U.S.O.M.

ANDY HEATH, managing director of U.K. independent publisher Momentum Music, has joined the board of the Performing Right Society. He takes up the seat left vacant after the resignation of the Really Useful Group's Jonathan Simon. Heath is also president of the U.K.'s Music Publishers' Assn.

INTERNET MUSIC SHOP HOLDINGS, the online music and video sales specialist, plans to be traded on OFEX, the U.K.'s unregulated trading facility for unquoted companies. It hopes to raise 670,000 pounds (\$1.1 million) to fund expansion and technical development. Launched in May last year, the company says it has a searchable database of 70,000 CDs and 24,000 videos.

U.K. INDEPENDENT distributor Pinnacle has merged its owned labels into a single operation, Pinnacle Labels. Acts on the roster include Papas Fritas, Sussed, Rare, Jane Siberry, Force & Styles, and Bang The Future.

MUSIC BROADCASTER Channel V has named veteran radio programmer Barry Chapman GM of its new Australian pay-TV service. He will drive the station's entry into the ad sales market.

CHRISTIE ELIEZER

UNIVERSAL MUSIC INTERNATIONAL has made its first domestic-repertoire signings in Taiwan, according to Asia/Pacific senior VP Peter Bond, a MIDEM Asia attendee. Chinese pop singer Wa-Wa, a fixture on the local scene for the past 15 years, will release next month her "swan song" album (she is retiring), featuring rerecordings of her past hits plus some new material. It is expected to do well in Malaysia and Singapore, as well as Taiwan. David Wu, Wa-Wa's producer and an artist himself, has inked a separate deal with Universal for an upcoming album project.

HITS OF THE WORLD



©1997, Billboard/BPI Communications

JAPAN (Dempa Publications Inc.) 06/09/97			GERMANY (Media Control) 06/03/97			U.K. (Chart-Track) 06/02/97			FRANCE (SNEP/IFOP/Tite-Live) 05/31/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	HOW TO BE A GIRL NAMIE AMURO AVEV TRAX	1	1	LONELY NANA MOTORMUSIC	1	17	MMMBOP HANSON MERCURY	1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	3	KUCHIBIRU GLAY PLATINUM	2	2	SONIC EMPIRE MEMBERS OF MAYDAY RCA	2	NEW	PARANOID ANDROID RADIOHEAD PARLOPHONE	2	7	ALANE WES SAINT GEORGE
3	2	CELERY SMAP VICTOR	3	3	ENGEL RAMMSTEIN MOTORMUSIC	3	1	I WANNA BE THE ONLY ONE ETHERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	3	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
4	10	YASASHII KIMOCCHI CHARA EPIC SONY	4	NEW	MMMBOP HANSON MERCURY	4	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION	4	3	SHOULD I LEAVE DAVID CHARVET RCA
5	5	GLASS RYUICHI KAWAMURA VICTOR	5	6	TIME IS TICKING AWAY C-BLOCK WEA	5	3	CLOSER THAN CLOSE ROSIE GAINES BIG BANG	5	10	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
6	4	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC	6	5	FREE DJ QUICKSILVER ARCADE	6	4	YOU'RE NOT ALONE OLIVE RCA	6	4	ALONE BEE GEES POLYDOR
7	NEW	SORA MAKI OHGURO B-GRAM	7	4	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	7	7	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST	7	5	AROUND THE WORLD DAFT PUNK LABELS/VIRGIN
8	NEW	ESCAPE MOON CHILD AVEV TRAX	8	7	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC	8	8	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR	8	11	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
9	8	SWEET EMOTION NANASE AIKAWA CUTTING EDGE	9	NEW	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	9	5	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	9	18	MMMBOP HANSON MERCURY
10	NEW	SUGAR FREE LINDBERG TMC	10	10	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL	10	NEW	THE BEAUTIFUL PEOPLE MARILYN MANSON INTERSCOPE/UNIVERSAL	10	9	LUCIE PASCAL OBISPO EPIC
11	6	JYOUNETSU TUBE SONY	11	8	HERE WE GO 'N SYNC ARIOLA	11	9	I DON'T WANT TO TONI BRAXTON LAFACE/ARISTA	11	6	AMENO ERA MERCURY
12	NEW	JULIA TOKIO SONY	12	9	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	12	10	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA	12	8	LUCY ALLIAGE BAXTER
13	7	I STAND ALONE TAKAKO MATSU BMG JAPAN	13	NEW	ECUADOR SASH! POLYDOR	13	12	I BELIEVE I CAN FLY R. KELLY JIVE	13	12	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
14	9	NAGISANI MATSUWARU ETCETERA PUFFY EPIC SONY	14	13	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA	14	NEW	I HAVE PEACE STRIKE FRESH	14	14	L'EMPIRE DU COTE OBSCUR I AM DELABEL/VIRGIN
15	11	DO NOT FUMIYA FUJII PONY CANYON	15	12	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN	15	NEW	TI AMO GINA G ETERNAL/WEA	15	13	DONNE 2 BE 3 EMI
16	NEW	DEAD OR ALIVE PENICILLIN PIONEER LDC	16	11	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	16	RE	6 UNDERGROUND SNEAKER PIMPS CLEAN UP	16	NEW	I WANT YOU SAVAGE GARDEN COLUMBIA
17	12	MAJIDE KOISURU 5 BYOUMAE RYOKO HIROSUE WARNER	17	NEW	NANANA THE KELLY FAMILY EMI	17	NEW	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	17	20	REMEMBER ME THE BLUE BOY MASCOTTE
18	NEW	NAZO MIHO KOMATSU ZAIN	18	17	AROUND THE WORLD DAFT PUNK VIRGIN	18	11	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA	18	17	DON'T LET GO (LOVE) EN VOGUE EASTWEST
19	18	SHANGRI-LA DENKI GROOVE K/00N SONY	19	19	LIGHT IN ME A.K.-S.W.I.F.T. MCA	19	NEW	FREE ULTRA NATE A&M	19	15	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
20	13	LOVE LOVE SHOW THE YELLOW MONKEY FUN HOUSE	20	RE	PLEASE DON'T GO NO MERCY ARIOLA	20	6	PLEASE DON'T GO NO MERCY ARIOLA	20	NEW	VAMOS A LA DISCOTECA! PARADISIO CNR
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SPEED STARTING OVER TOY'S FACTORY	1	NEW	'N SYNC 'N SYNC ARIOLA	1	12	SEAHORSES DO IT YOURSELF GEFEN/UNIVERSAL	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	2	NORIYUKI MAKIHARA SMILING WEA JAPAN	2	1	TIC TAC TOE KLAPPE DIE 2TE RCA	2	NEW	VARIOUS ARTISTS SMASH HITS—SUMMER 97 VIRGIN	2	3	MYLENE FARMER LIVE A BERCY POLYDOR
3	NEW	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN HOUSE	3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	3	NEW	GARY BARLOW OPEN ROAD RCA	3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
4	4	MASAYOSHI YAMAZAKI HOME POLYDOR	4	3	ANDREA BOCELLI ROMANZA POLYDOR	4	1	VARIOUS ARTISTS BIG MIX 97 WARNER/VIRGIN	4	14	BEN HARPER THE WILL TO LIVE VIRGIN
5	3	ZARD ZARD BLEND—SUN & STONE B-GRAM	5	6	NANA NANA MOTORMUSIC	5	4	ANDREA BOCELLI ROMANZA PHILIPS	5	4	ERA AMENO MERCURY
6	5	DENKI GROOVE A K/00N SONY	6	11	BEE GEES STILL WATERS POLYDOR	6	2	SPICE GIRLS SPICE VIRGIN	6	7	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
7	13	MOTLEY CRUE GENERATION SWINE EASTWEST JAPAN	7	5	ANDREA BOCELLI BOCELLI POLYDOR	7	NEW	WU-TANG CLAN WU-TANG FOREVER LOUD	7	9	SPICE GIRLS SPICE VIRGIN
8	8	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON	8	NEW	WU-TANG CLAN WU-TANG FOREVER RCA	8	NEW	VARIOUS ARTISTS HOUSE COLLECTION CLUB CLASSICS 3 FANTAZIA	8	15	WU-TANG CLAN WU-TANG FOREVER ARIOLA
9	6	SEIKO MATSUDA MY STORY MERCURY	9	4	DEPECHE MODE ULTRA MUTE/INTERCORD	9	NEW	ELVIS PRESLEY ALWAYS ON MY MIND RCA	9	8	PASCAL OBISPO SUPERFLU EPIC
10	9	JUDY AND MARY THE POWER SOURCE EPIC SONY	10	NEW	GARY BARLOW OPEN ROAD RCA	10	8	VARIOUS ARTISTS SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM... EVER! VIRGIN	10	5	BEE GEES STILL WATERS POLYDOR
11	10	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC SONY	11	7	NO MERCY MY PROMISE ARIOLA	11	NEW	VARIOUS ARTISTS LADYKILLERS 2 POLYGRAM TV	11	12	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
12	NEW	MEGADETH CRYPTIC WRITINGS TOSHIBA EMI	12	10	BLUMCHEN VERLIEBT EDEL	12	16	VARIOUS ARTISTS CLUB CUTS 97 TELSTAR	12	17	2 BE 3 PARTIR UN JOUR EMI
13	7	B'Z FLASH BACK BMG JAPAN	13	9	RAMMSTEIN HERZELEID MOTORMUSIC	13	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	13	6	JULIEN CLERC JULIEN VIRGIN
14	12	EVERY LITTLE THING EVERLASTING AVEV TRAX	14	NEW	C-BLOCK GENERAL POPULATION WEA	14	NEW	THE JAM DIRECTION, REACTION, CREATION POLYDOR	14	18	SOUNDTRACK ROMEO + JULIET EMI
15	11	GLOBE FACES PLACES AVEV TRAX	15	8	PAUL MCCARTNEY FLAMING PIE EMI	15	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	15	10	PATRICIA KAAS DANS MA CHAIR COLUMBIA
16	RE	KOME KOME CLUB HARVEST—SINGLES 1992-1997 SONY	16	14	JONNY LANG LIE TO ME POLYDOR	16	RE	GEORGE MICHAEL OLDER VIRGIN	16	RE	RICKY MARTIN A MEDIO VIVIR TRISTAR
17	15	TULIP WE BELIEVE IN MAGIC VOLUME 1 VICTOR	17	15	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	17	NEW	VARIOUS ARTISTS SUMMER GROOVE WARNER/ESP	17	13	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE BOOK 1 EPIC
18	RE	HI-STANDARD ANGRY FIST TOY'S FACTORY	18	12	SPICE GIRLS SPICE VIRGIN	18	5	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/PARLOPHONE	18	RE	DOC GYNCO PREMIERE CONSULTATION VIRGIN
19	18	ALLURE ALLURE SONY	19	17	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA TIMELESS EASTWEST	19	14	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI	19	NEW	WES WELINGA SAINT GEORGE
20	14	PAUL MCCARTNEY FLAMING PIE TOSHIBA EMI	20	19	J.B.O. LAUT ARIOLA	20	7	VARIOUS ARTISTS CHARTBUSTERS GLOBAL TV	20	NEW	G3 LIVE IN CONCERT EPIC
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL	1	2	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY	1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	1	2	LIGABUE SU E GIU' DA UN PALCO WEA
2	2	VARIOUS ARTISTS NOW! 2 WEA	2	3	SPICE GIRLS SPICE VIRGIN	2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	2	1	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA
3	3	SPICE GIRLS SPICE VIRGIN	3	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	3	4	SPICE GIRLS SPICE VIRGIN	3	5	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	4	OUR LADY PEACE CLUMSY EPIC	4	10	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	4	3	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI	4	4	EROS RAMAZZOTTI DOVE C'E MUSICA DDD/BMG
5	6	HANSON MIDDLE OF NOWHERE MERCURY	5	4	ANDREA BOCELLI ROMANZA POLYDOR	5	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/EMI	5	6	LUCIO DALLA CANZONI PRESSING/BMG
6	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	6	7	NO MERCY MY PROMISE BMG	6	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	6	8	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
7	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	7	5	FRANS BAUER & MARIANNE WEBER HET DUE-TALBUM TIP TOP	7	6	SOUNDTRACK ROMEO + JULIET EMI	7	7	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
8	10	AMANDA MARSHALL AMANDA MARSHALL EPIC	8	6	TOTAL TOUCH TOTAL TOUCH BMG	8	7	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR	8	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
9	11	BACKSTREET BOYS BACKSTREET BOYS JIVE	9	12	AZ YET AZ YET BMG	9	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	10	LITFIBA MONDI SOMMERSI EMI
10	NEW	PAUL MCCARTNEY FLAMING PIE EMI	10	NEW	WU-TANG CLAN WU-TANG FOREVER BMG	10	9	HUMAN NATURE TELLING EVERYBODY COLUMBIA	10	13	RICCARDO COCCIANI INNAMORATO COLUMBIA
11	12	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	11	8	MARCO BORSATO DE WAARHEID POLYDOR	11	10	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	11	15	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
12	NEW	VARIOUS ARTISTS MC MARIO DANCETERIA POLYTEL	12	NEW	THE GATHERING NIGHTTIME BIRDS SUBURBAN	12	12	SPIDERBIT IY & THE BIG APPLES POLYDOR	12	9	U2 POP ISLAND
13	14	CELINE DION FALLING INTO YOU COLUMBIA	13	13	PAUL MCCARTNEY FLAMING PIE EMI	13	14	JEWEL PIECES OF YOU EASTWEST	13	11	SPICE GIRLS SPICE VIRGIN
14	9	GREAT BIG SEA PLAY WEA	14	NEW	GARY BARLOW OPEN ROAD BMG	14	11	BEE GEES STILL WATERS POLYDOR	14	12	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
15	8	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	15	9	RUTH JACOTT HARTSLAG DINO	15	11	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	15	16	DEPECHE MODE ULTRA MUTE/BMG
16	15	VARIOUS ARTISTS HIT ZONE 3 SONY	16	14	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	16	15	SILVERCHAIR FREAK SHOW MURMUR/SONY	16	14	CARMEN CONSOLI CONFUSA E FELICE CYCLOPE/POLYDOR
17	17	SOUNDTRACK SPACE JAM RHINOWARNER	17	15	BEE GEES STILL WATERS POLYDOR	17	17	TOOL AENIMA 2001/BMG	17	17	PAUL MCCARTNEY FLAMING PIE EMI
18	18	KRS-ONE I GOT NEXT JIVE	18	NEW	BLOODHOUND GANG ONE FIERCE BEER COASTER GEFEN/UNIVERSAL	18	17	CAKE FASHION NUGGET MERCURY	18	NEW	ROSANA LUNAS ROTAS UNIVERSAL
19	20	JEWEL PIECES OF YOU ATLANTIC	19	RE	CELINE DION LIVE A PARIS COLUMBIA	19	RE	REEF GLOW EPIC	19	NEW	JAMES TAYLOR HOURGLASS COLUMBIA
20	NEW	VARIOUS ARTISTS NEW COUNTRY 4 WEA	20	16	ORIGINAL DUTCH CAST MISS SAIGON ENDEMOL	20	NEW	DAVE GRANEY & THE CORAL SNAKES THE DEVIL DRIVES MERCURY	20	18	PATY PRAYO BYE BYE PATY PENSIERO STUPENDO/EPIC

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 06/05/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MMMBOP HANSON MERCURY
2	2	I BELIEVE I CAN FLY R. KELLY JIVE
3	3	(UN, DOS, TRES) MARIA RICKY MARTIN
4	1	TRISTAR/COLUMBIA TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
5	9	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
6	5	AROUND THE WORLD DAFT PUNK VIRGIN
7	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
8	NEW	LONELY NANA MOTORMUSIC
9	NEW	PARANOID ANDROID RADIOHEAD PARLOPHONE
10	NEW	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY
ALBUMS		
1	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
3	3	SPICE GIRLS SPICE VIRGIN
4	NEW	GARY BARLOW OPEN ROAD RCA
5	NEW	WU-TANG CLAN WU-TANG FOREVER LOUD
6	5	DEPECHE MODE ULTRA MUTE
7	6	TIC TAC TOE KLAPPE DIE 2TE RCA
8	NEW	'N SYNC 'N SYNC ARIOLA
9	4	PAUL MCCARTNEY FLAMING PIE PARLOPHONE
10	NEW	SEAHORSES DO IT YOURSELF GEFEN/UNIVERSAL

MALAYSIA (RIM) 06/03/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	911 THE JOURNEY EMI
2	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	7	EMIL CHAU FRIEND ROCK
4	9	MICHAEL & VICTOR HAVING YOU BESIDE ME ROCK
5	2	VARIOUS ARTISTS MAX 2 SONY
6	3	RAIHAN PUJI-PUJIAN WARNER
7	8	XPDC BRUTAL LIFE
8	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
9	6	AZ YET AZ YET BMG
10	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE EMI

IRELAND (IRMA/Chart-Track) 05/29/97

THIS WEEK	LAST WEEK	SINGLES
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION
2	NEW	MMMBOP HANSON MERCURY
3	4	YOU'RE NOT ALONE OLIVE RCA
4	NEW	PARANOID ANDROID RADIOHEAD PARLOPHONE
5	2	I BELIEVE I CAN FLY R. KELLY JIVE
6	3	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
7	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI
8	RE	I'LL BE THERE FOR YOU THE REMBRANDTS EAST-WEST
9	10	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
10	5	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
ALBUMS		
1	NEW	GARY BARLOW OPEN ROAD RCA
2	1	SOUNDTRACK ROMEO + JULIET EMI
3	3	SPICE GIRLS SPICE VIRGIN
4	NEW	ANDREA BOCELLI ROMANZA PHILIPS
5	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
6	NEW	SEAHORSES DO IT YOURSELF GEFEN/UNIVERSAL
7	6	U2 POP ISLAND
8	NEW	NA CASAIDIGH ORO RTE
9	NEW	JAMES GALWAY & PHIL COULTER LEGENDS RCA
10	5	VICTOR MARY BLACK SHINE DARA

AUSTRIA (Austrian IFPI/Austria Top 40) 06/03/97

THIS WEEK	LAST WEEK	SINGLES
1	1	BLOND RAINHARD FENDRICH BMG
2	2	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
3	3	DU LIEBST MICH NICHT SABRINA SETLUR SONY
4	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
5	10	ENGEL RAMMSTEIN POLYGRAM
6	5	FIRE SCOOTER EMV
7	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER
8	8	NUR GETRAUMT BLUMCHEN EMV
9	7	GET READY TO BOUNCE BROOKLYN BOUNCE EMV
10	6	PLEASE DON'T GO NO MERCY BMG
ALBUMS		
1	1	RAINHARD FENDRICH BLOND BMG
2	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	2	TIC TAC TOE KLAPPE DIE 2TE BMG
4	5	ANDREA BOCELLI ROMANZA POLYGRAM
5	6	'N SYNC 'N SYNC BMG
6	4	KURT OSTBAHN RESERVIERT FIA ZWA POLYGRAM
7	7	NO PROMISE MY PROMISE BMG
8	9	DEPECHE MODE ULTRA MUTE/ECHO-ZYX
9	8	SOUNDTRACK ROMEO + JULIET EMI
10	NEW	ALKBOTTLE TRIVIALKOTTLE EMI

NEW ZEALAND (RIANZ) 06/08/97

THIS WEEK	LAST WEEK	SINGLES
1	1	IF TOMORROW NEVER COMES JOOSE WARNER
2	NEW	CAN WE SWV JIVE/FESTIVAL
3	2	ALONE BEE GEES POLYDOR
4	3	DON'T LEAVE ME BLACKSTREET INTERSCOPE/UNIVERSAL
5	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
6	5	SUGAR HONEY ICE TEA GOODFELLAZ A&M
7	9	VAPORS SNOOP DOGGY DOGG INTERSCOPE/UNIVERSAL
8	NEW	FIRE WATER BURN BLOODHOUND GANG GEFEN/UNIVERSAL
9	10	TO LIVE AND DIE IN L.A. MAKAVELI INTERSCOPE/UNIVERSAL
10	NEW	LET IT GO RAY J WARNER
ALBUMS		
1	NEW	BEN HARPER THE WILL TO LIVE VIRGIN
2	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	NEW	THE EXPONENTS BETTER NEVER THAN LATE SONY
4	2	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
5	3	U2 POP ISLAND
6	4	SOUNDTRACK ROMEO + JULIET EMI
7	7	SPICE GIRLS SPICE VIRGIN
8	NEW	SOUNDTRACK THE SAINT VIRGIN
9	6	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI
10	5	CELINE DION FALLING INTO YOU EPIC

HONG KONG (IFPI Hong Kong Group) 05/25/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	AMANDA LEE AMANDA DANCE EP GOLDEN PONY
2	1	MAVIS HEE WRONG BUT DO IT WHAT'S MUSIC
3	3	NICHOLAS TSE MY ATTITUDE FITTO
4	NEW	PRISCILLA CHAN MUSICAL ENCOUNTERS WITH PRISCILLA AND THE PHILHARMONIC POLYGRAM
5	4	ERIC SUEN HITS SIXTEEN BMG
6	NEW	EKIN CHENG BIAN AI NI BMG
7	6	SAMMI CHENG WAITING FOR YOU WARNER
8	10	EMIL CHOU EMIL & FRIENDS ROCK
9	8	WILLIAM SO QING LAI ZI YOU HONG GO EAST
10	9	TSUI PING, LIU WUN, TSIN TING & WU ING ING JIN GUANG CAN LAN YAO WU

BELGIUM (Promuvi) 05/30/97

THIS WEEK	LAST WEEK	SINGLES
1	2	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
2	7	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
3	1	FIRE UP! FUNKY GREEN DOGS TWISTED/UNIVERSAL
4	NEW	ECUADOR SASH! BYTE BLUE
5	4	A GOOD DAY NATURAL BORN DEEJAYS NAS/ANTLER-SUBWAY
6	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES WEA
7	3	LET A BOY CRY GALA PRIVATE LIFE
8	NEW	WHEN I DIE NO MERCY ARIOLA
9	6	DON'T LET GO (LOVE) EN VOGUE WARNER
10	8	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	5	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
4	3	SOUNDTRACK ROMEO + JULIET EMI
5	2	DE SMURFEN SMURFENHOLIDAY EMI
6	NEW	ERA AMENO MERCURY
7	NEW	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
8	NEW	BEE GEES STILL WATERS POLYDOR
9	8	PATRICIA KAAS DANS MA CHAIR COLUMBIA
10	6	K.I.A. KRAPOEL IN AXE ARS/SONY

SWITZERLAND (Media Control Switzerland) 06/08/97

THIS WEEK	LAST WEEK	SINGLES
1	3	LONELY NANA POLYGRAM
2	1	I BELIEVE I CAN FLY R. KELLY JIVE/MUSIKVERTRIEB
3	2	VIVO PER LEI—ICH LEBE FUR SIE ANDREA BOCELLI & JUDY WEISS POLYGRAM
4	6	REMEMBER ME THE BLUE BOY MUSIKVERTRIEB
5	NEW	MIDNIGHT IN CHELSEA JON BON JOVI POLYGRAM
6	NEW	NANANA THE KELLY FAMILY EMI
7	5	HERE WE GO 'N SYNC BMG
8	4	DU LIEBST MICH NICHT SABRINA SETLUR SONY
9	9	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
10	7	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
ALBUMS		
1	3	ANDREA BOCELLI ROMANZA POLYGRAM
2	1	TIC TAC TOE KLAPPE DIE 2TE BMG
3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
4	4	ANDREA BOCELLI BOCELLI POLYGRAM
5	NEW	'N SYNC 'N SYNC BMG
6	NEW	GARY BARLOW OPEN ROAD BMG
7	5	BEE GEES STILL WATERS POLYGRAM
8	6	NO MERCY MY PROMISE BMG
9	7	MARTIN SCHENKEL THE SHELL EMI
10	NEW	C-BLOCK GENERAL POPULATION WARNER

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRIA: The daughter of an Austrian jazz singer and a Moroccan sailor, Shlomit pulls together both cultures and her Jewish roots with her intensely personal jazz music sung in Hebrew.



Her debut album, "Songs In Hebrew" (Koch International), combines Middle Eastern rhythms with Western jazz to create a unique sound. Shlomit spent her first six years growing up in Israel, before moving to Vienna with her mother, Jazz Gitti. Shlomit spent her childhood and teen years hanging out in her mother's jazz club and gave her first performance at the age of 14. She launched her own career starting in musicals and operettas; then, in 1995, she wrote a play, "The Land Of Milk And Honey," that drew its inspiration from her family history. She adapted the themes from the play for her album. Shlomit says that the album is "a very personal thing" based on her feelings as a youngster in Israel. In "Come, Mother," she begs her mother not to

leave her, while on "Father, Little Man" she sings of her father's broken heart. On a more optimistic note is the tune "Shlomit Builds A House Of Peace," and making this album has certainly given the vocalist a sense of peace. "I'm very happy that I found my identity," she says. With her band of Austrian and German musicians, the singer has just embarked on a tour of Austria and Hungary. She is scheduled to appear in Israel this summer, followed by performances in the fall at the Shapiro Institute in London.

SUSAN LADIKA SCHUHMYER

JAVA: Percussionist/multi-instrumentalist Django Mango lives on a remote, tiny island in the South China Sea without electricity or telephone. However, he makes regular trips by boat to the Indonesian archipelago, and he recently recorded his new album, "Sunda Africa—No Risk No Fun" (Globestyle), in Bandung, West Java. The *degung* music of Java, which is played on flutes and zithers, already enjoys a considerable cult following in the West, and Mango has collaborated with some of its finest exponents, combining their efforts with Indian and African percussion. The result is a soothing blend of ambient world music that makes a perfect Sunday-morning soundtrack. Mango, whose exotic name was bestowed upon him by the children who live on his island, was born in Barcelona, Spain, but has spent the last 30 years exploring cultures in far-flung territories. A consistently innovative performer, he is one of the true eccentrics of world music. The album is distributed through Ace Records, 42-50 Steele Road, London NW10, England (011-44-181-453-1311).

NIGEL WILLIAMSON

GERMANY: When Hungarian-born producer Leslie Mandoki, who lives in Munich, calls upon the cream of international musicians to participate in a project, they all come. His latest album, "People In Room No. 8" (PolyMedia), which is released under the group name of Man Doki, brings together a star-studded cast of top-flight players, including Ian Anderson, David Clayton-Thomas, Bobby Kimball, Chaka Khan, Joshua Kadison, Nik Kershaw, Al Di Meola, Steve Lukather, and the Brecker Brothers. The majority of the songs were written by Mandoki and composer/arranger Laszlo Bencker, and each is sung (in English) by a different artist. The first single, "On And On," was a top 30 airplay hit, while the second, released in May, is a haunting rock ballad titled "Never Give In," performed by German star Peter Maffay and Jack Bruce.



ELLIE WEINERT

AUSTRALIA: Veteran band Chain will be honored at the inaugural Goulburn Blues Music Awards, to be held in February 1998 in Goulburn, New South Wales. The trophies, to be handed out in the nine categories, are called the Chains, and they will be shaped in the image of the act's logo of famed bushranger Ned Kelly breaking free of his irons. Awards organizer Geoff Bell, a musician and journalist, says that the first song of the year award is a foregone conclusion: Chain's "Black And Blue." Based on a cotton field holler, it was the first local blues track to enter the mainstream charts. It reached No. 6 here in March 1971 and was issued in the U.S. on United Artists' Avalanche imprint. "Chain were the first purely Australian blues band," Bell says. "When some of Muddy Waters' band recorded with them, [Waters' musicians] were astounded by how different [Chain] sounded from American blues." The act's debut album, "Towards The Blues" (Mushroom, 1971), which peaked at No. 6, is now regarded as a classic. With 30 players having passed through the ranks during its 30-year history, the group is currently fronted by mainstay members Matt Taylor (vocals) and Phil Manning (guitar). The awards ceremony is part of the three-day Australian Blues Music Festival, which is expected to draw 8,000 fans. Not surprisingly, a highly chuffed Chain will be topping the bill.

CHRISTIE ELIEZER

SWEDEN: Every weekend in May, independent techno/trance label DanceBeat Records promoted its new releases and DJ/artists (such as Joel Mull, whose single "Warm Path" is released Thursday [12]) with a series of parties and raves under the banner "Techno In The Country." Based in Norrtälje, north of the capital Stockholm, DanceBeat is well placed to cater to fans who live in the provinces away from the big population centers. The label's policy is to try to change negative attitudes to raves, particularly in non-urban areas, by giving sound advice to rave organizers and forging closer links with the police, media, and health and social services. "It's important that the political side of organizing parties is sorted out, and promoters obtain the correct licenses and security," says DanceBeat boss John Francis. "We're also aligning ourselves with the anti-drug campaigns."

KWAKU

POWER CHANGES AGAIN

(Continued from page 43)

Until he left Warner last year, his major-label seniority in the region was second only to that of PolyGram's Cheng. The two had worked alongside each other during the '70s—even in the same building—in Hong Kong, Ewing as GM of EMI, Cheng as managing director of Polydor.

Policy differences between Warner Music International president Stephen Shrimpton and Ewing eventually took their toll, and the latter left in January 1996. Ewing has since formed his own music company (see story, page 42) in Hong Kong.

The major's operations are now under the control of Sydney-based Brian Harris, whom Shrimpton appointed as senior VP of Warner Music Asia/Pacific in September 1995.

Universal Music, youngest of the six majors in Asia, has a seasoned hand, Peter Bond, as senior VP of Asia-Pacific, based in Hong Kong. He came on board last November to succeed Greg Rogers, who spent two years in the post in 1994-95 and helped to establish the company's eight regional subsidiaries. Rogers subsequently relocated to London for Universal.

Bond's familiarity with Asia stretches back to the '80s, when he served as Sony Music International's London-based senior VP for the region. Leaving the company in 1990, Bond established Timbuktu Records, an independent label specializing in Asian marketing and licensing; for a spell, he also worked in Taiwan for Harold Han's Himalaya Records, a former Sony Music licensee.

Bond's move to Universal Music International was no surprise. He and the company's president, Jorgen Larsen, had worked together at Sony; Bond also served as a consultant as Larsen planned Universal's Asian expansion.

"Asia is a wide and diverse region," says the head of one major-label affiliate who has served under several regional directors. "There's a steep learning curve before you can be effective. Having local knowledge obviously gives you an advantage, but longevity doesn't insulate you from criticism. If you're no good as an executive, being here a long time doesn't make any difference."

Yet the region's major-label veterans, Cheng at PolyGram and EMI Music Asia president Lachlan Rutherford, oversee the most successful companies. PolyGram has been market leader for many years, while retaining its status as the only major with a Chinese executive at the helm. Its market share is in the 18%-20% range, by most accounts, although Cheng admits in private that currently business is tough.

This past February, Cheng appointed PolyGram Australia president Tim Read as executive VP in the Asia-Pacific regional office.

Read, a Briton, recently relocated to Hong Kong, where he is now directly responsible for PolyGram's affiliates in Singapore, Malaysia, the Philippines, South Korea, and India, as well as Australia and New Zealand.

Those who speculate about Read's future note that those territories—where, in most cases, English is the common industry language—represent an effective "entry point" to become familiar with the region, as opposed to the Chinese-oriented markets of Hong Kong, Taiwan, and, of course, the People's Republic. Cheng also maintains responsibility for PolyGram's Japanese operation, which has been showing significant

strength of late.

Meanwhile, BMG's Smellie is organizing a comparable division of duties. He has appointed Pierre-Yves Bimont-Capocci to a VP post at the company's regional headquarters in Hong Kong, to oversee a number of key markets outside Japan and the Chinese orbit. Bimont-Capocci was GM of video and multimedia at BMG France and previously worked for the R.J. Reynolds tobacco group in Asia.

At EMI Music Asia, Rutherford's responsibilities exclude Japan, India, and Australasia, but the company is generally thought to be a vigorous market-share second to PolyGram. Rutherford has been directing the British firm's regional activities since 1984, when he transferred from his native New Zealand.

The executive declines to reveal the major's Asian revenue today, but admits that when he moved to Hong Kong 13 years ago, it was eclipsed by EMI New Zealand's then \$3 million in annual sales. Since industry estimates are that EMI Asia's billing is now \$150 million, longevity apparently pays dividends in this case.

PAUL EWING

(Continued from page 42)

Convincing investors has evidently not been easy. "Many of them don't understand the music industry," Ewing states. "This is not the property business." Wings' first signings should be in place toward the end of this year. "We'll focus on Hong Kong and Chinese repertoire to begin with."

Ewing is bound to do business with former colleagues. In Taiwan, for example, he is expected to link with Forward Music, the label that recently broke pop singer A-Mei. Forward is said to be recruiting the services of Wu Tsu Tsu, who recently resigned as China region VP of Warner Music International and chairman of the UFO Group (Billboard, May 3). Another probable Wings connection: Canada's Attic Records. Ewing adds that he is inter-

Great Big Sea Embraces Stylistic Mix

Newfoundland Act Not Limited To Traditional Music

■ BY LARRY LeBLANC

TORONTO—From the misty and hauntingly beautiful island of Newfoundland off the east coast of Canada, the most economically depressed and isolated of Canada's provinces, Great Big Sea is trying to preserve local folk traditions while performing music that is both firmly local and broadly eclectic.

Listening to the group's second WEA album, "Play," released by Warner Music Canada here May 20, is like being at a boisterous late-night kitchen party unique to Newfoundland, where guitars are usually outnumbered by fiddles, button accordions, tin whistles, *bodhráns*, mandolins, and hammered dulcimers. The album debuted at No. 9 on SoundScan's top retail album chart here for the week ending May 25.

"Other than staying afloat as a band, our goal is to turn new audiences on to Newfoundland music and on to [Atlantic Canada] in general," says the band's lead singer, Alan Doyle, who also plays guitar and mandolin. "However, we also want to make sure our music isn't perceived as music exclusively for expatriate Newfoundlanders," he adds, referring to those who have moved to Canada's mainland.

"They do fantastic here," says Rhonda Wiseman, store manager of the Sam the Record Man outlet at the Avalon Mall in St. John's, Newfoundland. "Everybody likes them, from the age of 10 to 90. We had 3,000 people for their launch party at the mall. 'Play' is No. 1 on our best-seller chart, while [their 1995 WEA album] 'Up' is No. 5."

"Play" was produced by Danny Greenspoon last November in an abandoned wing of St. John's hotel the Battery. Overdubs were done at the Nickel studio in the city and at the CBC Studio in Toronto, where the album was mixed. Other members of Great Big Sea are vocalist Darrell Power (who also plays bass, bones, and harmonica), Sean McCann (*bodhrán*, guitar, and tin whistle), and Bob Hallett (accordion, fiddle, and mandolin).

Many of the album's traditional songs, particularly "The Night Pat Murphy Died," "Donkey Riding," and "Jolly Roving Tar," reflect Newfoundland's British Isles' cultural heritage.

The album's rousing leadoff single, "When I'm Up (I Can't Get Down)," was penned by Ian Telfer, Alan Prosser, and John Jones of the Oyster Band, which has long dominated England's traditional-music scene.

Several other traditional songs reflect Newfoundland's unique and colorful folklore. "Jakey's Gin," for instance, relates the story of a Newfoundland bootlegger who, in the 1920s, sold home-made brew as well as religious icons. The more somber "Recruiting Sergeant" vividly portrays the impact of World War I on St. John's. Hallett's emotional "Seagulls" details the longtime experience of Newfoundlanders leaving the island to seek work on Canada's mainland but eventually drifting back home.

Doyle agrees that the inclusion of a rollicking version of R.E.M.'s "It's The



GREAT BIG SEA

End Of The World As We Know It (And I Feel Fine)," performed at breakneck speed, might be an unwanted surprise to folk music purists. "We perform music for music's sake, not for its origins," he says. "At 4 o'clock in the morning, we'll sing an 800-year-old traditional song followed by a song we heard on the radio three weeks ago, then a song we wrote yesterday, and then sing a traditional song."

"'End of the World' came from [a period] when we were doing covers early in our career," Doyle continues. "We admired the sentiment of the song, and it's wicked to sing. [To us] the song reflects a sentiment of being here in Newfoundland, which has [in North America] been considered the end of the world for centuries."

Unlike in nearby Cape Breton, Nova Scotia, where traditionalists have sharply criticized renowned fiddler Ashley MacIsaac for his rock- and dance-styled interpretations of traditional songs, Newfoundlanders aren't at all fazed by a band like Great Big Sea reworking traditional repertoire.

"The culture in Cape Breton is very formal, very schooled, and in Newfoundland, culture is more moving and less formal," says Doyle.

In advance of the album's release, a video of "When I'm Up (I Can't Get Down)," directed by Andrew MacNaughtan (who also designed the album's cover), was released May 6. The video is in medium rotation at MuchMusic and in heavy rotation at CMT Canada.

While "Up" failed to capture commercial radio support in Canada, Warner Music Canada executives cautiously suggest a radio breakthrough is possible with "When I'm Up (I Can't Get Down)," which was issued to all radio formats May 19.

"Early airplay is pretty encouraging," says Randy Stark, VP of marketing and promotion at Warner Music

Canada. "After a week, we've got almost a dozen [radio] stations nationally, which is far more than we got with 'Up.'"

"We're certainly aware of the buzz this band has created," says Wayne Webster, music director at AC CKFM Toronto. "'When I'm Up (I Can't Get Down)' is a good tune that's going to add spice to the air. It's quite amazing the album debuted at No. 9."

Says Candy Higgins, marketing manager for domestic repertoire at Warner Music Canada, "We're getting strong sales across the country with this new album. [The group] is not just a Newfoundland phenomenon anymore."

Adds Stan Kulin, president of Warner Music Canada, "I expect the album to go double-platinum [200,000 units] plus. We're now at 140,000 units on 'Up.'"

Great Big Seas' members met while studying for bachelor's degrees in English at Memorial University in St. John's. Doyle had been performing both solo and in a comedy duo called Staggerin' Home, and the other three had been in an Irish pub band called Rankin Street.

"We saw that between the combination of a hammy front man like myself and solid traditional background the boys had, we would be an act that people would want to see," says Doyle. "People were sick of listening to [the Irish pub standard] 'Nancy Whiskey' over and over and were ready to hear some aggressive folk music."

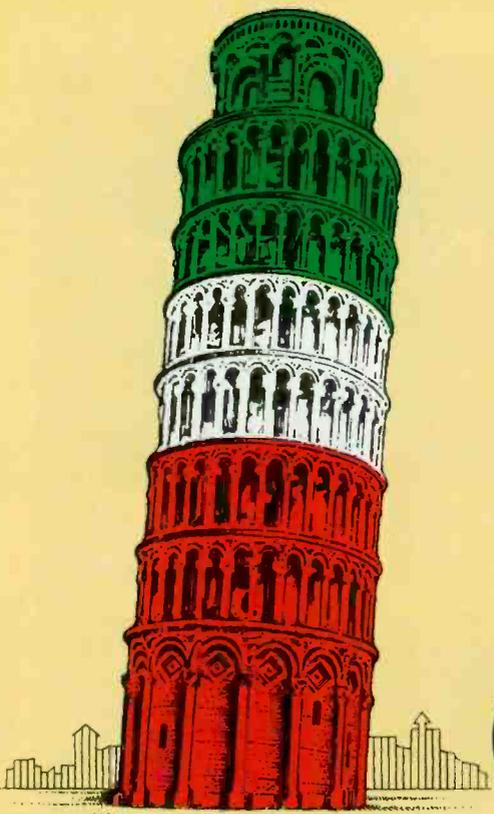
Great Big Sea played its first club date at St. John's George Street club district in March 1993 and would repeatedly return to the area during the next two years after playing elsewhere in Canada.

"It was a good circuit," says Doyle. "George Street probably has more pubs per square feet than anywhere in the world. Back then, there was a lot more pub comedy in our shows. We knew everybody that would come into the clubs, and we'd just tear strips off people if they came in. And with that amount of playing [four 45-minute sets each night], you just get so tight."

Two months following its first performance, Great Big Sea recorded its first album and released it in August 1993, with distribution handled by Duckworth Distribution in St. John's. According to Doyle, the album, "recorded very quickly on an 8-track board," sold 21,000 copies as an independent release and a further 17,000 units after being reissued by Warner Music Canada in early 1995.

One reason for the album's success, says Doyle, was that a month after its release, Great Big Sea began performing away from Newfoundland. "It's no good to tour if people can't buy the music," says Doyle, explaining the band's strategy of recording and touring early on. "You're not going to quickly build [a following] with live gigs. Half of the sales of that album probably came from selling it from the stage of the Lower Deck [club] in Halifax [Nova Scotia]."

Strong sales of the album in Atlantic Canada led to Great Big Sea being signed by Warner Music Canada in early 1995 at the East Coast Music Awards. "We approached them about distributing our record, but [VP of A&R] Kim Cooke asked if we'd be interested in recording for the company. We went, 'We're a folk band. Are you serious?'"



Italy

THE BILLBOARD SPOTLIGHT

Its Global Reach

Italian Industry
Develops World-Class
Artists While Rallying
For Government Support
And Facing A Retail
Revolution

By Mark Dezzani

MILAN—Unprecedented international sales of Italian music in the past year occurred against the backdrop of turbulent changes in the country's domestic record industry as it faced a tough battle to stop an already-small home market from shrinking further.

"Notwithstanding our population of 58 million, we still have a reduced music market; Italy's record industry is one-fifth the size of Germany's and a quarter that of France," observes Piero La Falce, president of Universal Music Italy.

Italy's music market has been affected in the past year by a number of developments. Radical changes in the country's distribution and retail sectors are beginning to transform the way records are sold here. In addition, the newly formed FPM (Federation Against Music Piracy) in its first year claims to have reduced piracy by one-third, to an estimated 20% of the official market's value. And while the music industry awaits implementation of new laws recognizing music as culture and a valuable economic asset, the government assures the music business of further support.

At the same time, changes in A&R strategy during the past five years have borne fruit. "Italy is particularly active in artist development," says La Falce. "Often, international artists take off here before they do in other European territories. Most importantly, we are seeing a consistency in successfully exporting our creative talents."

Pop superstar Eros Ramazzotti, dance instrumentalist Robert Miles, popular operatic tenor Andrea Bocelli, blues rocker and balladeer Zucchero, dance star Gala, rapper Jovanotti and songstress Laura Pausini all have achieved multimillion sales levels worldwide. Among the well-established domestic stars who have released innovative new albums in

the past 12 months are Pino Daniele, Lucio Dalla, Litfiba, Fabrizio De Andre, Franco Battiato, Francesco De Gregori, Vasco Rossi and Claudio Baglioni. At the same time, a wave of emerging artists demonstrates the depth and diversity of Italy's musical talent pool, including Articolo 31, Daniele Silvestri, Marina Rei, Massimo Di Cataldo, Carmen Consoli, Nek, Casino Royale and Neffa.

Thanks to these artistic efforts—and a keener sense of promotion—the near-disastrous sales levels for the first nine months of the past year turned around in the fourth quarter. Overall sales for 1996 were even in terms of volume and up a nominal 2% in terms of value against the previous precarious year. That's no mean feat, given the Italian government's belt-tightening budget, which affected consumer behavior. A contracting retail sector and high youth unemployment (up to 50% in the poorer south) is the accumulated economic and social cost of the country's past fiscal lassitude—as well as its last-dash efforts to cut its deficit in an attempt to join the single European currency by 1999.

While the unemployed in the south outnumber those in the north by a ratio of three to one, a revolution in the retail and distribution sectors has had a serious impact on the prosperous north in the past 12 months.

RETAIL IN THE NEWS

Hypermarket, shopping-mall and motorway chains—known here collectively as Big Distribution—now account for approximately 20% of all recorded music sold. Italy's traditional small shopkeepers have been among the loudest to complain

Eros Ramazzotti



Laura Pausini

Continued on page 50



Sugar

INSIEME S.r.l.

6.000.000 ALBUMS SOLD IN EUROPE

ROMANZA



**Romanza
by Andrea Bocelli
now on promotion in U.K.
and the rest of Europe
and shortly to be released
in U.S.A. and
the rest of the world**

ANDREA BOCELLI

SUGAR MUSIC AND INSIEME S.R.L.

THANK ANDREA BOCELLI

POLYDOR AND PHILIPS CLASSICS

FOR THEIR WONDERFUL WORK!

PHILIPS





Acts Sent From Italy

Blues To Rap, Pop To Punk, Italian Artists Are Ready For The World

In The News

BY MARK DEZZANI

The past 12 months in Italy have seen a series of initiatives from within the industry and a series of promises from the government, all aimed at boosting sales and the image of the Italian music business. The Italian government also launched inquiries into cartel and payola allegations within the music industry. Meanwhile, local artists sustained an otherwise depressed market with a string of quality releases that generated multi-platinum sales both domestically and internationally. Here are some highlights of the past year in the turbulent Italian music market.

◆ In August 1996, three new artistic directors (Giorgio Moroder, Carla Vistarini and Pino Donaggio) were appointed to revamp the artist selection, voting procedures and dated image of the annual televised Sanremo Festival, following a judicial investigation that alleged voting irregularities in the 1996 event.

◆ In September, Laura Pausini released her new album, "Le Cose Che Vivi," which went multi-platinum domestically. Total worldwide sales (primarily in Latin territories) are now at almost 2 million copies.

◆ The first edition of Italy's new music fair, "Salone Della Musica," was held in Turin in October and attracted 170,000 visitors. The local IFPI-sponsored industry federation FIMI used the event to announce the relaunch of the CD-single format, a new "official" singles chart and a music-awards gala slated for December 1997. The government minister for culture used the event to propose a new "music bill," including stricter sanctions against music pirates and measures to promote live music events and music education in schools. High CD prices in Italy were hotly debated at the music fair. Politicians, composers and musicians met in Rome Oct. 21 to discuss proposals for the new music law, which at press time still awaits ratification.

◆ In November, an anti-trust authority of the Italian parliament launched investigations into allegations that Italian affiliates of

Continued on page 56

Artist: Carmen Consoli
Album: "Due Parole"
Label: Cyclope Records
Distributor: Polydor
Publisher: Cyclope Records
Manager: Francesco Virlinzi
Booking Agent: Trident Agency

The fact that singer-songwriter Carmen Consoli was eliminated in the first round of this year's televised Sanremo Song Festival only enhanced her reputation with her growing fan base. Consoli joined her first band, Moon Dog's Party, in 1988 at age 14, drawing on the blues influence of her guitar-playing father. But her own brand of electric blues-rock ballads is closer to the style of REM, whose guitarist Peter Dinklage is a regular visitor to the studios of Cyclope Records, where Consoli has worked. Consoli was signed by Cyclope's owner, Francesco Virlinzi, the self-appointed godfather of the Sicilian rock scene, and is the latest artist on the label to reach critical acclaim. Sales of her first album, "Due Parole" (Cyclopes/Polydor), are picking up, and Consoli has received extensive airplay for the single "Confusa E Felice," which she performed at Sanremo. Despite her elimination from the festival's top prize, Consoli took home a special music-critic's award from this year's event.



Artist: Bluvertigo
Album: "Metallo Non Metallo"
Label: Columbia Records
Distributor: Sony Music Entertainment Italy
Publisher: Getar/Sony Music Entertainment Italy
Manager: Mezcal
Booking Agent: S. Musica/Enza Solinas

Italian labelmate of global phenomenon Oasis, the Italian rock outfit Bluvertigo held its own as opening act for the Britpop brats on their Italian date last year. "Metallo Non Metallo," the second Columbia Records release from Bluvertigo, spotlights the mature talents of this foursome that's as tight as a jazz quartet, with blues syncopation and rock drive—a combination rarely found in the Italian rock scene. Lead singer Morgan plays bass and keyboards, as well as producing the album, with a measured variety of moods. The band members



credit the psychedelic influences on the latest album to Roger Waters of Pink Floyd and King Crimson, while Lou Reed and U2 are featured on their list of rock maestros. Morgan's ear for contemporary electronic musical contexts and acute lyrics should test once and for all whether a wider Italian public will really accept innovative homegrown rock.

Artist: Cecilia Chailly
Album: "Anima"
Label: CGD/EastWest Italy
Distributor: CGD/EastWest Italy
Publisher: CGD/EastWest Italy
Manager: Beppe Morgia
Booking Agent: Hyper

A delicious mélange of classicism, new-age moods, jazz and blues is the soul-food recipe for harpist Cecilia Chailly's first solo album, "Anima (Soul)." With a renowned father, Luciano, and brother, Riccardo, as established composer and conductor respectively, she played harp for the orchestra of Milan's opera house La Scala. Chailly struck out solo and ventured to California, where she recorded her debut album with ECM cellist David Darling, Windham Hill mandolinist Mike Marshall and Jeff Neighbour on acoustic bass. Ancient trippy dreamscapes are woven next to rolling blues-style compositions in Chailly's imaginative playing of the electric harp, which steers away from the conventional crescendos or plaintive plucking often associated with the instrument. Chailly's elegant beauty has earned her catwalk

Continued on page 52



Site and sound
Come visit us!

<http://www.cam-ost.it>





GLOBAL REACH
Continued from page 47

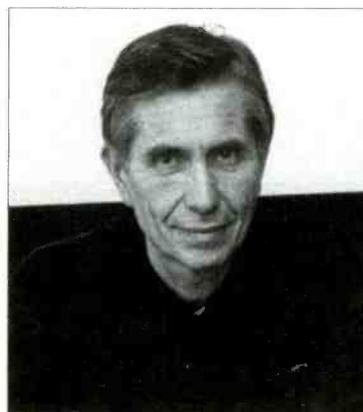
about cut-price competition from these outlets. Their problems have been further compounded by a

string of higher taxes imposed by the center-left Olive Tree coalition government and what they see as unfair competition from a relatively new but fast-expanding outlet for music sales—news dealers. Newsstand music sales are not registered in the official figures, but estimates are that they account for a further 9% in value on top of the official market.

About 300 specialist outlets, located in town centers, still account for 70% of the retail market, while the country's single major specialist chain (the 21 outlets of Ricordi Media Stores) and



PolyGram's Stefano Senardi



Sony's Franco Cabrini

two megastore chains (Virgin with three outlets, and Messagerie Musicale with two) take a 10% share. Italy's newest chain, Media World, is principally an electronics retailer and sells new releases and catalog CDs as loss leaders at up to a 25% discount in its 12 stores. They are situated in out-of-town

"Italy is particularly active in artist development. Often, international artists take off here before they do in other European territories."

Pierre La Falce
Universal Music

shopping malls located close to major cities in the north of Italy.

DISTRIBUTION IS MAJOR ISSUE

The shift in the balance of Italy's retail sector promises to become more radical over the next five years, and, according to many observers, it is already affecting the relationship between the country's independent labels and the multinational majors. Massimo Benini, managing director of IRMA, the Bologna-based acid jazz, ambient and trip-hop specialist indie label, says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.

"The majors have a privileged
Continued on page 54

YOUR PARTNER IN ITALY



ITALY'S TOP INDEPENDENT RECORDING COMPANY

NOW WITH ITS OWN INDEPENDENT DISTRIBUTION ORGANIZATION.

1997 RELEASES: PFM-AMBRA-MICHELE ZARRILLO-883-MINA-ENRICO RUGGERI AND MORE.

CONTACT: (39)-2-2514.7393 FAX (39)-2-2514.9562

3 YEARS OF edel IN ITALY

GLIDING OVER THE TOP!

THANKS TO

THE ARTISTS: ANT & DEC . ARTENSION . ASH . BABY FOX . BENNET . TIM BERNE . PAOLO BESCHI . BROOKLYN BOUNCE . URI CAINE . CHEAP TRICK . CHICANE . COAL CHAMBER . HUGH CORNWELL . CARL COX . SARA CRAIG . DAMAGE . DAISY DEE . DEEP JOY . DEICIDE . ANDI DERIS . BRUCE DICKINSON . DIGITAL UNDERGROUND . DOG EAT DOG . LUCE DRAYTON . MARC DUCRET . ELEDANCA . FEAR FACTORY . FLOODGATE . FUN FACTORY . GOUDS THUMB . ROLAND GRAPOW . PETER GREEN . H . HARLEM GOSPEL SINGERS . HELLOWEEN . INTASTELLA . THE KARELIA . KARMA TO BURN . KILLING CULTURE . KOOL & THE GANG . FRANCESCA LAGO . LIFE OF AGONY . LYLE LOVETT . MACHINE HEAD . MADBALL . MAGELLAN . MARILLION . MAYADOME . MICHAEL KISKE . MIKE PETERS . MOON SEVEN TIMES . PAUL MOTIAN TRIO . JAMES MURPHY . MUSTARD SEEDS . NAILBOMB . OBITUARY . JOAN ORLEANS . OVERKILL . RAGGAD EATH . RAMSHACKLE . RIGHT SAID FRED . LEANN RIMES . THE ROYAL PHILHARMONIC ORCHESTRA . KEVIN SALEM . SAVATAGE . SCOOTER . SEPULTURA . SHADOW GALLERY . SHELTER . SORRY ABOUT YOUR DAUGHTER . SPACE . TANGERINE DREAM . TASTE OF JOY . THE STRANGLERS . GARY THOMAS . THUNDER . THE TUBES . TYPE O NEGATIVE . UGLY KID JOE . VISION OF DISORDER . WASP . YES . 4PM TO NAME A FEW

THE LABELS: ALL THE EDEL INTERNATIONAL LABELS . ATTIC RECORDS . BIG LIFE . CASTLE COMMUNICATIONS . CURB RECORDS . EARTH LOVE FUND . INFECTIOUS RECORDS . MORGAN CREEK . PULSE 8 . REAL WORLD MULTIMEDIA . ROADRUNNER RECORDS . SNAPPER MUSIC . WINTER & WINTER AND MANY MORE TO COME

AND ALL OUR FRIENDS AND PARTNERS IN ITALY



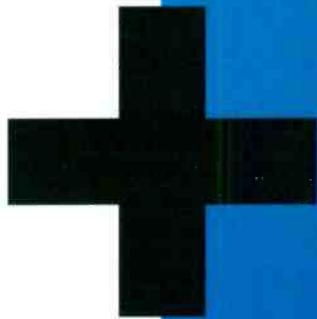
EDEL ITALIA SRL
VIA CARADOSSO 7
20123 MILANO . ITALY
TEL. +39 2 462034
FAX +39 2 4694371

design > Petulia Mattioli

the new Generation



PAOLA & CHIARA



massimo di cataldo



Sony Music Italy

"Columbia," "Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment (Italy) S.p.A.

www.americanfactory.com

italy

ACTS

Continued from page 49

credits for fashion designers Krizia and Missoni, while her cerebral talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

★ ★ ★

Artist: Nek
Album: "Lei, Gli Amici E Tutto Il Resto"
Label: WEA Italy
Distributor: Warner Music Italia
Publisher: Don't Worry Records
Manager: Music Show International

Booking Agent: Music Show International

The songs of 24-year-old singer-songwriter Nek (Filippo Neviani) encapsulate the art of the modern Italian pop song. Strong melodies with modern synth and guitar settings combine with lyrics of first loves and family friction to touch the



hearts and minds of uncertain adolescents. However, Nek's biggest hit single, "Laura Non Ce (Laura Is Gone)," reached beyond the artist's established teenage fan base. The song's debut at this year's Sanremo Festival helped

push sales of his fourth album, "Lei, Gli Amici E Tutto Il Resto (You, Friends & All The Rest)," beyond double-platinum (240,000 copies). Boosted by Nek's domestic success, WEA is releasing the album throughout Europe and in selected Latin American territories in hopes of establishing Nek among the new wave of Italian artists breaking out internationally.

★ ★ ★

Artist: Domino
Album: "Domino"
Label: Universal
Distributor: Universal Music
Publisher: BMG Ricordi/Universal Music
Manager: Gianni Marsili
Booking Agent: Luigi Lopez

Of the many talented solo female singers to have emerged in Italy in recent years, Domino, while remaining in the traditional melodic-song mold, has one of the most original voices, with a natural vibrancy that can lift almost any song. Domino started her career as the regular guest singer on several

TV variety shows and spent a spell on stage as Mary Magdalene in the Italian version of the musical "Jesus Christ Superstar." The special "Quality" jury, led by



Luciano Pavarotti at this year's Sanremo Festival, recognized Domino as best female singer. Domino co-wrote the lyrics to all the songs on her debut album. The music was composed by Luigi Lopez, who has worked with legendary songstresses Mina, Mia Martini and Ornella Vanoni.

★ ★ ★

Artist: Neffa
Album: "I Messaggeri Della Dopa"
Label: Blackout
Distributor: PolyGram Italia
Publisher: PolyGram Italia
Manager: Casi Umani
Booking Agent: Kappa Management

The tradition of Italian rap that kicked off five years ago with the emergence of such ragamuffin outfits as Bisca & 99 Posse from the Centri Sociali (autonomously run youth centers) is alive and well. Among the latest MCs mixing the streetwise credibility of the original anti-establishment poses with the commercial edge of pioneering Italo-rapper Jovanotti are Articolo 31 (BMG-



Ricordi), Sottotono (Blackout/Mercury) and Neffa. If further proof of rap's power over Italian youth is needed, not only are the fashion essentials of baggy trousers and backward caps prevalent, but hardly a railway car in the country has escaped the Day-Glo graffiti treatment. Neffa's particular brand of Italo-rap, with its De La Soul-style funk loops and syncopated grinding backbeats, stands apart from his cohorts. Increasing the funk quota on Neffa's second album, "I Messaggeri Della Dopa," are guest rappers Speaker Cenzou, DJ Gruff, Dre Love and Kaos. Neffa's single "Aspettando Il Sole (Waiting For The Sun)" was a holiday classic last summer and became one of Italo-rap's strongest crossover hits so far.

★ ★ ★

Artist: Jestofunk
Album: "Love In A Black Dimension"
Label: IRMA Molto Jazz
Distributor: Sony Music Italy
Publisher: Music Market Publishing
Manager: Corrado Dierna
Booking Agent: Corrado Dierna

Signed to IRMA's acid-jazz specialist label, Molto Jazz, Jestofunk is made

up of DJ/producer Claudio Mozart Rispoli, DJ Blade and Kekko Farias, plus a series of prestigious guest vocalists and instrumentalists. Jestofunk's first album, "Love In A Black Dimension," features Chicago House vocalist Ce Ce Rogers on several tracks, including the stomping "Can We Live" and a version of Donny Hathaway's "The Ghetto," which also features Fred Wesley (James Brown, Parliament, Funkadelic) on trombone. Vonn Washington guests on bass and vocals for the trippy



track "Find Your State Of Mind." The second, as-yet-untitled album, due for imminent release, will feature reggae star Freddie McGregor and dance vocalist Jocelyn Brown. Jestofunk will be touring Europe's summer jazz festivals to promote the new album. "Love In A Black Dimension" sold more than 50,000 copies in Italy and also saw significant sales action in France, Australia, Germany and Austria.

★ ★ ★

Artist: Prozac +
Album: "Testa Plastica"
Label: Vox Pop
Distributor: BMG Ricordi
Publisher: Mondopop/EMI Music Publishing Italy
Manager: Ado Scaini
Booking Agent: Alex Fabro, Rock & Dogs

The 11 tracks crammed onto the 10-inch transparent vinyl EP "Testa Plastica (Plastic Head)" from Prozac + are a clear sign of the concise post-punk, power-pop songs knocked out by this polished foursome from Pordenone. If punk was appreciated by a small clique of Italians first time around in the late '70s, a new generation



of Italians inspired by the local popularity of Green Day, Elastica and Skunk Anansie is enjoying a more refined '90s version in ever greater numbers. In addition to Prozac +, other local bands like Soon and Senzabenza (whose new album is produced by Joey Ramone) are energizing live audiences throughout the peninsula and shifting significant quantities of vinyl albums and CDs.

★ ★ ★

Artist: Blackwood
Album: "I Am"
Label: A&D Music And Vision
Distributor: A&D Music And Vision
Publisher: ACV Edizione Musicale

MOVIMENTO
THE ULTIMATE
ITALIAN
DANCE LABEL

THE NEW DANCE DIVISION OF BMG RECORDS ITALY,
 VIA VITTORIO COLONNA, 23, 20149 MILANO - ITALY
 VIA DI S.ALESSANDRO, 7, 00131 ROMA - ITALY

PLEASE CONTACT BOB SALTON AT:
 PH. +39/2/4819209
 FX. +39/2/4690139
 E-MAIL: MOVIMENTO@BMGRICORDI.IT

Manager: A&D Music And Vision
 Booking Agent: A&D Music And Vision

New York-born vocalist Taborah Adams moved to Italy four years ago to join Italian producer and composer Tony Verde on his Blackwood project. Now a full band, Blackwood has released its second album, "I Am," which includes two singles that topped the Italian singles chart earlier this year, "Ride On The Rhythm" and "My Love For You." Following the path of the DWA-signed project Corona, the collaboration of Brazilian vocalist Olga De Souza



Winner of critics' award as best new artist of the year, this debut album is already gold.

Includes the radio hit singles "Dica", "Capelli", and "Il Giardiniere"

and producer/composer Francesco Bontempi, which had a global success with the single "The Rhythm Of The Night" in 1994, Blackwood also seems set for international success. Corona and Blackwood both combine the infectious soul-pop qualities of the late-'70s disco boom and modern '90s electronic studio production, essential Euro-dance qualities and Italy's melodic piano refrains.

Artist: *Indo Aminata*
 Album: "Greatest Dream"
 Label: *Dig-It International*
 Distributor: *Dig-It International*
 Publisher: *Dig-It International*
 Manager: *Brian Shepherd, Crosswinds Consultants Ltd*
 Booking Agent: *Dig-It International*

AMandingo princess from the West African state of French Guinea (now Guinea Bissau), Indo Aminata settled in Rome, via a refugee camp in neighboring Sierra Leone, after fleeing her home country at the age of 7. On her debut album, "Greatest Dream," Aminata sings mostly in English, with four songs in her native



Mandingo. It was co-written by Aminata with Leonardo Rosi and produced by the Naples funk outfit Souledout. "Greatest Dreams" is a pleasing mix of spiritual world-music vibes and soulful tunes, with laid-back drum and bass beats. Released in Italy last December, the album is being globally released on Mercury's Manifesto label in June. The initial single, "Love Will Be On Your Side," was released throughout Europe last spring and received remix treatments by the Fugees and Massive Attack. —MD

www.virginmusic.it

Virgin Music Italy srl
 Via Pantano, 2 - 20122 Milan - Ph. 39-2-725351 - Fax 39-2-7253520
 Circonvallazione Clodia, 133 - 00195 Rome - Ph. 39-6-37515843 - Fax 39-6-3721152

NICCOLO' FABI "IL GIARDINIERE"

Over 2 years of constant exposure for acclaimed singer/songwriter/musician. The second platinum album includes the smash radio hit "Primavera". Summer tour already sold out.

MARINA REI "DONNA"

Debut single by American born singer Simone Jay is making sensation at radio. Expect a smash summer hit all over Europe. Album to follow in September.

LUCA LOMBARDI "LUCA LOMBARDI"

After 2 radio friendly hits this album delivers a fine collection of pop craftsmanship. New single "La Musica Come Te" all over Italian radio. Soon to conquer latin countries with the spanish version of the album.

SIMONE JAY "WANNA B LIKE A MAN"

TOMORROW'S MUSIC TODAY

We Develop Talent

Virgin



GLOBAL REACH

Continued from page 50

rapport with the hypermarkets and shopping-mall chains, which makes life more difficult for indie labels," says Benini. "It is essential to have a distribution deal with a major." IRMA itself has a long-standing distribution deal with Sony Music Italy.

Last March, one of Italy's leading independent labels and distributors, Naples-based Flying Records, signed a deal for its best-selling artists to be distributed by EMI Music Italy.

"It's a way of keeping our maturing artists with us," says Flying MD



Vasco Rossi



Marina Rei



Zucchero

Flavio Rossi, who last year lost his top rap act, Articolo 31, to BMG Ricordi. Rossi adds that the growth of specialist chains would provide the best balance for the market. "Currently, the only way to get new artists established is through small specialized outlets," he says. "Music retail chains, which are predicted to dominate the music retail sector here in five years, would provide simpler distribution, better professional service and a wide

range of stock, which is really needed in order to give indie product equal access to the public."

According to Rossi, the hypermarkets have so far only managed to take share from specialist shops and as yet have not helped to expand the market. The French-owned FNAC chain is the latest operator rumored to be evaluating whether to enter Italy's music-retail sector.

Four rack-jobbing distributors

(Cardinal, Venus, International Service and G.D.O.) have until now supplied the majority of product to the big distributors, a situation that EMI Italy president Roberto Citterio says is changing. "In the past, the hypermarkets were supplied by wholesalers, but they are now being furnished directly by the record companies," says Citterio.

MAINTAINING INDIE SPIRIT

And yet, Italy's diminishing independent sector is not quite ready to relinquish all distribution to the majors. Self Distribution was launched 18 months ago, initially as a specialist dance distributor, by Time Records managing director Giacomo Maiolini and former executives of indie distributors Flying, Venus and Discomagic.

"Most of the principle dance labels are now distributed by us, including Time, Media, X-Energy and Expanded," says Maiolini, who adds that, despite entering a market during a crisis, Self Distribution closed 1996 reaching its first-year sales target of 20 billion lire (\$12.4 million). "This crisis has been scary for the independents, with sharp falls in the sales of their principle earners, vinyl 12-inch singles and compilations."

Paolo Franchini, MD of edel Italia, notes that the company switched distribution from BMG-Ricordi to Self this year. "The loss

of Ricordi as an independent distributor when it was purchased by BMG in 1994 was a serious loss for the independent sector here," says Franchini. "It is necessary for the market to create an independent alternative. By choosing Self, we are looking to help its strategy of expansion from a specialized dance [distributor] to a general distributor."

Instead of waiting for new specialist distribution chains to expand, Italy's major companies are now cautiously exploiting an existing network of comprehensive outlets—the country's 36,000 news dealers, the majority of which are street kiosks.

SELLING BY THE BOOKS

CDs offered through these outlets have to be sold together with a publication and typically are special compilations or thematic series projects. They usually retail for 17,000 lire (\$10.50), while a mid-price catalog album from a traditional retail outlet retails for approximately 27,000 lire (\$16.70) and a top-line new release retails at around 37,000 lire (\$23).

Traditional retailers complain that the cut-price product represents unfair competition. As newsstand product is sold with a printed magazine or pamphlet, it benefits from a reduced 4% level of sales tax for print publishers, compared to the full rate of 16% levied on recorded music.

While the use of newsstands was initiated by specialist companies, such as New Sounds, when Italy's two major newspaper and magazine publishers (RCS and Gruppo L'Espresso) began selling significant quantities of product, the country's major music publishers and labels dropped their embargo on licensing catalog for kiosk projects.

EMI Music Italy is the first major to actively create special projects for kiosks in collaboration with RCS. Giancarlo Spadacenta, director of sales and distribution at PolyGram Italy, says only slow-moving catalog that doesn't nor-

NEW MUSIC INTERNATIONAL

P R E S E N T S



**THE COLOURFUL RHYTHM.....
...THE WARM PASSION
THE PHENOMENON OF
THE FLAMENCO/LATIN MUSIC.....
.....ALL THIS IS
"FIESTA FLAMENKA"
Contains "2 The Night"
the biggest Hit in all radio
and club charts**

**"EL TIC TIC TAC"
A waterfall of fun
of great successes
that will take all latin
music fans by storm
Includes "TIC TIC TAC"
the dance is conquering
the whole of Europe**



**BLACK MACHINE
Have finally come back after more
than two years of absence
with their new fantastic album
"JUMP UP"
Contains
THINKIN' ABOUT YOU
J U M P U P
and the remix of the unforgettable
H O W G E E**

NEW MUSIC INT.L SRL Via Mecenate, 84 - 20138 MILANO ITALY
phone 0039 (0)2 55400314 - fax 0039 (0)2 55400360 - e-mail newmusic@tin.it
contact: PIPPO LANDRO: President - Paola Macchi: International Manager

MD & musica e dischi THE MONTHLY MAGAZINE OF THE ITALIAN RECORD INDUSTRY

**AIR MAIL ANNUAL SUBSCRIPTION:
USA & AMERICAS: L. 230.000
EUROPE: L. 190.000 - ASIA: L. 230.000**

**ORDINARY SUBSCRIPTION
FOR ALL COUNTRIES: L. 150.000**

ASK FOR A SAMPLE COPY TO: MUSICA & DISCHI
VIA DE AMICIS 47 - 20123 MILANO (ITALY)
TEL. 39.2.89402837 - 58105737 - FAX 39.2.8323843

mally sell well in traditional shops is made available for newsstand sales.

"The extensive presence of news kiosks and their daily use by a large number of people promote impulse purchases and can create a new interest and demand in niche genres, which don't traditionally sell well in record shops," says Spadacenta.

Giuseppe Cuneo, director of special projects at EMI Italy, agrees that newsstand sales can help widen the market. "In the monthly *Blue Note* magazine, distributed with a Blue Note jazz CD, we list all the specialist record shops stocking an extensive range of Blue Note recordings," he says.

Carlo Latini, MD of the Nuova Fonit Cetra label, owned by Italy's public-service broadcaster RAI,

IRMA's Massimo Benini says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.

disagrees and says that newsstand sales have especially damaged classical-music sales.

"It is true that newsstand sales have widened the sales base for classical music, but these buyers do not necessarily translate into customers for classical music in specialized music shops," notes Latini. "The figures speak for themselves, with classical sales losing 8.6% in value last year compared to 1995."

A NEED FOR SPECIALISTS

Sony Music Italy president Franco Cabrini says that it is in the record labels' interest to develop all new outlets for music, but at the same time to make sure that specialist record shops survive. "They are a crucial part of our long-term artist-development strategy and are most open to stocking titles from new artists," he says.

PolyGram Italy president Stefano Senardi says that, in an attempt to improve relations between the labels and shops, sales reps are being trained as consultants to help retailers improve the presentation of product to the potential client.

"Retail displays are often unimaginative; we have to make records more fascinating for the public," says Senardi. "We are constantly improving the quality of our product to match the expectations of record buyers—who are becoming more and more discriminating—and we are supplying more imaginative merchandising support and advice to retailers."

MUSIC APPRECIATION

Underlying the far-reaching
Continued on page 56



THE LEADING ITALIAN COMPANY IN THE DISTRIBUTION OF HIGH QUALITY MUSIC

new age acid jazz
drum'n'bass
world & ethnic celtic
ambient contemporary jazz

LABELS DISTRIBUTED:

4U RECORDS, ALCHEMICAL, ACCESS, AD MUSIC, AMERICAN GRAMAPHONE, ANCIENT ECHOES MUSIC, ARTERECORDS, AURA, BEYOND RECORDS, BLUE FLAME, BLUE MARTIN, BLUE METEOR, BRAIN-FOOD-MUSIC, CHACRA, CLUB HOUSE/KID RECORDS, CROSS BORDER MEDIA, COUNCIL OF LIGHT, COUNTDOWN, CW RECORDS, DEEP CAVE RECORDS, DIAMOND CRYSTAL MUSIC, DAFGASON MUSIC, DOMO, DOLPHINDAPA, ERDENKLANG, ESSENCE, FM RECORDS, FREELAND, FRESH WATER RECORDS, GLOBAL PACIFIC, GOLDEN GATE, GURD MUSIC, HERU RECORDS, HIGHER OCTAVE, HIPBOP, HONEST, INNOVATIVE COMMUNICATION, INTERTAPE, INTERWORLD MUSIC, INVINCIBLE, IONA, SISONGS, JVC, JVC WORLD LINE, J.U.I.C.E RECORDS, K-TEL, KAZU, LAIKA, LIPSTICK RECORDS, LIVING MUSIC, MAGGIE'S MUSIC, MAGNETIC MUSIC, MARAMAR, MNW, NEM, NE'N EARTH RECORDS, OASIS PRODUCTIONS, ONE VOICE/SATELLITES RECORDS, PARADOX, PASSAGE RECORDS, POSITIVE, PRESIDENT, PRESTIGE, PURE & SIMPLE RECORDS, QUI'LAN ROAD, RISING STAR, SAXOLCGY, SEAGULL MUSIC, SENSITIVE HEART, SEQUOIA RECORDS, SERENITY, SEVENTH WAVE, SHINING STAR, SILVA SCREEN, SILVER LINING, SINDROVE, SISTE EXCLUSIV'E, SM RECORDS, SONIC IMAGES, SOAR, SOUNDING OF THE PLANET, SPALAX, STAR SOUND RECORDS, TALKING TACO, TENACIOUS RECORD, TUMI RECORDS, UMA, UNIVERSE MUSIC, WATER EDGE, WHITECAT, WOMAD



Via Rovereto, 23/29 - 20059 Vimercate - Italy
phone: +39 39 69911 fax: +39 39 6991401/403

E-mai : info@dreamcity.it

WEB SITE: <http://www.dreamcity.it>

DEMONDIDI Ballo in Due

THE FIRST ITALIAN MUSIC MAGAZINE SPECIALIZED AND DEDICATED TO:
SALSA, MERENGUE, BACHATA, TANGO, ITALIAN FOLK STYLES...

Each month the magazine features: reviews of the brand new records; Italian charts; interviews to artists and orchestras; indication of dance parties, concerts, competitions, events... A pocket (165x235 cm) fully coloured size. 40.000 readers each month.

Ask for a FREE copy: D.M.D. Ballo in Due - DOUBLEG
Via C. Ferrari 1/A - 22066 Mariano Comense COMO ITALY
Fax. 0039-31-75 20 50
E-mail: doubleg@mbox.vol.it

 **Vigiesse** THE INNOVATIVE MUSIC TRADITION
Edizioni Musicali

VISIT AND CONTACT US AT

<http://www.vigiesse.it>

VIGIESSE seeks licencing, subpublishing,
distributing opportunities world wide.

VIGIESSE S.p.A. VIA SISTINA 121/123 00187 ROMA - ITALY
TEL E FAX 0039-6-30889994/30880467



GLOBAL REACH

Continued from page 55

changes underway within Italy's music industry, the government's ruling coalition and opposition parties have all agreed that laws to support music as a culture and an industry are long overdue.

However, disagreement on their content has delayed the implementation of several promised measures. The implementation of European Community Directives extending copyright protection last year has virtually wiped out the once-thriving bootleg and out-of-copyright product that many small and medium-size indepen-

dent labels had relied upon. It was also largely responsible for the initial 10% drop in pirate trade last year.

Riccardo Clary, managing director of Virgin Music Italy, says that if all of the measures being proposed would become law, it would be a boost for the music industry.

right protection, stricter penalties against pirate operators and measures to extend music education, Warner Music Italy president Gerolamo Caccia Dominioni (who is also president of Italy's IFPI-recognized trade federation FIMI) says that tax breaks and the recognition of music as a cultural prod-



Francesco De Gregori

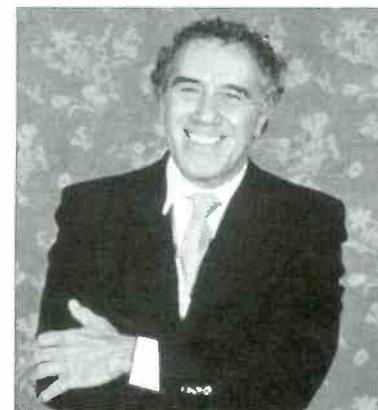
"The record industry here has been working with antiquated laws dating back to 1941, and modern legislation will give the industry a new lease on life," says Clary.

BMG Ricordi president Franco

Instead of waiting for new specialist distribution chains to expand, Italy's major companies are now cautiously exploiting an existing network of comprehensive outlets—the country's 36,000 news dealers, the majority of which are street kiosks.

Reali says that proposals to introduce compulsory music education in schools are among the most important initiatives being discussed. "As long as music remains unrecognized as a vital part of our cultural life, especially in education, it will always be difficult to succeed in developing music," observes Reali.

In addition to improved copy-



Universal's Piero La Falce

nct are essential.

"It is fundamental to establish acknowledgement at the highest government levels that music is a cultural product," says Caccia. So far, the cinema, theater and book-publishing industries in Italy all benefit from a reduced sales tax of 4% conceded for cultural products, whereas sales tax on recorded music remains at 16%.

"The most important thing to protect is creativity," Caccia continues. "We need to continue investment in new talent, and tax breaks on revenue used for investing in artists would encourage this. A real law that works against piracy is essential. In addition to stricter penalties, we need to educate the public that the protection of intellectual and mechanical rights is vital for the survival of music, especially in the light of new technology." ■

NEWS

Continued from page 49

multinational labels were operating a price-fixing cartel. The findings of their investigation are due to be announced in July.

◆ Zucchero's "Best Of" compilation and Lucio Dalla's "Canzone" were the seasonal best-sellers as 1996 drew to a close. Dance instrumentalist Robert Miles celebrated 1 million sales worldwide of his debut album, "Dreamland." Genoese singer/songwriter Fabrizio De Andre's album "Anima Salve" was voted album of the year by critics in a poll sponsored by local trade monthly *Musica E Dischi*. Carmen Consoli was chosen by critics as best newcomer. Eros Ramaz-

zotti's May 1996 release, "Dove Ce Musica," sold almost 4 million copies worldwide in 1996.



Lucio Dalla

◆ The Italian IFPI-recognized trade association FIMI, along with authors-rights society SIAE

AUTHORS ARE NOT ANGELS



MUSIC IS OUR BUSINESS: WE HAVE BEEN SERVICING THE ENTERTAINMENT INDUSTRY AND THE MUSIC RIGHTOWNERS IN THE PAST 115 YEARS

Over one million international authors and publishers administered in Italy •
About fifty thousand Italian authors and publishers administered worldwide
• Offices based all over Italy, as well as in New York and Paris • Home
taping levies administration • Accessory services to the music industry.

SIAE: on the side of creativity



Società Italiana degli Autori ed Editori

ESTABLISHED IN 1882

NEW YORK 10021 - 156 EAST 79TH STREET - TEL. (001-212) 6285643 TELEFAX (001-212) 6287981
PARIGI F-75008 - 65, RUE LA BOÉTIE TEL. (0033-1) 43595889 TELEFAX (0033-1) 42259443
ROMA 00144 - VIALE DELLA LETTERATURA, 30 - TEL. (0039-6) 59901 TELEFAX (0039-6) 59647052
SIAE SU INTERNET: <http://www.aec2000.it/siae>

and public broadcaster RAI, joined the independent producers association AFI in January in sponsoring a joint Italian music stand at MIDEM in Cannes.

◆ Figures released by FIMI reveal that domestic acts in Italy increased their market share to 53.1% while international acts account for a 40.3% market share and classical releases have a 6.1% market share.

◆ In January, the trade association FIMI launched a weekly Top 10 "official" singles chart. The independent-label association AFI—whose members claim a 70% market share for singles releases and who sponsor the singles chart in the local trade monthly *Musica E Dischi*—contest the validity of FIMI's new chart. AFI claims that the FIMI chart represents CD singles sales, while 12-inch vinyl singles, primarily sold by the indies, still outsell CD singles three-to-one and, according to AFI, are under-represented in the new FIMI/Nielsen singles chart.

◆ Sony artists won the two main prizes at the annual Sanremo Song Festival in February. The final evening of the five-night festival was watched by more than 15 million viewers of public-service TV network RAIUNO. Duo Jalisce won the prize in the established-artists category, while the sibling duo Paola & Chiara won the newcomers section. Subsequent sales show that Sanremo participants Nek, Patty Pravo and Anna Oxa



Jalisce



Patty Pravo

sold the most copies of records debuted at the festival.

◆ Italian tenor Andrea Bocelli broke sales records in Germany for singles, when his duet with Sarah Brightman, "Time To Say Goodbye," sold 1.8 million copies. His album "Bocelli" has sold 1.1 million copies in Germany and went multi-platinum in Holland and Belgium. His best-of compilation, "Romanza," is multiplatinum in France. In February, PolyGram signed a multi-album worldwide deal with Bocelli's domestic publisher, Sugar Music.

◆ According to FIMI statistics released in March, Warner Music Italy topped the market-share

table in 1996, with a 21.69% share, overtaking Sony Music Italy, which is in second place with a 20.77% market share. Warner Music Italy's 1996 big sellers included rocker Ligabue's "Buon Compleanno Elvis" album (850,000 copies). Shipping more than a half-million copies each in Italy were Madonna's "Something To Remember" and Alanis Morissette's "Jagged Little Pill." Warner Music label CGD/EastWest reports success for Simply Red and local acts Laura Pausini, RAF, Paolo Conte and Nomadi.

◆ A media watchdog appointed by Italy's parliament launched a preliminary investigation in March into allegations of payola

payments and shared publishing deals between record labels and national radio networks (public and private).

◆ In April, the IFPI hosted one of its twice-yearly board meetings in Rome and used the event to call on the Italian government to speed the ratification and implementation of a proposed new bill introducing tougher penalties for pirate music producers, distributors and vendors. Coinciding with the IFPI meet, the local anti-music-piracy federation, FPM, celebrated its first year of operation with a three-day public-awareness campaign, which included the destruction of 150,000 pirated recordings in a public square in

Rome. FPM claims the seizure of 1.8 million illegal recordings in its first year.

◆ The second edition of the Italian music awards, Premio Italiano Della Musica (PIM), took place in Rome in April, celebrating 1996 as one of the strongest years in recent memory for quality domestic releases. Zucchero was chosen best Italian artist and Carmen Consoli best newcomer in voting by listeners to the hit-radio network Radio DeeJay, viewers of MTV's local

Italian service, and readers of *Musica!*, the weekly supplement to the daily newspaper *La Repubblica*. New artists included Consoli, Marina Rei, Prozac + and Soon, along with rappers Neffa, Articolo 31, Sottotono and 99 Posse, who stole the show with impressive live performances. Among the established artists who were recognized were Franco Battiato (best song, for "La Cura"), Francesco De Gregori (best live concert) and Fabrizio De Andre (best album). ■



Franco Battiato

ITALIAN CHAMPIONSHIP 1996/97




VS.

<ol style="list-style-type: none"> 1. UNDERWORLD 2. DAVID BOWIE 3. NOTORIOUS B.I.G. 4. PUFF DADDY 5. NO MERCY 6. Z-100 7. PARADISIO 8. LEON KLEIN 9. NOMANSLAND 10. TOTAL TOUCH 11. RED 5 	<ol style="list-style-type: none"> TONI BRAXTON .1 GALA .2 LISA STANSFIELD .3 THE PRESENCE .4 REGINA .5 DEBORAH COX .6 MANKEY .7 THE SOUNDLOVERS .8 MICHELLE GAYLE .9 WALTY .10 HANNAH JONES .11
--	---

DIY

DO IT YOURSELF

Via Panfilo Castaldi 23 - 20124 Milano - Italy - Phone 39-2-29518760 - Fax 39-2-29519477

WE ARE LOOKING FOR NEW SUBSCRIBERS FOR THE NEXT SEASON

TR. M. MOROLDO

TR. M. MOLELLA

STEPH COLETTARI



ECONOMIC WATCH

Currency: Lira
Exchange rate: \$1 = 1,709 Lira
GDP (1994): \$1,014.5 billion
Inflation rate (1995): 5.3%
Unemployment rate (October 1996): 12.2%

SALES WATCH

Average wholesale album price (\$U.S.): \$13.50
Average retail album price (\$U.S.): \$21
Mechanical royalty rate: 9.31%
Sales tax on sound recordings: 16%
Unit sales (1996): 43.5 million *
Change from previous year: -2% *
Per capita album sales: 0.8
Piracy level: 33% of total units
CD-player household penetration: 25%
Platinum album award: 100,000 units
Gold album award: 50,000 units
(*Reporting companies sales only, approximately 90% of the legitimate market)

MEDIA WATCH (key promotional outlets)

MTV Europe; south region: (est. 6 million viewers weekly).
Videomusic: (est. 5 million viewers weekly)
Radio Dimensione Suono network (est. weekly reach of 12.5 million)
Radio Italia SMI network (est. weekly reach of 12.4 million)
RAI Radiodue network (est. weekly reach of 11.8 million)
Radio 105 network (est. weekly reach of 10.7 million)
Radio DeeJay network (est. weekly reach of 10 million)
Musica! Rock & Altro, weekly insert of *La Repubblica* (circ. 600,000)
Tutto Musica, monthly magazine (circ. 3 million)

RETAIL WATCH (key music retailers)

Ricordi Media Stores (22 Stores)
Virgin Megastores (3 stores)
Messagerie Musicale (3 stores)

CHART WATCH

TOP-SELLING ALBUMS OF 1996

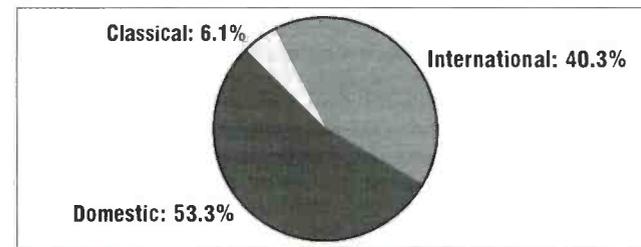
1. Dove Ce Musica (DDD/BMG Ricordi) — Eros Ramazzotti
2. Jagged Little Pill (Maverick/WEA) — Alanis Morissette
3. Così Come (Best Sound/BMG Ricordi) — Articolo 31
4. Older (Virgin/EMI) — George Michael
5. Nessun Pericolo...Per Te (EMI) — Vasco Rossi
6. The Score (Columbia/Sony Music) — The Fugees
7. Buon Compleanno Elvis (WEA) — Ligabue
8. Festival Bar 96 (CGD East West) — Various Artists
9. Canzoni (Pressing/BMG Ricordi) — Lucio Dalla
10. Mercury Falling (A&M/PolyGram) — Sting

TOP-SELLING SINGLES OF 1996

1. Children (JT Company-DBX/Flying) — Robert Miles
2. Killing Me Softly (Columbia/Sony Music) — Fugees
3. Fable (JT Company-DBX/Flying) — Robert Miles
4. Profondo Rosso (Discomagic) — Flexter
5. Summer Is Crazy (DWA/Discomagic) — Alexia
6. Freed From Desire (Do It Yourself-Nitelite/Self) — Gala
7. Gangsta's Paradise (MCA/ Zac/ BMG Ricordi) — Coolio
8. Jesus To A Child (Virgin/EMI) — George Michael
9. Killing Me Softly (Do It Yourself-Nitelite/Self) — Regina
10. What Goes Around Comes Around (EMI-Dance Factory/Flying) — Bob Marley

(Source: Musica E Discchi)

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: FIMI
Mechanical-rights society: SIAE
Performing-rights society: SIAE
Music-publishers associations: EMA, UNEMI, ANEM
Source: IFPI and Billboard research



AMABILIA

valigeria - flightcases



For information on distribution: Tel + 39 (0) 424 581214 - Fax + 39 (0) 424 581155

Merchants & Marketing

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

Audiobook Biz Making Itself Heard APA Confab Marked By Positive Outlook

BY TERRI HORAK

CHICAGO—Although the optimism of last year's convention has been tempered by the weight of heavy returns in 1996, the atmosphere was positive at the Audio Publishers Assn. (APA) Conference, held May 30 here.

The APA announced it has officially

BIBLIOTECH

adopted the marketing term "audiobook" to describe the broad range of non-music recordings available. Previously, the products were referred to as spoken audio, spoken word, and other terms in addition to audiobook.

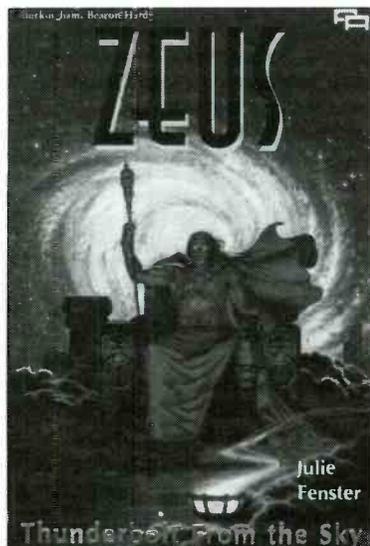
"The majority of people participating in the decision felt that the word 'audiobook' is the most efficient word for cutting through the media clutter in order to gain quick recognition with our potential audience for our products," said APA president Grady Hesters.

Drawing on sales information provided by APA members, Hesters said revenue nearly tripled from 1990 to 1994. Though the rate of gain has slowed and has been offset by high returns, he said that 38% and 23% net increases in the fourth and first quarters, respectively, could indicate a new growth spurt.

During his opening address, Hesters pointed out that the \$1 billion audio publishing industry has grown more complex not only as a result of the broad categories and types of titles available, but also because the industry straddles the publishing and entertainment industries.

In the past year, the audio publishing industry has begun to increase its public profile, most notably with Hillary Rodham Clinton's Grammy win for the Simon & Schuster Audio version of her book, "It Takes A Village."

Such publications as The Boston Globe, The Christian Science Monitor, and People magazine have increased



Northbrook, Ill.-based B&B Audio took home the best original work Audie Award for "Zeus: A Thunderbolt From the Sky," written by Julie Fenster and read by Stan Winiarski.

their coverage of the format. People, for example, used to run audiobook reviews sporadically but has now

moved them to an informal monthly schedule.

"There were so many interesting products out there and so many good credible books cropping up," explained Susan Ollinick, People's director of public affairs, in an interview before the convention. "There used to be just lots of self-help, but now so many fine

products are being issued on audio, and we've gotten some interest from our readers."

Attention from a publication with the mass consumer appeal of People aside, the audiobook industry has been quite successful in the context of book publishing, but it has yet to grow into its potential as a commercial exploiter of entertainment product. It is evident that publishers will need to be more aggressive in increasing outlets and exposure if the industry is to grow beyond its current plateau.

With the demise of the cassette in
(Continued on page 64)



Shopping Center Convention Reflects Music Biz Troubles

BY EARL PAIGE

LAS VEGAS—Music retailers, who have annually flocked to the International Council of Shopping Centers (ICSC) Convention, were in short supply at this year's event, while video merchants had a heightened presence.

Of the music merchants attending the May 18-22 confab here, many were late registrants, said Terry Woodward, president of WaxWorks, which runs the Disk Jockey and Reel Connection chains. "I registered at the last minute, and probably so did a lot of others," he said.

Ironically, the ICSC set new records in attendance—an 8% increase to 25,000 attendees from 23,040 last year. Exhibitors were up 7% to 659 companies, forcing 96 firms onto a waiting list and dozens more to share space in the sold-out 468 spaces. Another record was the size of the exhibition area, taking in a massive 1.1 million square feet, which housed what is known at the convention as the "leasing mall."

Celebrating its 40th anniversary, ICSC is at a record 33,000 members, and president John Riordan boasted that the show now pumps \$32 million into the local economy here. Riordan

forecast massive mall growth, saying U.S. shopping centers will bust through the \$1 trillion mark in annual sales before the year 2000, "maybe next year."

While the leasing mall is where retailers of all colors and stripes go to meet with landlords to cut deals for new stores, most music merchants this year were there to negotiate store shutterings. For the last two years, music merchants have been hard at work trying to bring the oversaturated music sector back into equilibrium.

Much of this is reflected in the downsizing of chains like Trans World Entertainment, Musicland, and Warehouse, among others. Woodward, in fact, has closed all separate Reel Collection stores, reducing that chain from 37 to 13 locations. The remaining Reel Collections are those that are operated as a combo outlet with the company's Disc Jockey format. Disc Jockey has been downsized as well, from 150 to 123 outlets.

While many ICSC real estate brokers expected lots of lease renegotiations and/or store-closing discussions, Woodward took the view that there are still opportunities if you are selective.

"I have been pitching a larger-size store—10,000 square feet—if I can get exclusivity in a center," he said. "The day is over when you will see three and four music and video stores in the same mall."

While music merchants were a scarce commodity at the mall, the video chains were in force. Hollywood Video's exhibit was mobbed most of the time. Also exhibiting were Video Update and Moovies, as was Blockbuster Video, which for years was the only video retail chain on the leasing mall floor.

In fact, the surge of video specialty chains at ICSC has been a surprise at the past two shows because after exhibiting in the late '80s, Blockbuster retreated to suites next door at the Hilton. Last year, with Hollywood Video and the others taking space, Blockbuster emerged again to become a presence in the leasing mall.

Rentrak Reports Record Net Profit

BY DON JEFFREY

NEW YORK—Rentrak, the distributor of leased videocassettes to video rental stores, reports record net profit of \$6.3 million for the fiscal year that ended March 31 after a \$32.3 million loss the year before.

Much of the fiscal 1996 loss was due to a \$26.3 million charge for the disposal of the Pro Image sports shops and the BlowOut Entertainment chain of video stores, which has been spun off into a separate publicly traded company.

The company says that a "significant portion" of the current profit resulted from the sale of 15% of Rentrak Japan



and a one-time payment for computer services from that firm. Portland, Ore.-based Rentrak now owns 10% of its sister company in Japan.

Rentrak shares were trading at \$3.50 each on Nasdaq at press time. Their 52-week range is \$2.4375-\$5.625.

Revenue rose only 2.6% to \$116.2 million in the year from \$113.2 million the year before. The increase was because more stores are participating in the Rentrak system. But a

spokesman notes that the selection of rental titles in the past year was not as strong as in previous years.

The company buys videocassettes from movie studios at a relatively low price and then leases them to video stores, which share the rental revenue with Rentrak and the studios. The system is favorable to those retailers who use it because they do not have to purchase videos at the usual \$65-\$70 wholesale price.

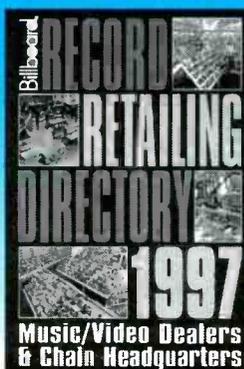
Rentrak says that it had 5,400 participating retailers in its domestic system March 31, up from 4,659 at the end of the previous fiscal year. Its chairman, Ron Berger, has said he expects
(Continued on page 64)

The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers
- store names and addresses
- chain store planners and buyers
- store genre or music specialization
- audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$155 plus \$6 shipping and handling (\$13 for international orders) call (800) 344-7119, in NJ call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, Dept. BDRD3037, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final. BDRD3027

In Asheville, N.C., An Indie Store That Sounds Familiar

BY PATRICIA BATES

ASHEVILLE, N.C.—If you hum a few bars at Sounds Familiar here, manager Larry Jones will probably know the lyrics and melody, especially if it's a folk song.

The independent retailer has been naming that tune for customers for almost 20 years. In October 1995, Sounds Familiar expanded to North Carolina. It has three locations in Columbia, S.C., and one in Myrtle Beach, S.C.

With the move to Asheville, Sounds Familiar became accustomed to the Carolinas' mountain music as well as their beach music. And sales have climbed at this location since the opening.

"When you start gaining in elevation in North Carolina, that's where artists like John Prine, Sam Bush, Béla Fleck, Tony Rice, and David Grisman get more popular for us," says Jones.

As you drive inland from the coastal Outer Banks toward the Blue Ridge Mountains, you hear the music of guitar, banjo, and dulcimer on the radio.

Sounds Familiar stocks new, used,



Larry Jones, manager of Sounds Familiar in Asheville, N.C., stands near the Listen Up station in the store. (Photo: Patricia Bates)



and import product in its Asheville store, which leases corner space in a shopping center on Hendersonville Road.

The outlet has more than 10,000 titles on CD and tape. The music mix is 60% rock, pop, and folk; 25% jazz, R&B, and hip-hop; and 15% other forms, such as country and reggae, says Jones.

Hip-hop now generates three times as much business in Asheville as it did a year ago, says Jones.

This area has a large student population, with a number of high schools and four college campuses nearby: the University of North Carolina-Asheville, Warren Wilson College, Brevard College, and Western Carolina University.

In late 1996, there was a resurgence of interest in Johnny Cash due to his "Unchained" album on American Recordings, and in Willie Nelson and Steve Earle after their performances at Farm Aid in Columbia, S.C.

"They like prairie rock here," says Jones. "Kind of like the double album 'Being There' [by Wilco] on Reprise and the Jayhawks with 'Tomorrow The Green Grass' on American Recordings."

At its western North Carolina location, the retailer has become familiar with many of the influential regional musicians who have a following, such as Warren Haynes—known for his work with the Allman Brothers Band—and singer/songwriter David Wilcox, Jones says.

Sounds Familiar makes patrons aware of the three annual folk festivals around Asheville, says Jones: the Black Mountain (N.C.) Folk Festival, in the spring and fall; Merle Fest, with Doc Watson's son, Merle, in the spring in North Wilkesboro, N.C.; and the Leaf Festival, in the

fall at Black Mountain, N.C. Upon entering the store, customers see the festivals' lineup in posters and displays and hear the musicians' CDs in the background.

Asheville has many coffeehouses and clubs, but "the perfect listening room for acoustic is the Handlebar in Greenville, S.C.," says Jones. "That's where Arlo Guthrie sold out" last year, he adds. Another captivating spot is Be Here Now in Asheville, where singer/songwriter Patty Larkin and the Nighthawks appeared last fall.

"Many people come to Asheville on the weekends from Atlanta," says Jones. "I moved here from Myrtle Beach, S.C., and I really thought I'd left the tourists behind. But we get a lot of vacationers from Georgia, Tennessee, and Florida."

Jones did market research for one to two years before deciding to come to Asheville. There were three specialty record stores here—Karmasonics, Green Eggs & Jam, and Almost Blue—but not a full-line independent, he says. Sounds Familiar's other competitors are chains within five miles: Blockbuster, Disc Jockey, Circuit City, and Wal-Mart.

Sounds Familiar wants to be identified with music and not with accessories. "We do one thing right," says Jones. "No T-shirts, posters, or video for us for now. We have that in Myrtle Beach because we know it works there."

He estimates the configuration mix in Asheville at about 70% CDs, 25% tapes, and 5% new vinyl. The prices for current releases are about \$12.99 and \$11.99; \$15.99 for back catalog; and \$7.99 and under for budget and midlines. There are promotional offers around Labor Day, Memorial Day, the Fourth of July, and Thanksgiving.

"For our first-year anniversary, we ran specials last October. But we were really waiting for after-Thanksgiving Day sales," says Jones. "We discounted our under-\$16.99 CDs to \$12.99, and our boxed sets were reduced for some artists. They were about \$10 less."

For more than 18 years, Sounds Familiar in Myrtle Beach, S.C., has had an annual "CD Stash" on the 12 days before Christmas. The store gives away one CD to a daily winner. It's a tradition that Jones may continue in Asheville, too.

Like most retailers, "we do more advertising at Christmas," says Jones. "This year, we saw orders coming in earlier, so business was up over last year." Ashevilleans were just getting introduced to Sounds Familiar then, as its grand opening was Oct. 7, 1995.

"I'm still thinking about what promotions I'm going to do for 1997," says Jones. He doesn't spend much on advertising, even in alternative trade newspapers. His marketing money goes for fliers.

"We print about 1,000 at a time, and they are inexpensive. Asheville has a lot of public message boards around town, and that's where the bands have their signs up anyway," says Jones.

The six staffers at Sounds Familiar in Asheville are versatile, Jones says. "I don't want any one person to



The Sounds Familiar store in North Carolina is located in an Asheville strip mall. Pictured in front is sales associate Bob Stinsman. (Photo: Patricia Bates)

do just one specific job. We're equal here, so anything that I do, I usually let them do."

While the employees usually know the hits, Sounds Familiar keeps an

index of singles and albums nearby. But most of the time, it's the consumer who needs to look up a title in the reference guide.

newsline...

20TH CENTURY FOX Home Entertainment has teamed with Harvey Entertainment and Saban Entertainment for the Sept. 9 direct-to-video release of "Casper, A Spirited Beginning" with a \$30 million marketing campaign. The film, which combines live-action and animation, carries a list price of \$19.98 (\$29.98 laserdisc) and has a pre-book date of Aug. 18. The marketing campaign includes outdoor, print, and electronic advertising, as well as cross-promotions with Boston Market restaurants, General Mills' Count Chocula Cereal, Mondo Fruit Squeezers, and Trendmaster Toys. There will also be a joint promotion for the soundtrack, on EMI-Capitol and Saban Records, which will be released Aug. 26 and feature such artists as KC & the Sunshine Band and Kool & the Gang.

NIMBUS CD INTERNATIONAL, a manufacturer of compact discs, reports that net profit increased 22.2% to \$9.1 million in the fiscal year that ended March 31 from \$7.5 million the year before. Revenue rose 9.5% to \$129.4 million from \$118.2 million. Despite the increases, the company says, "these results did not meet our expectations." It notes "extreme pricing pressures for CD-audio and CD-ROMs." But it says that unit volumes were up 24.4%, "demonstrating increased penetration of the markets we serve." Profit was also affected by a fourth-quarter charge in connection with closing a facility in Sunnyvale, Calif.

ALL AMERICAN COMMUNICATIONS, a TV syndicator and operator of All American Music, reports that revenue from recorded music fell 39.9% to \$4 million in the first fiscal quarter from \$6.8 million in the same period a year ago. Sales declined because there was no title this year to match the success of Weird Al Yankovic's "Bad Hair Day" in 1996. Expenses fell 52.5% to \$2.3 million in the three months that ended March 31 from \$4.9 million the year before because of "lower levels of artist advances and recording expenditures." The labels have an active roster of 12 acts.

BARNES & NOBLE says that in the first quarter it posted an operating profit for the first time since its superstore expansion began. The operating income for the three months that ended May 3 was \$3.1 million, compared with a loss of \$100,000 in the same period a year ago. Sales for superstores open at least one year rose 9.3% in the quarter, although same-store sales for the company's B. Dalton chain fell 4.8%. During the quarter the company opened 16 superstores for a total of 446. There are 567 B. Daltons. Overall revenue rose 17% to \$595.7 million, but merchandise inventory was up only 4% to \$731.5 million at quarter's end, "a result of better systems and better controls," the New York-based company says. Barnes & Noble also says that it is "encouraged by early sales trends" from its online selling through its own World Wide Web site and America Online's Marketplace. For the quarter, the company's net loss narrowed to \$3.8 million from \$5.4 million a year ago.

SEARS AUTOMOTIVE CENTERS' new national advertising campaign features original music performed by Johnny Cash, Shawn Colvin, B.B. King, Andrew Gold, and Rob Lauder. Ogilvy & Mather Chicago created the five spots in the campaign.

EXECUTIVE TURNTABLE

HOME VIDEO. Madeline Di Nonno is promoted to VP of strategic marketing for Universal Studios Home Video in Universal City, Calif. She was executive director of sell-through product.

Tony Borg is promoted from manager to director of sales and promotions for Playboy Home Video in Beverly Hills, Calif.

Frank Tarzi is appointed director of video sales for Kino on Video in New York. He was head video buyer for Kim's Video.

New Line Home Video in Los Angeles appoints **Karla O'Leary** controller and promotes **Michael Mulvihill** to manager of operations. They were, respectively, VP of finance and administration for ACOR Programs and assistant manager of operations.

Robert G. Liuag is named director of research for the Video Software Dealers Assn. in Encino, Calif. He was director of market research



DI NONNO



BORG

for Tele-TV.

ENTER*ACTIVE. Charlie Fink is promoted to senior VP and chief creative officer for Greenhouse Networks in Vienna, Va. He was VP of creative affairs.

AUDIOBOOKS. Mindy Francus is promoted to director of the audiobook club at Columbia House in New York. She was director of video continuity marketing.

Kathleen Bowes is appointed publicist at Audio Partners Publishing Corp. She was a publicist for Blue Dolphin Publishing.

WHERE'D
YA HIDE THE
CASSETTES?

Haven't seen this customer lately? She's looking for prerecorded music cassettes and can't find them in your store. 45% of your customers think it's terrible that you don't carry prerecorded music cassettes and they're shopping elsewhere as a result. And that group is even larger among females (55%) and over-35-year-olds (55%)*. They know that cassettes sound great, are portable and are a better value than ever before. Sounds like you're losing customers. Find out how to get them back by calling toll free: **1-888-567-TAPE**

ITA, The International Recording Media Association, is a 27-year-old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program right holders, recording and playback equipment manufacturers, and audio and video duplicators.

*SoundBeta 1996



Listening Systems

From the industry leader

Everybody knows that Listening stations sell more product. Telescans' next generation Ensemble II multi-disc listening system is more affordable, compact, and reliable than ever before!



- **attracts attention.** Features two customizable graphic panels and a bright LED display.
- **flexible.** Uses a programmable touchpanel which can be easily modified to reflect your store identity.
- **attracts attention.** Features two customizable graphic panels and a bright LED display.
- **flexible.** Uses a programmable touchpanel which can be easily modified to reflect your store identity.
- **compact and affordable.** With the smallest footprint of any Telescan changer system, this is our most affordable multi-disc model ever!
- **attracts attention.** Features two customizable graphic panels and a bright LED display.
- **flexible.** Uses a programmable touchpanel which can be easily modified to reflect your store identity.
- **compact and affordable.** With the smallest footprint of any Telescan changer system, this is our most affordable multi-disc model ever!

telescan 800.835.8224 x 208
Interactive merchandising that works! 828 Mahler Road Burlingame, CA 94010
voice 415.692.8700 • fax 415.697.9145

ARE YOU READY TO REACH THE MOST RESPONSIVE READERS IN THE MUSIC ENTERTAINMENT INDUSTRY?

SURE YOU ARE ...

CALL
BILLBOARD CLASSIFIED
1-800-223-7524
FAX: 212-536-5055
212-536-5174

Camelot Creditors Vote In Favor Of Stand-Alone Plan

AT THE MOST RECENT creditors' meeting on the fate of Camelot Music, which has been operating under Chapter 11 protection since last August, the creditors voted not to accept either of the bids that were tendered from suitors Trans World Entertainment Corp. and Warehouse Entertainment.

Instead, the creditors voted to go with a stand-alone plan whereby current Camelot management retains control of the chain.

But the fate of Camelot still has to be determined by the bankruptcy court. Either of the bidders or some other suitor still has time to come in with a bid that would be more appetizing to creditors than the stand-alone plan they currently favor, sources say. But don't expect either of the current bidders to submit another bid at this time, because then they would only be bidding against themselves. More likely, if there is any more bidding action, it would come after details of the stand-alone plan, which so far have been kept under wraps by the creditors' committee, are made public.

NO SLEEP FOR THIS GIANT: After 18 months of testing, Wal-Mart's Outpost promotion is likely to see more action beginning this month. The promotion, which places hot-selling titles outside a store's music department, generally in an island display in a power aisle, has been hugely successful every time Wal-Mart has tried it, sources say.

The promotion is just one vehicle that Wal-Mart is using as it tries to position itself as the dominant merchandiser of

music. The company, which Retail Track estimates has an 8%-9% market share in music, wants to grow that share to 20%, say sources familiar with the company's music business.

Wal-Mart, which is racked by Anderson Merchandisers in some 1,800 stores and the Handleman Co. in some

500 outlets, is also experimenting with expanding the breadth of various genres in its music departments, as well as becoming more aggressive in customizing

departments to meet demand in local markets. Wal-Mart also has been more aggressive in marketing its music departments. It recently started airing commercials on CMT touting them.

INDEPENDENT NATIONAL Distributors Inc. (INDI), which now includes the Passport operation, will shutter two of its four warehouses. Slated to be closed by mid-July are the warehouses in San Fernando, Calif., and Denver, with the inventory being shipped to INDI's warehouses in Dallas and Secaucus, N.J. In both instances, the sales staff will be relocated to new office space in the same general area, according to INDI president Larry Stessel.

Stessel says INDI is shutting down its warehouses in steps because the INDI and Alliance One-Stop Group systems have yet to be integrated. Next year, the Secaucus and Dallas warehouses will be shuttered, and all INDI product will be housed at the Alliance One-Stop Group's facilities.

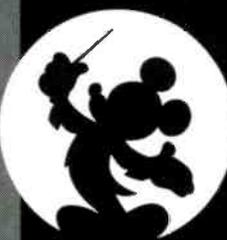
(Continued on page 64)

RETAIL TRACK
by Ed Christman

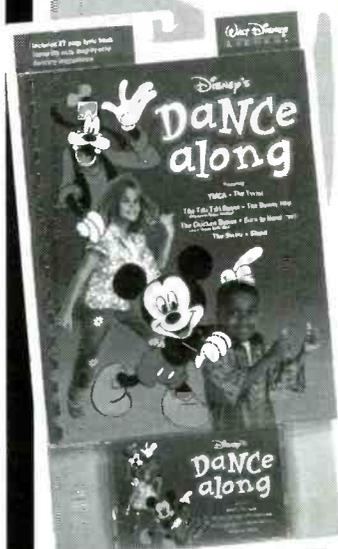


Disney

TRACK



Your Sales Will Be Movin' and Groovin' in No Time at All!



Introducing Disney's New Dance-Along!

Features eight of the most popular dance songs, including "Y.M.C.A.," "The Twist," and "The Swim." Song book shows dances steps and provides lyrics.

Share the music of Disney at our website: <http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

© Disney

NU WU.

More retailers rely on the AEC One Stop Group to deliver more of today's biggest hits. Like Wu-Tang's *Forever*. With a worldwide distribution network. One stop shopping. High fill rate. And a deep catalog. It's the one place more retailers place more orders.

AEC One Stop Group

Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Philadelphia • Portland • Omaha • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641

www.aent.com

BMG, Universal Testing Indie Waters? Professor Longhair Enters Hall Of Fame

MAJORS COME OUT TO PLAY: Don't be surprised if the major labels that have so far chosen not to establish their own indie distribution arms decide to enter the arena in the near future.

At a May 24 panel on the state of distribution at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention in New Orleans, Alan Becker, VP of product development for Sony-owned RED Distribution, said that BMG is in the process of creating its own indie distributor and that "Universal [Music Group] is certainly going to start something."

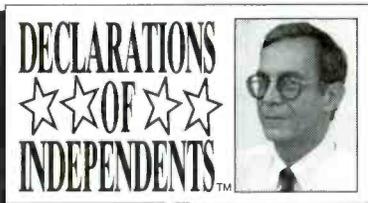
These developments should come as no surprise; perhaps the only wonder is that they didn't take place sooner.

Becker, and other sources consulted by Declarations of Independents, said that BMG's indie incursion—which most believe will be organized along the lines of Warner Music Group's Alternative Distribution Alliance (ADA)—is being spurred by the company's association with Richard Branson's new label, V2. That company already has allegiances with several labels, including Flydaddy, Gee Street, Big Cat, and Jetset, from the indie sector. One well-placed source says that the establishment of an indie distribution firm was a proviso of V2's deal with BMG.

A BMG spokeswoman says the company has no comment.

No one we spoke to had any hard facts about what Universal may be contemplating. But one informed source believes that such a development is inevitable and notes that Universal chairman/CEO (U.S.) Doug Morris and vice chairman/COO (U.S.) Mel Lewinter were both major supporters of ADA during their tenure at Warner Music Group.

These new major-backed entities would join the free-standing indie distribution companies ADA, RED, and Caroline (which is owned by EMI), and PolyGram's Independent Label Sales (ILS) unit, which has



by Chris Morris

been exclusively distributed by Independent National Distributors Inc. since late 1995.

Some changes may be afoot at the latter organization: An informed source suggests that ILS, which is now helmed by VP Peter Mullen, may begin selling directly to select retail accounts later this year.

FESSIN' UP: At NAIRD's climactic banquet May 25, the late, legendary New Orleans R&B pianist Professor Longhair was inducted into the trade group's Independent Music Hall of Fame. That honor is as good an excuse as any to note a delicious new album featuring some hitherto-unheard solo performances and a rare interview by Fess himself.

Stony Plain Records, the estimable Edmonton, Alberta, roots label, has just issued "Fess' Gumbo." The album is drawn from a session cut at Ultrasonic Studios in the Crescent City in November 1979, just two months before Longhair's death; the label believes it was the great keyboardist's last recording session. On the set, Longhair rolls through solo renditions of such famous pieces as "Tipitina," "Mess Around," and "Her Mind Is Gone" and reminisces about the early days of his life as one of the great architects of the New Orleans piano sound.

This delightful set complements other recent music/interview albums from Stony Plain by such talents as pianist Jay McShann and British bluesman Long John Baldry; the label has also issued a tasty 1969 live performance by singer Jimmy Witherspoon. Good stuff.

A MODEST PROPOSAL: We were gratified at NAIRD to receive some positive feedback on our recent column about product glut (Billboard, April 12) and were amused to hear one conventioner's proposition to solve the problem.

During the "State Of The Industry" panel at the confab, John Kolstad, president of distributor Mill City Music and label Swallowtail Records in Minneapolis, stepped to the mike and suggested that, since the federal government offers subsidies to farmers so they won't grow crops, perhaps a similar cash inducement could be provided to labels that don't

(Continued on page 65)

LOOKING FOR A BETTER ONE STOP?

Opening a new store or expanding?

The top R&B Billboard & Country on sale every week!

NORWALK
DISTRIBUTORS INC.

While most giant one stops are struggling to post a profit, try a family owned business that is steadily growing by providing better solutions to their growing customers.

It's Time For A Change...Try NORWALK in '97

TOLL FREE (800) 877-6021 • (714) 995-8111

FAX (714) 995-0423

CDs • Cassettes • CD and Cassette Singles
Vinyl • Accessories • DVD
Full Line of Studios
Same Day Shipping

30 YEARS IN BUSINESS

The closest thing to ordering direct!

Increasing your profitability while maintaining excellent service!

This is Bob Stanford's coffee

"If I were to come into a billion dollars and would want to get into the One-Stop business, I would not start my own, I would buy Valley!! For all my 27 years in the business Valley is the best. People and services are as good as can be. Please stay as you are!"

*Bob Stanford,
Soundtracks, Ltd.*

This is Bob Stanford's One-Stop

VALLEY RECORD DISTRIBUTORS

"THE ONE-STOP THAT RETAILERS CAN'T STOP TALKING ABOUT"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 916.661.6600 • Fax 916.661.2502
www.valsat.com

you're not just another number at

Impact MUSIC

- LOW PRICES
- GREAT SERVICE
- WEEKLY SPECIALS
- EXCELLENT FILL

- COMPACT DISCS
- CASSETTES
- VIDEOS
- VINYL
- CD SINGLES
- CASSETTE SINGLES
- CD-ROM
- ACCESSORIES

Knowledgeable & friendly sales reps ready to answer any questions • Same day shipping • Weekly mailer • Inquire about FREE NEXT DAY DELIVERY

1•800•899•DISC (3472)

RETAIL TRACK

(Continued from page 62)

In other INDI news, Stessel reports that **Jeff Murphy**, formerly a branch manager with Uni Music Distribution (now known as Universal Music and Video Distribution), is now sales manager for the California-based sales staff.

THE CUTBACKS at Geffen Records in late May, which saw some 20 employees let go, included cuts in the sales department. In addition to its regional sales reps, Geffen had seven local retail

marketing reps, but as part of the purge, five of them lost their jobs. Geffen executives refused to comment.

A GOOD IDEA: Retail Track is hearing good things about the effort to promote local music at the Sam Goody store at Roosevelt Field Mall in Garden City, N.Y. Dubbed the "Sound of Long Island," that outlet, which measures some 30,000 square feet, showcases three locally based acts every Saturday

and has set aside 12 listening stations for albums from local bands.

The program was launched in a Sam Goody outlet in Massapequa, N.Y., by store manager **Ron Meyer**. That outlet was featuring one act a month. The idea was co-opted by the chain's flagship store, which built on it by creating a local act section and carrying albums, on consignment, from some 60 artists.

The Saturday performances begin at 2 p.m., with each act playing a 40-minute

set, so that the next act can perform on the hour. "The response from the community has been unbelievable," says store GM **Fred Conforti**. "It is evolving into a venue. People are calling the store to find out who is playing."

He says that local publications like Good Times and Island Hear have supported the effort, as has the "Island Zone" program on WLIR Long Island.

Among the acts that have played at the store so far are **Blues To Venus**, **Nine Days**, **Crystal Rose**, **This Island Earth**, **Kenmorr**, **Stuart Markus**,

the **Sun Kings**, **Bonesugar**, and "power country" act **Quickdraw**. Conforti reports that he has the store booked through August.

Kevin Hawkins, Quickdraw's bassist, was the first to point out to Retail Track the impact that the shows were having on the Long Island market. He says that the band's appearance at the store heightened its exposure in the market, and at its first appearance there, 40 copies of its CD were sold. The self-titled disc is on the Designing Music Publishing Co., based in New York.

AUDIOBOOK BIZ MAKING ITSELF HEARD

(Continued from page 59)

the music industry, interest from manufacturers and duplicators is higher than ever, however, and trade show exhibitors and conference attendees included a number of video- and music-industry stalwarts, such as Technicolor and Disc Makers.

APA Conference sponsors this year were Brilliance Corp., Random House Audio Publishing, Covey Institute, Simon & Schuster Audio Publishing, and Cinram.

Blaine Lee, VP of the Covey Leadership Center and author of "The Power Principle," was the keynote speaker.

A panel discussion titled Today's Audiobook Customer explored that topic from the perspectives of different suppliers. Preliminary consumer data were presented by audiobook direct-mail club Audiobooks Direct, unabridged rental mail-order house Books on Tape, and distributor Ingram Book Co. The panel was moderated by APA board member Keith Hatschek, founder and president of Passion Press.

The three seminars held during the conference were Audiobook Publishing 101, Retailing Workshop, and New Technology.

Co-moderated by Ron Hall of Hall Closet Book Co. and Carol Jordan Stewart of Chapter One Productions, Audiobook Publishing 101 served as a full-spectrum industry primer for attendees new to the field.

Product labeling was among the impromptu topics discussed during the Retailing Workshop, which was moderated by Earful of Books president Paul Rush. While some audiobook content may not be suitable for all listeners, it was suggested that it is more appropriate for stores to indicate a product is suitable for family listening rather than for publishers to label products for explicit or potentially offensive content.

The New Technology panel, moderated by HighBridge Audio VP Jim Brannigan, played to a standing-room-only crowd. Use of the Internet, compact disc, and such studio innovations as digital recording and editing software were the key topics discussed.

The Second Annual Audie Awards ceremony was staged May 31. Entertainment was provided by members of the Second City comedy troupe, and the award show was hosted by Second City's Richard Laible. (The full list of award winners will be published in the

next issue of Billboard.)

"We're all so busy dealing with the pressure of deadlines, licensing, etc. that we tend to lose sight that some of the stuff we produce is really grand and will be listened to for decades," a beaming Hesters said.

"The show was just great," echoed Judy McGuinn, VP/director of Time Warner Audio. "It has definitely been raised a few levels from last year, and I'm looking forward to even more improvements in years to come."

Steve Stein, president of Sound Horizons said, "It was most significant that the Audie Awards was a showcase and a big event. Right now it's an industry award, but over time winning an Audie will have prestige, and it might be meaningful to consumers."

Music industry attorney/artist manager Robert Urband has become a significant investor in Sound Horizons, which specializes in spiritual self-help by best-selling authors.

"He has been an advisor for five or six years, and he's personally interested in audiobooks. I also think it's meaningful that he is VP of [client] Michael Kamen's Mr. Holland's Opus Foundation, because he's interested in contributing something to society, which Sound Horizons also hopes to do," Stein says.

RENTRAK

(Continued from page 59)

6,000 stores by the end of the current fiscal year.

The spokesman says, "Rentrak's slice of the pie is growing, even though the pie is not. Rental is essentially flat."

The distributor says it leases videos from about 30 suppliers, which include such major studios as Disney and Fox. Some major movie companies, however, are not on the Rentrak system because they prefer to work through traditional distributors.

Rentrak disposed of the Pro Image and BlowOut chains under pressure from investors, because those businesses were dragging down the company's earnings. As a result of shedding those chains, Rentrak was able to lower its selling, general, and administrative expenses to \$16.1 million from \$20.8 million the year before.

Pay-per-transaction video revenue-sharing is now Rentrak's only business, and the spokesman says that Berger "has pledged total concentration on it."

For the fourth quarter, Rentrak reports net income of \$1.18 million on \$31.1 million in revenue, compared with a loss of \$30.9 million on \$30 million in revenue in the same period the year before.

Service that's out of this world.

ELECTRONIC DATA INTERCHANGE

130,000 TITLES

LATIN MUSIC

BILINGUAL STAFF

FULL LINE OF ACCESSORIES

WEEKLY MAILER

IMPORT TITLES

WEEKLY SPECIALS

SOUTHWEST
WHOLESALE

records & tapes
6775 Bingle Road
Houston, Texas 77092
713/460-4300
Fax 713/460-1480

EMAIL:
sww@neosoft.com
WEBSITE:
http://www.neosoft.com/~sww

1-800-275-4799

Billboard's 1997 International Latin Music Buyer's Guide

SPREADING YOUR MESSAGE
TO THE HEART OF THE
LATIN MUSIC COMMUNITY!

Billboard's International Latin Music Buyer's Guide, the home to so many prominent businesses in the Latin music community, dedicates itself exclusively to this rapidly expanding music market. The ILMBG is the only directory of its kind published in English and is a vital business tool to the thousands of buyers who consult this directory on a daily basis when making important purchasing and business decisions.

What's Inside...

- * A compilation of 3,000 alphabetical listings from 18 countries in 20 categories (including record and video companies, publishers, artists, managers, etc.)
- * Company names, addresses, phone and fax numbers
- * Extensive listings of Latin artists and managers

Billboard, with over 200,000 readers around the world, has remained strongly committed to this growing music market with its weekly charts, extensive Latin editorial coverage, and the annual **Latin Music Conference & Awards**.

The ILMBG is instrumental in helping businesses like yours gain exposure in the Latin music marketplace Make sure you're counted amongst them!

Ad Deadline:
June 23

Publication Date:
August 13

CALL NOW TO PLACE YOUR AD IN THE
1997 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE!

United States & Canada: 213-525-2299

Mexico/West Coast Latin: 213-782-6250

UK & Europe:
44-171-323-6686

Miami/Latin America:
305-441-7976



BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

RETAILERS DEPRESSED by the prospect of consumers buying music electronically in the future always cite the virtues of browsing. They say that customers, despite easy access to online shopping, are still going to want to stroll the aisles of a store, pick and study a CD, and, in many cases, play it before they buy it.

But do music consumers browse? Or do they go into a music store knowing exactly what it is they want to buy?

If the latter is more likely to be true, then it may be possible that they will be more susceptible to the siren song of computer shopping.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, polled 10,000 consumers by telephone and found that 67.4% had visited a record store or department in the previous 30 days. Of those who made the trip, 61.3% said they had gone to buy a specific recording. And 34% said they had gone to browse.

"Our job as a retailer is to have that product they want," says John Grandoni, director of purchasing for 150-store National Record Mart, "and also to pick up that extra sale while they're there."

John Kunz, owner of the independent music store Waterloo Records in Austin, Texas, says that the percentage of those who come to his shop knowing what they're after is more like 75%-80%.

"I say most of the time, people have something specific in mind," says Kunz. "We've always been a strip center store. That's a different case than the big-box places, where you're more likely to browse. If you're hitting a Best Buy, you're more swayed by what's on display."

Grandoni points out that National Record Mart tends to have a higher proportion of browsers because most of the stores are in malls.

"We're going to get the impulse buyers walking by," he says. "The traffic is there. So it's very critical that the first 20 feet of the store are eye-appealing and feature products of interest to someone just walking by who had no interest in buying music."

The biggest browsers tend to be younger consumers. Males aged 12-17 were the only group surveyed in which browsers (51.6%) outnumbered those who went to a store with a specific album in mind (44.3%). That might be because they have the least disposable income, or it might be because they have the most time

on their hands.

Among females, those who knew what they wanted outnumbered the browsers in all age groups. Older women were more likely to have a specific shopping list: 22.6% of females 35-44 are browsers, and 24.8% of those 45-54 are. This makes sense, since older women (and older men) have less time for rambling through record shop aisles.

Geographically, there seem to be few differences. The browsers range from a low of 30.1% in the mid-Atlantic states (New York, New Jersey, and Pennsylvania) to a high of 36% in the South Central region (eight states spanning from Tennessee to Texas).

As the accompanying table indicates, the large market with the smallest proportion of browsers seems to be Philadelphia (23.1%). Browsing is biggest in San Francisco (36.1%), then in Los Angeles (35.5%), which suggests that the activity is a California kind of thing.

Browsing apparently declines with consumers' education level. People with advanced degrees (28.3% browsers) may have greater demands on their time than those with some high school education (39.2%).

As for income, the statistics show no discernible pattern. In households that make under \$20,000, 56.8% have an album in mind when they shop, 38.2% browse; \$20,000-\$30,000 (62.1%, 33.4%); \$30,000-\$40,000 (65.5%, 28.9%); and \$40,000-\$50,000 (62.2%, 33.3%).

When it comes to how people pay for music, cash is king. Asked their usual payment method, 71% of respondents mentioned cash, 15% check, and 10% credit card.

That squares with the profile of the typical music shopper—a 12- to 24-year-old, who is less likely than his elders to have credit cards and a fat checking account. But as the average age of the music consumer rises, those percentages will become less lopsided.

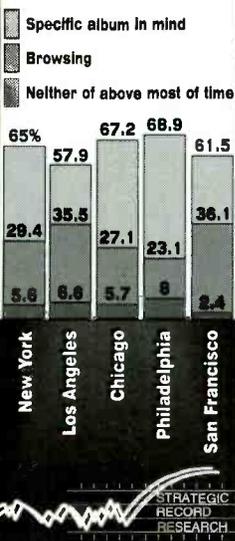
Kunz says cash, check, and credit each account for about a third of purchases at his store, which tends to attract a more mature customer.

And, he notes, as today's teenage music buyer grows up, there's a challenge ahead for the retailer.

"As the young consumer of today goes into adulthood with a gold card in his wallet, it's going to change," says Kunz. "There'll be a lot more online purchasing. It'll be the way to go."

Consumers' Usual Intention In Record Store Shopping

Top 5 Markets (%)



INDEPENDENTS

(Continued from page 63)

release albums. Call your congressman now!

FLAG WAVING: We saw plenty of terrific acts showcased by labels during NAIRD (T-Model Ford, we worship you! Little Milton rules forever!), but hardly anyone impressed us as much as NYNO Music's home-grown R&B singer **Larry Hamilton**.

During his May 23 set at the Howlin' Wolf, Hamilton cut a striking figure onstage, and his rich, beautifully controlled vocals struck us as an up-to-date amalgam of the great Southern soulsters of the past.

Hamilton has just released a self-titled album on **Allen Toussaint's** NYNO imprint; Toussaint produced, contributed eight of the set's 12 songs, and anchored the studio band on keyboards.

Incredibly, it is the first Hamilton album to attain widespread distribution, despite the fact that the youthful-looking performer has been active in the music business since the '60s.

"The opportunity really never presented itself," says Hamilton, who counts among his credits a 1971 single on the Pelican label (which severed its distribution ties with Atlantic right after the side was released) and a 12-inch single and a couple of cassettes on his own Unity label in the late '80s.

"I got in as a writer," Hamilton says. "I started writing when I was 9 years old." His songs have been recorded by such acts as **King Floyd** ("Let Us Be," "Feel Like Dynamite"), **Etta James** ("Get On Your Job"), **Albert King** ("The Feeling"), **Jean Knight** ("Save The Last Kiss For Me"), **Irma Thomas** ("She's Taking My Part"), and **Johnny Adams** ("Stay With Me").

While his profile has never been high outside of his hometown, Hamilton, who saw a couple of potential situations with high-profile labels come to naught during his career, persisted in making music—though he had to take a day job.

"I was selling automobiles, but I was still writing and coming in the studio," he says.

However, Hamilton maintained a friendship with Toussaint, whom the musician met at a Malaco Records session during the '70s. "I wanted Allen to produce me all the time," Hamilton says. "He's somebody I always wanted to be like—I wanted to be his protégé."

Hamilton's "stick-to-it-tivity" has paid off. Anyone with an ear for R&B in the classic mold will be seduced by his voice, which melds such self-professed influences as **Otis Redding**, **Ray Charles**, **O.V. Wright**, and **Sam Cooke**. But he adds that his tastes are broader than that. He says, "I'm crazy about **R. Kelly** . . . There's no genre of music I don't like . . . Even opera I like."

New Orleans visitors should keep their eyes and ears open for Hamilton's gigs. He says that NYNO is planning a tour swing for him and the label's other artists that could hit the East Coast, the West Coast, and foreign territories later in the year.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 25 weeks at No. 1	204
2	2	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	303
3	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	416
4	6	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1054
5	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	331
6	5	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	136
7	9	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	345
8	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	31
9	8	BEE GEES ▲ ⁷ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	36
10	11	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	125
11	10	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	310
12	12	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	300
13	14	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	134
14	17	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	229
15	13	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	118
16	22	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	129
17	15	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	376
18	16	SOUNDTRACK ▲ ¹¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	137
19	24	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	233
20	18	SARAH McLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	142
21	19	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	129
22	20	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	404
23	23	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	176
24	37	JANIS JOPLIN ▲ ³ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	266
25	28	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	113
26	21	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	171
27	25	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	76
28	27	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	339
29	31	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	440
30	34	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	138
31	26	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	71
32	32	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	181
33	35	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	348
34	33	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	231
35	29	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	325
36	30	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	330
37	41	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	45
38	—	MILES DAVIS ▲ COLUMBIA 40579 (7.98 EQ/11.98)	KIND OF BLUE	1
39	36	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	273
40	39	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	126
41	—	NIRVANA ▲ ⁹ DGC 24425*/Geffen (10.98/16.98)	NEVERMIND	255
42	40	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	45
43	46	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	75
44	38	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	100
45	—	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	400
46	43	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	131
47	47	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	313
48	—	THE BEACH BOYS CAPITOL 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	2
49	42	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	60
50	44	WHITE ZOMBIE ▲ ² Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	95

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

Concert For Tibet To Be Netcast Live

BY BRETT ATWOOD

LOS ANGELES—Several of the top music sites are teaming to bring World Wide Web surfers a live netcast of the Tibetan Freedom Concert, which will be held Saturday (7)-Sunday (8). The event, accessible at <http://tibet.sonicnet.com>, is likely to be the largest audio and video netcast in the history of the Internet.

The concert will feature live performances from several well-known acts, including Alanis Morissette, Bjork, Blur, Patti Smith, Sonic Youth, the Beastie Boys, and R.E.M.'s Michael Stipe and Mike Mills. Though not confirmed at press time, U2 was expect-

ed to join the lineup as a "surprise guest." The event benefits the Milarepa Fund, a San Francisco-based organization founded by the Beastie Boys' Adam Yauch to promote compassion for the Tibetan people.

Music Web site SonicNet and sponsor Miller Lite are co-producing the event, which will also be supported by affiliate sites Rocktropolis, iMusic, 911 Entertainment, and LiveConcerts.com. Audio broadcasts of all performances will be hosted by AudioNet, and video netcast broadcasts will be hosted by Progressive Networks, ICon, and ITV.net.

Advertising banners that promote the event have been donated by sever-

al leading search engines and Web sites, including Yahoo!, Excite, HotWired, N2K, and CDnow.

"This is the first time that these companies have come together for a single event," says SonicNet president Nicholas Butterworth. "This is a good cause, but it is also a good chance for all of us to work together to see exactly what kind of audience exists for live events on the Internet. We have done a lot of cybercasts, but only a few of them have been on a very large scale. This is an opportunity to set a new standard for live Internet events."

The netcast is accessible to Internet users who have downloaded Progressive Networks' RealPlayer software,

which enables computer users with a modem connection of 28.8 kbps or faster to receive real-time audio and video netcasts. Butterworth declined to detail the specific number of Internet audio and video users that the netcast will support. However, unlike some online music events, the Tibetan concert will be accessible through multiple Web sites.

"We feel like we'll be doing a good job if the online audience is bigger than the audience at the show itself," says Butterworth. "If we draw 100,000, then we'll be very successful."

The Tibet event is expected to draw about 55,000 over two days, according to Butterworth.

SonicNet's netcast of the nonprofit event last year drew approximately 35,000 audio listeners, according to Butterworth. However, the event and the potential audience both have grown considerably in the past year. The relatively young netcast medium has gained considerable momentum in the past few weeks alone, as several high-profile music acts, including No Doubt, Paul McCartney, Depeche Mode, and Celine Dion, have held exclusive Internet audio and video events.

"The whole notion of live Internet broadcasting is still new to most people," says Butterworth. "Today on any given day there are between five and 10 music events on the Internet. A year ago, there might have been one per day."

The audience for netcasting is expected to grow even larger later this year with a software upgrade that will enable the 8 million users of leading Internet service provider America Online to more easily access Internet audio and video broadcasts.

"We want to see just how far Internet broadcasting can go as a commercially viable medium," says Butterworth. "I'm tired of waiting for a future that seems continually distant. The technology and content are here now—so let's see what we can do . . . We hope to put to rest any concerns about the viability of the mass-medium potential of netcasts for music content with this event."

Several traditional radio stations are also participating in the Tibet cybercast by directing listeners to the online event via their Web pages. Among the stations participating are WHFS Washington, D.C.; WBCN Boston; and WXRK New York.

In addition, a network of more than 60 cybercafes around the world will promote the online concert, which will encourage participants to learn about the plight of Tibet, as well as to send "freedom faxes" that call on governments and corporations to support human rights in Tibet.

Political Web sites Interactivism (<http://www.interactivism.com>) and WebActive (<http://www.webactive.com>) are also participating in the campaign.

The event launches a summer filled with netcast concerts of high-profile and developing acts at SonicNet, which is branding its event efforts as the "Supercast Series."

SonicNet is also shooting footage of the Tibetan concert for use on its forthcoming TV show "SonicNet," a spinoff television show based on the Web site.

'Wing Commander' Soundtrack On Edel

EDEL READIES GAME SOUNDTRACK: Edel is planning to release the techno-charged soundtrack to the forthcoming ORIGIN computer game "Wing Commander V: Prophecy," which contains music composed by electronic rock act Cobalt 60.

The act is fronted by Jean-Luc Meyer, who is best known for his role as industrial act Front 242's vocalist. The album and game are due by the end of the year.

The game, which will likely be released on both CD-ROM and DVD-ROM, is the latest chapter in the long-running sci-fi action-game series. The previous title in the series, "Wing Commander IV," is believed to be the most expensive CD-ROM ever produced, with a budget exceeding \$15 million (Billboard, Feb. 3, 1996). However, the budget for the new game is considerably lower, says a spokeswoman for the Austin, Texas-based company.

Cobalt 60 recorded 10 instrumental tracks for the game. Some of the tracks may be expanded with vocals for the soundtrack, according to Meyer.

"The game's music is likely to be played over a long time, so it has to be composed in a way that allows it to repeat without becoming boring," says Meyer.

In addition to the soundtrack project, Cobalt 60 plans to record another studio album in the coming months for a 1998 release.

After a three-year hiatus, Meyer's other act, Front 242, this summer makes its first live-performance tour of Europe. The band will play "new versions of classic 242 songs," according to Meyer, who adds that a November mini-tour of the U.S. is likely.

INTERNET AUDIO CONFERENCE: The relationship between the audio industry and the Internet is the focus of the 14th International Conference of the Audio Engineering Society (AES), to be held Friday (13)-June 15 in Seattle. The event, which is also known as internetaudio.aes.org, will examine the growth, development, and impact of audio and multimedia technology through several technical presentations and conference panels.

"There are many critical issues to the music community in Internet audio," says AES president Elizabeth Cohen. "This is a forum to discuss the issues that are important as the backbone of this continues to develop . . . We are at a very critical juncture where we develop the next generation of efforts for the delivery of music on the Internet."

ACTIVISION NABS MORGADO, QUAKE: Former Warner Music Group chairman/CEO Robert Morgado joins the board of directors at game developer Activision. Morgado is currently chairman of media entertainment investment company Maroley Media Group. In an unrelated development, Activision has snagged the worldwide distribution rights to id Software's "Quake II." The sequel to one of 1996's top computer games had been expected to be distributed to GT Interactive, which distributed the original "Quake."

'Jamware' Lets The Consumer Play Along No Doubt Enhanced CD Features Interactive Song

LOS ANGELES—Consumers of a forthcoming No Doubt enhanced CD (ECD) single will be able to manipulate the act's music using a new technology developed by Harmonix Music Systems. The ECD will contain an interactive version of the chart-topping act's hit "Just A Girl," which has been stripped of its vocals and lead guitar.

The technology, known as "jamware," allows non-musicians to create music using their joystick or mouse. The computer maintains the technical components of the music, such as rhythmic precision and pitch selection, while the computer user controls the melodic contours, rhythms, and phrasing of the music with the joystick or mouse.

The software will also support Dimension Beam, a hardware peripheral that allows users to interact with their computer by moving their hands through a light-beam interface.



Screen from Harmonix Music Systems' the Axe.

Music is accompanied by interactive animations that are influenced by the pace and style of music played. The graphics vary from an onscreen musician that moves along with the user-created music to psychedelic animations.

Harmonix is expected to officially unveil the software at the forthcoming Electronic Entertainment Expo (E3), held June 19-21 at the Georgia

World Congress Center in Atlanta.

"There are so many people that have a passion for music, but they are intimidated by the process of learning," says Alex Rigopoulos, president/CEO of Harmonix. "This lets those people finally get the music out of their heads."

The Cambridge, Mass.-based company's flagship product, the Axe, will be available by the fall and will be sold via direct download on the Internet and through traditional retail channels. Harmonix plans to release several CD-ROM music compilations that contain interactive versions of songs by established and developing acts. The discs will be available in several genres, including techno/electronic, country, and hip-hop/funk. Each CD-ROM release will sell for approximately \$29.95. Harmonix was still seeking a distributor at press time.

Multiple computer users will be able to play along with jamware music at the same time, via modem. Eventually, the head-to-head connectivity will be extended to the Internet, where chat rooms will enable World Wide Web users with similar music interests to connect and jam.

The company is aiming to build its brand with consumers by licensing the technology for use in the multimedia portion of ECDs. In addition to the No Doubt ECD, the technology is already slated to appear in a forthcoming release by modern rock act Reel Big Fish.

Rigopoulos isn't concerned about the lukewarm reception earlier music CD-ROM releases have received with retailers and consumers (Billboard, May 3).

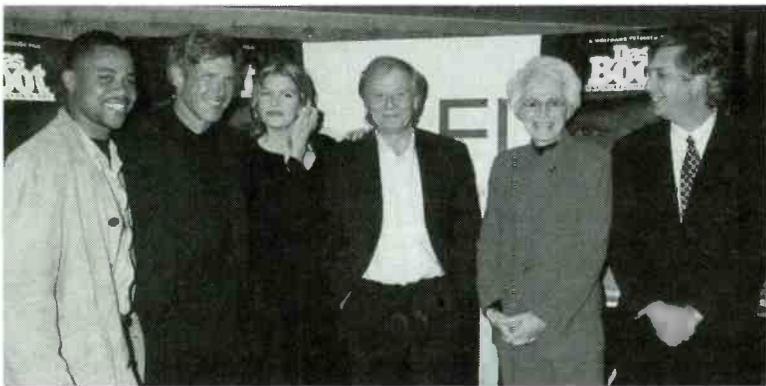
"There is a lot of stigma to deal with," he says. "There is a long history of poor interactive music product at retail. Even some of the early adopters are skeptical. The main challenge is to get consumers to get their hands on this and experience it."

Harmonix joins existing interactive-music companies, including Hotz Corp. and Mixman, that are competing with their own proprietary interactive-music technologies.

BRETT ATWOOD



Depeche Mode Chat. The House of Blues in Los Angeles recently hosted a live video chat with Mute/Reprise act Depeche Mode. The event was accessible to Internet users through Progressive Networks' RealVideo technology. Shown, from left, are Depeche Mode's Andy Fletcher, House of Blues New Media's Samantha Rawson, Depeche Mode's David Gahan, Reprise's Jimmy Dickson, Depeche Mode's Martin Gore, House of Blues New Media's Phil Fracassi, Internet Music Marketing's Ken Krasner, House of Blues New Media's Marc Schiller, and Progressive Networks' Chris Otto.



Captain's Paradise. Wolfgang Petersen, who helmed "Das Boot," the classic story of a U-boat crew during the early years of World War II, is feted by Columbia TriStar Home Video to celebrate the direct-to-sell-through release of the 3½-hour "director's cut." Shown on the scene, from left, are Cuba Gooding Jr., Harrison Ford, Rene Russo, Petersen, American Film Institute director Jean Firstenberg, and Columbia TriStar president Benjamin Feingold.

Studio Web Sites Market Videos Cyberspace Strategies Provide Greater Promotion

■ BY STEVE TRAIMAN

NEW YORK—As they ramp up their World Wide Web locations, the studios have discovered that cyberspace can sell videos. So Hollywood is taking the next step—allowing their home video divisions to expand Web activities and set up more title-specific home pages.

Paramount Home Video is leading the pack. Its Store Search feature, launched just over a year ago, now reaches more than 7,000 outlets, according to Jeff Radoycis, VP of new business development. "One interesting aspect is that we have a very large

cross section of types of stores," he says. While the list is predominantly video and music locations, Paramount also lists Drugtown, the Hi-Vee grocery chain, and buying groups like Flagship Entertainment.

Recent additions include Blockbuster, West Coast Video, and Audio/Video Plus, joining Moovies, Spec's Music, and Easy Video. "Any retailer can contact us for an application, by phone or online," Radoycis emphasizes. "We want to serve as a database for their efforts to promote more video product."

The Store Search feature directs Web shoppers to the nearest outlet for studio products and highlights current catalog and front-line titles.

Radoycis points to a dramatic increase in Web site hits when the direct-to-sell-through "Mission: Impossible" went online about a month before it reached stores Nov. 12. And he gives Store Search some of the credit for consumer response to Paramount Interactive's PC game, "Mission Impossible: Your Assignment," shipped day and date with the movie, and three Tom Cruise titles, repriced to \$5.99. "We exceeded all sales projections," Radoycis says.

Disney's "Aladdin And The King Of Thieves," the second direct-to-video sequel to "Aladdin," and "Toy Story" benefited from tie-in Web site activity say Max Goldberg, Buena Vista Home Video VP of promotions. "Aladdin" characters available at 13,000 McDonald's locations were promoted on the separate www.thegenie.com site. The Happy Meals tie-in set a company record, until McDonald's offered Teeny Beany Babies this spring.

"Toy Story" benefited from a simultaneous release of a Disney Interactive CD-ROM game last October. Advertised on the studio's Web site, it got further boosts from cross-links to marketing partners Kodak, General Mills, Oral-B, and Energizer. "Gary Paladin at Oral-B was so pleased with his company's first tie-in with us that he signed on as a partner to our upcoming August direct-to-video release of 'Winnie-The-Pooh: Pooh's Grand Adventure,'" Goldberg says.

Disney uses the Web to promote catalog titles under a "Special Offers" icon on the home page's Mickey Mouse marquee. "Our continuity program that offers 'buy eight, get one free' or 'buy 12, get two free' changes for every new collection or new titles," Goldberg notes. Currently featured are "Honey, We Shrunk Ourselves," "Mighty Ducks 2," and "101 Dalmatians." The next collection is due in mid-July.

20th Century Fox Home Entertainment employs its site to help sell titles like "Goosebumps" and reintroduce its 30th-anniversary edition of "My Fair Lady." It worked "exceptionally well," according to Kathy Barton, director of online marketing. "The instant \$2 rebate on our video, or \$1 off on any L'eggs product, benefited both of us. We had an original online contest, and during the promotional period, our site saw the typical monthly volume of 'visits' from interested consumers spike to 1 million from the typical 250,000.

"Our aim is to offer consumer value-added, immersive content, so we had music from the film, trivia contests featuring Audrey Hepburn, and downloadable clips with a focus on the Academy Award-winning costumes."

Former L'eggs promotions director Rick Sebastian, who went off on his own after setting up the deal, confirms the "My Fair Lady" success. Kmart, for example, combined hosiery and videos in a special display. L'eggs kept the promotion going in some locations through the holidays and Valentine's Day to the Mother's Day weekend.

Fox's 18-month-old "X-Files" site is continually refreshed as new series titles are released, Barton notes. "One promotion for last fall's release was a special advertising campaign created with partner Roland Corp. for its Personal Music Assistant 5 that consumers can use.

"Working with the Phelps Group, we built in a story component in 'X-Files' style, with the PMA-5 used to decode an alien transmission to solve the mystery," Barton continues. "It was live from August through December, and consumers were able to get an actual online demo of the PMA."

Universal Studios Home Video employed a dedicated site for the enhanced and remastered holiday release of "E.T. The Extra-Terrestrial." Says executive VP Andrew Kairey, "We had a lot of kids coming online to help build a communicator for E.T. to 'phone home.'"

The Pillsbury co-promotion, which offered a \$5 mail-in rebate with the purchase of a variety of products, was grocery-oriented and brought the title into more stores. "Cross-linking worked out well," Kairey adds. "Both our sales forces worked together to maximize product placement."

The promotional site for the sell-through release of "Flipper" last October also did well, he says. "We highlighted the \$3 mail-in rebate but also got a lot of entries online for the consumer sweepstakes offering a family trip for four, co-sponsored by the Bahamas. The Internet amplified the mail-in entries from tear-off pads."

Warner Home Video's \$30 million campaign for "Twister," which hit stores last Oct. 1, was helped by a theatrical site refreshed to highlight cassette activities, according to sales VP Tom Lesinski. That included \$5 mail-in coupon rebates for Warner Family Collection titles.

Promotional partners used the Web to advertise their involvement with the 15th-anniversary edition of Warner's "Willie Wonka And The Chocolate Factory." McDonald's highlighted the \$3 rebate coupons inserted in an estimated 16 million Combo Meals sold during November, and Best Western played up a rebate available at its 2,100 locations.

Nestlé was the most aggressive on the Internet, promoting the "Golden Ticket Sweepstakes." A scratch-and-win game card in each video offered as a grand prize a trip to Chicago's Willie Wonka Chocolate Factory and a year's supply of candy, among other prizes. The cross-promotion was featured in 30,000 in-store displays.

DBS: Becoming Trade's Scapegoat? VSDA Focuses On 1st Amendment

VILLAIN . . . OR VICTIM? Direct broadcast satellite (DBS) may be a sheep in wolf's clothing. Over the past year, DBS has gradually become the hobgoblin of home video, accused of eating into rental demand, flattening consumer appetite for sell-through, and even instilling the malaise that many now see stifling the trade (Picture This, Billboard, May 31).

If anything, the situation has worsened in the past three months. Just about the time new dish owners got accustomed to their outsized Christmas presents and to the cornucopia of DBS movies, rentals plummeted to a near 10-year low, as measured by Alexander & Associates' Video Flash service. "We're rolling the clock back," comments president **Bob Alexander**.

Transactions skidded about 25% from an index high of 150 in early February to less than 110 in late May. A year ago, it hovered between 130 and 140; Alexander & Associates'

base of 100 is the second-quarter average for 1987. The decline of the Video Flash purchase barometer isn't as precipitous. However, instead of the usual 8% gain, sales are running about 10% below 1996.

But blame DBS? Not on your tintype, says Alexander and Video Flash GM **Barbara McNamara**: "Let's not get hysterical about satellites." DBS, as we have noted earlier, lacks the penetration to qualify as the so-called "Death Star" of home video. Alexander & Associates' latest study of the rival technology, prepared for brokerage house Sanford C. Bernstein & Co., finds the present impact small—although not without long-term threats.

The fault, instead, rests with a paucity of product, a lack of sufficient juice "to make this market hum," McNamara suggests. It's never a surprise, except when it happens, such as right now. Video has been caught in the backlash of a Hollywood "bust" cycle that hit theaters late last year. Eight movies with a total box-office take of \$580 million were released in the first quarter of 1997, compared with 17 titles worth \$1.07 billion in 1996, according to Video Flash.

Two of the movies went directly to sell-through: Warner Home Video's "Space Jam" and Disney's "Hunchback Of Notre Dame." Another Disney title, "101 Dalmatians," which reached stores in early May, illustrates the flatness of the market. Video Flash indicates that consumers had bought 4.6 million copies a month after street date, less than Alexander anticipated.

The worst is over, though, and improvements during the rest of the year should be dramatic. Alexander & Associates' forecast for May to October lists more than two-dozen titles, already proven theatrically with a combined box

office of \$1.3 billion, including one potential under-\$25 title, Universal's "Liar Liar." The turnaround began with strong sell-through numbers for "Jerry Maguire" and two renters, "Ransom" and "Daylight." Alexander adds, "As long as there's a good stream of product over the next six weeks, we don't see a problem." Through all this, DBS remains background noise, he says.

However, that's not how the Bernstein report has been received. The general press and some trades focused on the long-term impact of heavy DBS penetration, which Bernstein analyst **Tom Wolzien** projected could cost Hollywood \$1 billion or more in cassette revenue. Alexander responds that the numbers assume the worst case, a decade away, and notes that Bernstein hasn't revised its recommendations on video-retailer stocks.

DBS, meanwhile, has to win a battle against the cable industry before it can do serious damage to

the cassette trade. Alexander argues that satellite and cable, vying for the same audience, "are at each other's throats" as system operators attract audiences by cramming as many services as possible onto each channel.

Ironically, both are investing in technological solutions, like multiplexing, that could be rendered obsolete by high definition television (HDTV). HDTV broadcasts, supposed to start in selected markets next year, provide clarity of picture that's a step up from DVD and the next generation of tape.

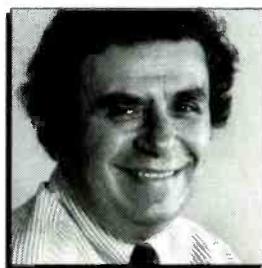
Alexander maintains that digital VCRs, long promised but never delivered, will emerge once HDTV is established. So, the feuding and fussing over DBS could be a distraction that "may actually be good for video."

WHERE THE ELITE MEET: The Video Software Dealers Assn. (VSDA) Convention July 9-12 in Las Vegas will provide several retired pols an opportunity to compare notes on life out of power. It will also give attendees a chance to hear a major constitutional issue discussed by people who should know their way around it.

VSDA has assembled a lustrous panel on the First Amendment, including former Sens. **Alan Simpson** and **Paul Simon**; former New York Gov. **Mario Cuomo**; **Ralph Reed**, former executive director of the Christian Coalition and currently president of campaign consultancy Century Strategies; and moderator **Morton Kondracke**, a regular on TV's "The McLaughlin Group."

Two "outspoken celebrities" are also expected to take part, according to VSDA president **Jeffrey Eves**. VSDA is emphasizing free speech this year; actor **James Woods** will keynote on the subject.

PICTURE
THIS



by Seth Goldstein

Fox Picks Up 'Casper'; Fox Lorber Does Reality

'CASPER' CAPER: In the "what were they thinking?" category, it looks as if Universal Studios has handed over millions to 20th Century Fox Home Entertainment by failing to secure the direct-to-video rights to "Casper."

The road to Fox began about two years ago, when "Casper" owner Harvey Entertainment sought Universal for a video sequel to the 1995 movie of the same name, which grossed \$300 million in theaters worldwide and sold 14 million cassettes.

"We went to Universal first," says Harvey chairman/CEO Jeffrey Montgomery, "but they were going through a management change and couldn't give us a release commitment." He wanted to have the direct-to-video title in stores a year ago.

Montgomery explained the situation to production partner Haim Saban, who had just merged his animation company with the Fox Network. Montgomery says, "Haim went to [former Fox Home Entertainment president] Bob DeLellis to get Fox on board."

Fox jumped at the chance. The end result will be the Sept. 9 release of "Casper: A Spirited Beginning," which will be backed by a \$30 million marketing campaign (see story, page 70). Saban handles worldwide TV and ancillary sales.

The blow to Universal may ache for a while, because Montgomery plans keep turning out theatrical features or direct-to-video titles as long as "Casper" remains friendly to consumers. Universal does retain theatrical sequel rights to "Casper," and another installment is due in 1999 or 2000. Like the 1995 film, it will be produced by Steven Spielberg's Amblin Entertainment. Amblin, Universal, and Harvey also co-produce the animated TV series on Fox.

However, Montgomery says, Universal has an "exclusive window" of time to get future titles into theaters. If that window closes before production is completed, he's free to shop "Casper" elsewhere.

Of course, none of this will mean anything if the follow-ups don't deliver. Fox, ultimately, could lose as much as Universal. However, a trailer that Fox showed at a meeting announcing the project looked impressive. There's a different cast and a different special-effects house, but the ghostly images look as good as the original.

CHANGING HATS: Every vendor needs to diversify, and foreign-movie supplier Fox Lorber Home Video has decided that reality-based programming is the way to go.

It's an unusual move for a company that gets its product from prestigious film festivals, not the nightly news. But Fox Lorber president Michael

Olivieri says he isn't out to catch the latest trend.

"We don't want to be in the 'me too' business," says Olivieri. "We want to be in the non-theatrical business." The Fox Lorber reality line often deals in the sensational, but it never crosses the line of good taste, he adds.

As an example, the company held back releasing "Air Disasters: The Facts" for almost a year because it didn't want to issue the title too close to the July 1996 crash of TWA Flight 800. Other titles already in stores or scheduled for release this summer

include "Strictly Supernatural" and "In The Grip Of Evil," the "real" story behind the events that spawned "The Exorcist."

Fox Lorber distributes its reality-based programming via the WinStar label, which it started in March. At that time, the company also took control of distribution, ending an arrangement with Metromedia Home Entertainment. Since then, Fox Lorber has added three regional sales reps and 13 additional staffers at its New York base.

TITLEHOLDER: 20th Century Fox Home Entertainment boasts that "Casper" will have the first soundtrack release for a direct-to-video title. Tell that to No Limit Records, which debuted at No. 4 last issue on The Billboard 200 with the "I'm Bout It" soundtrack.

The \$19.95 video arrived in stores June 3 from Priority Records via its distributor, EMI Music Distribution (Billboard, May 24). The album, also No. 1 on Billboard's Top R&B Albums chart, was released May 20.

However, that's where the connection between these two videos and their soundtracks ends. "I'm Bout It" is a documentary-style movie written, directed, produced, and starring rapper Master P, who is also president/CEO of No Limit. It chronicles his life growing up in the projects in New Orleans. A spokeswoman for the label says that the video is a "real" look at urban life, featuring drug addicts, pushers, and even some scenes shot inside a crack house.

Originally, No Limit sought a theatrical release for the movie, but owners balked at the subject matter. Now, the label is using the refusal as a selling point.

GOTTA DANCE: Warner Home Video has snagged Continental Airlines for a cross-promotion for "Cats Don't Dance," due in stores Aug. 19.

Priced at \$22.96, the video will contain an in-pack coupon worth \$125 in savings on a Continental flight. Warner will also include an instant \$2 rebate when consumers purchase the title and "Willy Wonka And The Chocolate Factory," "Dennis The Menace," "Richie Rich," or "Batman: Mask Of The Phantasm."



Top Video Sales™

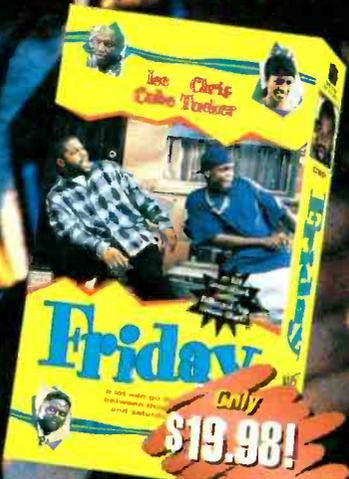
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	7	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
2	3	53	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
3	2	15	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
4	4	13	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
5	5	12	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
6	6	7	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
7	9	137	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
8	8	4	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Siestedt	1997	NR	19.98
9	10	49	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
10	11	4	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
11	7	13	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
12	16	9	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
13	NEW ▶		THE X-FILES: COLONY/END GAME	FoxVideo 4163	David Duchovny Gillian Anderson	1997	NR	14.98
14	14	10	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
15	13	86	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
16	18	12	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
17	NEW ▶		THE X-FILES: HUMBUG/ ANASAZI	FoxVideo 4164	David Duchovny Gillian Anderson	1997	NR	14.98
18	NEW ▶		THE X-FILES: IRRESITIBLE/DIE HAND DIE VERLETZT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.98
19	12	26	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
20	NEW ▶		MICHAEL JACKSON-HISTORY ON FILM: VOLUME II	Epic Music Video Sony Music Video 50138	Michael Jackson	1997	NR	19.98
21	NEW ▶		THE X-FILES BOX SET VOL. 4	FoxVideo 20229	David Duchovny Gillian Anderson	1997	NR	39.98
22	19	8	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
23	17	7	BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95
24	22	4	LARGER THAN LIFE	MGM/UA Home Video Warner Home Video M505492	Bill Murray	1997	PG	19.98
25	21	2	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
26	NEW ▶		ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
27	15	8	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
28	25	2	ZEUS AND ROXANNE	HBO Home Video Warner Home Video 91392	Steve Guttenberg Kathleen Quinlan	1997	PG	19.98
29	26	10	THE DOORS	Carolco Home Video Live Home Video 51325	Val Kilmer Meg Ryan	1991	R	9.98
30	29	27	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
31	40	11	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
32	35	62	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
33	23	14	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
34	24	8	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
35	32	7	THE GODFATHER PART III	Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	24.95
36	20	70	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
37	38	4	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
38	37	34	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
39	RE-ENTRY		RAIN MAN	MGM/UA Home Video Warner Home Video 206120	Dustin Hoffman Tom Cruise	1988	R	14.95
40	34	2	ROWAN ATKINSON LIVE!	PolyGram Video	Rowan Atkinson	1997	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Tupac is **RED HOT** in sell-through!

Catch the acclaimed rap star in one of his final starring roles — along with these other urban red-hot, evergreen hits!

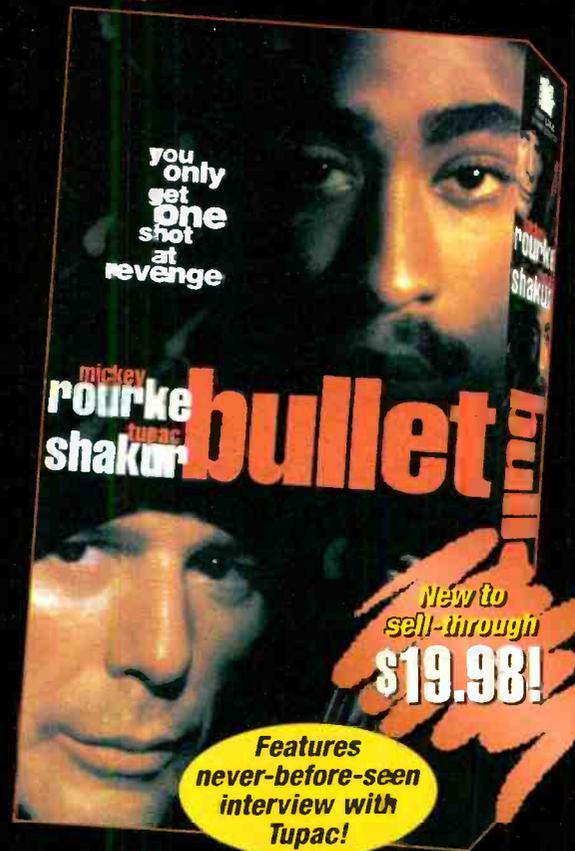


Only \$19.98!

Friday

It's a rap-roaring "high energy comedy!" (NEW YORK TIMES) packed with action and a number one soundtrack, starring Ice Cube (*Dangerous Ground*, *Anacarda*) and Chris Tucker (*Dead Presidents*).

Rated R, Approx. 91 Mins., VHS# N4188V, □



you only get one shot at revenge

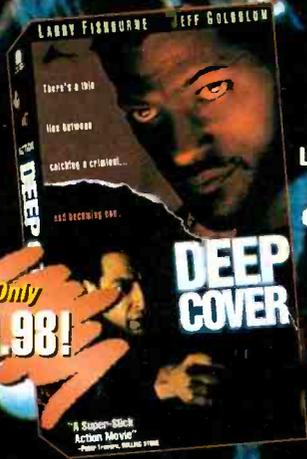
New to sell-through \$19.98!

Features never-before-seen interview with Tupac!

Bullet

Consumer awareness is at an all time high for renowned rap star Tupac Shakur (*Gridlock'd*). Also starring Mickey Rourke (*9 1/2 Weeks*), *Bullet* delivers high velocity action — powerful, violent and real!

Rated R, Approx. 96 Mins., VHS# N4415V, □ Spanish Version Available VHS# N4535V



Only \$9.98!

Deep Cover

Laurence Fishburne (the upcoming *Hoochie*) and Jeff Goldblum (*The Lost World: Jurassic Park*) star in a riveting thriller **SISKEL & EBERT** call, "One of the most terrific movies of the year!"

Rated R, 107 Mins., VHS# N4084V, □



Reduced to \$9.98!

Who's The Man?

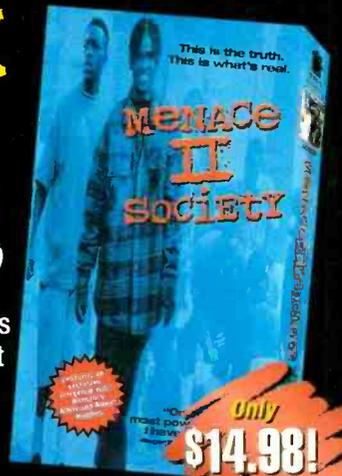
It's the hilarious hip hop, whodunnit comedy starring MTV's Doctor Dre and Ed Lover and Denis Leary (*Two If By Sea*) that the *LOS ANGELES TIMES* calls, "A raucous, laugh-out-loud comedy!"

Rated R, Approx. 90 Mins., VHS# N4139V, □

Menace II Society

Jada Pinkett (*Set It Off*, *The Nutty Professor*), Larenz Tate (*Love Jones*) and Charles S. Dutton (*A Time To Kill*) star in this \$27 million box office hit **Roger Ebert** calls, "One of the most powerful films I have ever seen!"

Rated R, 104 Minutes, VHS# N4165V, □



Only \$14.98!

The Mack

Richard Pryor (*Harlem Nights*) is an ex-con who along with his sidekick, Roger Mosley (*A Thin Line Between Love and Hate*), decides to take back the city streets — with humor and plenty of punch!

Rated R, Approx. 110 Mins., VHS# N4295V, □



Only \$9.98!

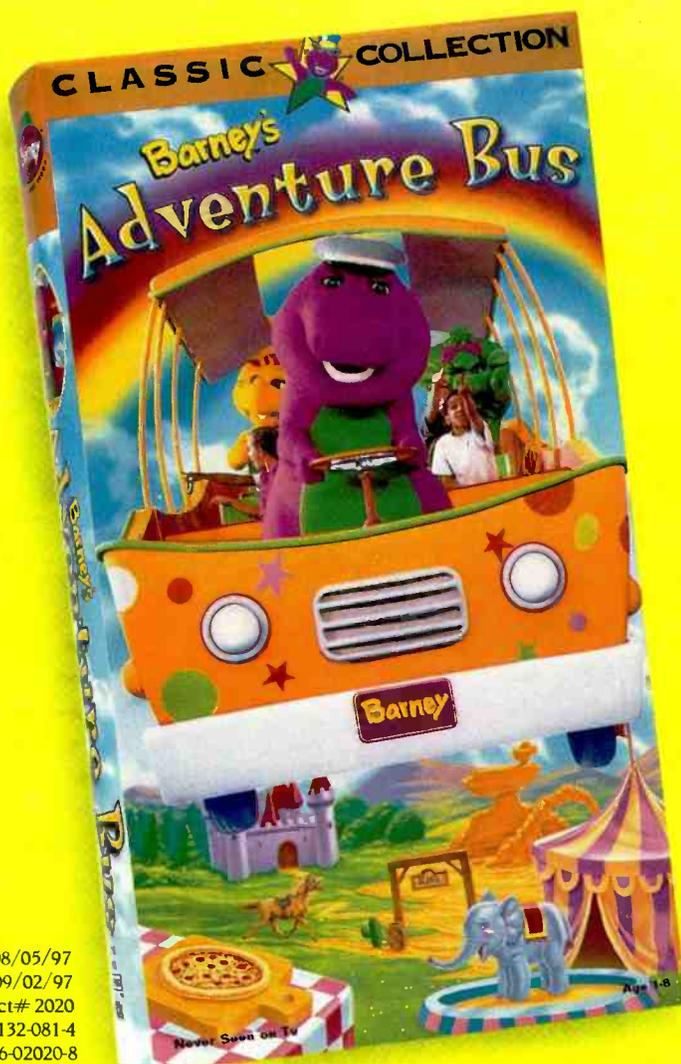
Titles feature high quality duplication in real time. ©1997 New Line Home Video, Inc. All Rights Reserved. Titles available through Alliance in Canada and French speaking Canada. Prices are suggested retail price in the United States and may vary in Canada. □ by the National Captioning Institute. Used with permission.

Street Date:
7/22/97

image ENTERTAINMENT

NEW LINE HOME VIDEO

Looking for amazing
sales figures?
Just hop on the Bus.



Pre-order Date: 08/05/97
Street Date: 09/02/97
Product# 2020
ISBN: 1-57132-081-4
UPC: 0-45986-02020-8

Since Barney's last two video releases debuted at number one on the children's video charts, you'll be on the road to success when you order Barney's Adventure Bus. Call your Barney sales representative at 1-800-418-2371.

Lyric
STUDIOS

Barney

Fill Their World With Love.

©1997 The Lyons Group. All rights reserved. The names and characters Barney, Baby Bop, BJ and the overlapping dino spots logo are trademarks of The Lyons Group. Barney and BJ are registered service marks of The Lyons Group. Pat. & Tr. Off.

Fox's 'Casper' A Costly Direct-To-Video Debut

■ BY EILEEN FITZPATRICK

LOS ANGELES—For its official entry into the direct-to-video field, 20th Century Fox Home Entertainment has planned a spirited debut for "Casper, A Spirited Beginning."

Due in stores Sept. 9 with a suggested list price of \$19.98 and a minimum advertised price of \$12.95, the video includes such selling points as a \$30 million marketing campaign, five tie-in partners, and a \$10 million production budget. The film is the most expensive direct-to-video feature to reach retail.

Fox itself expects to account for one-third of the marketing budget, dedicating more than \$10 million to a national television, print, radio, and billboard campaign. "We're planning a three-stage event for this title," says Fox senior VP of marketing Brad Kirk. "It starts with a pre-opening campaign, the launch, and then a follow-through for Halloween to the end of the fourth quarter."

Kirk says the title has one of the highest "positive purchase intent" responses ever registered for a Fox release. Some 57% of mothers surveyed said they would definitely buy the title. According to Kirk, in that respect, "A Spirited Beginning" equals "Mrs. Doubtfire," which to date has sold more than 12 million units domestically.

The list of tie-in partners starts with General Mills, supporting the title with its Count Chocula cereal brand. More than 3 million boxes of Count Chocula will advertise "A Spirited Beginning" from August through October. Each box will contain an on-pack game premium related to the release.

General Mills will also offer consumers a mail-in premium for a "Casper" lunch box and plans to run a freestanding insert (FSI) in Sunday newspapers reaching 35 million households. Both offers will receive TV advertising, which will include scenes from the video.

Mondo Fruit Squeezers is another tie-in partner. Beginning in September, more than 5 million packages of the Mondo product will carry ads for the video. Consumers who purchase four Mondo six-packs and the tape qualify for a \$5 rebate. Mondo has committed to placing 8,000 displays in grocery stores to further build awareness.

Outside the grocery store, home-style restaurant Boston Market will support the title from its street date to Oct. 31 with in-store displays in 1,200 locations. In addition, a coupon knocking \$3 off the price of a child's meal at the chain will be included in each cassette. Fox hopes to pack in an adult offer as well, but specifics aren't known. Boston Market's FSI goes to 60 million households in September.

There's more. "Casper" toy licensee Trendmasters is coming aboard with a \$1 coupon off all Ghostformer action figures and \$3 off other merchandise. The coupons will be packaged inside the video.

And EMI-Capitol Entertainment Properties and Saban Records will release a soundtrack album Aug. 26, featuring the "Casper, The Friendly Ghost" theme sung by Kool & the Gang and KC & the Sunshine Band. Discount coupons will be available for the CD and the audiocassette.

Home Video

MERCHANDISE & MARKETING

Christmas Spirit Stirring At LIVE

IT'S NEVER TOO EARLY... to be thinking about Christmas.

LIVE Home Video's Family Home Entertainment (FHE) imprint, whose "Christmas Classics" and "Christmas Favorites" video collections have been

Plus, LIVE is promoting FHE's "Christmas Classics" and "Christmas Favorites" this year with a first-ever national sweepstakes and \$100 coupon booklet. Grand prize is a trip for four to Sea World Florida's Journey to

Atlantis, a new theme park. The package includes airfare, hotel, car rental, and park tickets. First prize is a ski boat, and second prize is a VCR.

The coupon booklet, inserted in each FHE Christmas-title package along with sweepstakes forms, represents \$100 in



by Moira McCormick

the cartoon "Bruno The Kid: The Last Christmas," with the title character created and voiced by Bruce Willis.

(Continued on next page)

Billboard®

JUNE 14, 1997

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	2	175	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
2	1	13	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
3	10	9	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
4	3	11	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
5	4	7	MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF Walt Disney Home Video/Buena Vista Home Video 9265	1997	14.99
6	5	11	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
7	8	59	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
8	11	3	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
9	9	31	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
10	6	25	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
11	12	13	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98
12	19	15	SESAME STREET: BEST OF ELMO ◊ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
13	7	65	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
14	NEW ▶		THE LAND BEFORE TIME SING ALONG SONGS MCA/Universal Home Video/Uni Dist. Corp. 83114	1997	12.98
15	13	41	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
16	17	33	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
17	15	7	SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG FoxVideo 4396	1997	14.98
18	20	11	THE THIEF AND THE COBBLER Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99
19	NEW ▶		FLASH GORDON-MAROONED ON MONGO Family Home Entertainment/Live Home Video 27651	1997	9.98
20	23	19	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
21	22	77	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
22	24	133	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
23	NEW ▶		ENCHANTED TALES: ANASTASIA Sony Wonder 49956	1997	9.98
24	18	5	BRUNO THE KID Live Home Video 27673	1997	14.98
25	NEW ▶		WISHBONE: A TAIL IN TWAIN Lyric Studios	1997	14.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

**NEW ARTWORK!
NEW PACKAGING!
NEW PRICING!**

The Adventures of Galgamerth

"... provides solid entertainment for kid audiences; it should prove a durable item on the family-viewing video shelf."
- VARIETY

*A Young Prince
A Heroic Creature
A Magical Adventure*

Traditional clamshell packaging featuring all new artwork!

Home Video Premiere! This feature-length motion picture has never been shown on TV or in theaters!

From the producer of the smash comedy/adventure "3 Ninjas!"

FREE colorful display with every 12, 18, and 24 pack!

Amazing cinematography, beautiful costume design, and special dragon effects!

Ask your distributor for details on this low priced childrens product!

See it NOW!
Available only on home video prior to the DISNEY CHANNEL premiere in Jan. '98

HOLDBACKS
55 Days PPV
150 Days Cable/TV

www.trimarkpictures.com

PG
Single VM6582, 12-pack VM6586, 18-pack VM6606, 24-pack VM6587 • Color • 110 Minutes • Also available in Spanish
Actual box art shown. Artwork and Design Copyright © MCMXCVII Kidmark Home Video.
A Division of Trimark Holdings, Inc. All Rights Reserved. For sale or rental in the U.S. and Canada. Printed in the U.S.A.

KIDMARK
DOLBY STEREO

Billboard's 1997 International Buyer's Guide

Billboard

Brand
New for
1997

More than
16,000 listings

INTERNATIONAL BUYER'S GUIDE 1997

Over 50
countries
listed

If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and cassettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$125 (plus shipping handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

**FOR FASTEST SERVICE CALL
(800) 344-7119. In NJ (908) 363-4156.**

Or send check/money order for \$125 plus \$6 S&H (\$13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BCBG3126

CHILD'S PLAY

(Continued from preceding page)

consumer savings off such family products as Aunt Jemima Waffles, Brachs Hi-C Fruit Snacks, Children's Mylanta, McDonald Software, and McCormick Schilling seasonings and such destinations as Busch Gardens and Radisson Hotels & Resorts.

"With the coupon book, we wanted to target the same demographic as that of the videos' consumers," says Mark Roche, LIVE Entertainment's VP of marketing. "The travel-oriented and packaged goods companies fit right in—they appeal to parents and families."

Last year, LIVE pacted with a corporate partner, S.C. Johnson, in a mail-in rebate program that offered \$6 to purchasers of any FHE Christmas video with additional purchases of Johnson's Glade Air Freshener products. This time, says David Bynder, FHE product manager, "we wanted to offer tremendous value to our consumers on products they're probably already purchasing."

Roche adds that the Johnson tie-in "gave us multi-aisle presence in stores" and that this year's push would do the same. And rather than offering a mail-in rebate, he says, "the coupon book gives consumers ownership the moment they buy the tape." Bynder expects that the sweepstakes and coupons combo "will pull sales through."

Another sales incentive is at play, according to Roche. "The videos in the collection are things that baby boomers loved as kids, and they want to turn their own children on to them," he says.

The FHE "Christmas Classics" include "Rudolph The Red-Nosed Reindeer" (the '60s stop-motion animated feature, starring **Burl Ives** as the voice of a singing snowman), "Frosty The Snowman," "Frosty Returns," "Little Drummer Boy," and "Santa Claus Is Coming To Town." All titles are \$12.98 except for "Bruno The Kid" at \$9.98.

Also available are a pair of gift sets: the "Frosty The Snowman" titles for \$23.49 and the "Christmas Collectors' Classics Case"—with "Frosty The Snowman," "Little Drummer Boy," "Rudolph The Red-Nosed Reindeer," and "Santa Claus Is Coming To Town"—for \$46.96.

The "Christmas Favorites" collection includes "A Norman Rockwell Christmas," "A Child's Christmas In Wales," "The Magic Snowman," "Christmas Comes To Willow Creek," "Scarlet And The Black," "Moses," and "Jesus Of Nazareth." Each is \$12.98.

In addition to "The Littlest Angel," which has sold 9 million books, FHE will be coming out with more in-house productions, according to Bynder. Next up, he says, is "The Animated Adventures Of Tom Sawyer," a nine-song musical with music by **Bob Merrill**.

KIDBITS: Cabin Fever Entertainment will release the original 1939 animated version of "Gulliver's Travels" (which Child's Play remembers getting all choked up over when we were very young) June 17. The 74-minute feature, produced by **Max Fleischer** ("Betty Boop," "Popeye"), will carry a suggested retail price of \$9.98. . . . The live-action television series "The Reppies" will debut in October on home video. "A Merry Reppies Holiday Special," featuring five multicolored singing and dancing "manosaurus" celebrating Christmas, Hanukkah, and Kwanzaa, will be distributed by PolyGram Video. The series is produced by Atlanta-based REI, a partnership between Treat Entertainment and Northstar Entertainment.

Billboard

JUNE 14, 1997

Top Video Rentals

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	2	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
2	2	7	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
3	3	9	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
4	5	8	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
5	7	11	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
6	NEW ▶		DAYLIGHT (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
7	NEW ▶		STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
8	6	4	THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
9	4	10	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
10	8	6	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
11	10	7	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
12	9	4	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
13	NEW ▶		ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
14	12	5	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
15	11	8	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
16	13	8	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
17	18	3	THE EVENING STAR (PG-13)	Paramount Home Video 329023	Shirley MacLaine Bill Paxton
18	NEW ▶		THINNER (R)	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
19	17	3	BLOOD & WINE (R)	FoxVideo 4171	Jack Nicholson Michael Caine
20	20	6	THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
21	15	7	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
22	14	9	THE CHAMBER (R)	MCA/Universal Home Video Uni. Dist. Corp. 82925	Chris O'Donnell Gene Hackman
23	16	13	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
24	26	4	LARGER THAN LIFE (PG)	MGM/UA Home Video M505492	Bill Murray
25	19	5	THE RICH MAN'S WIFE (R)	Hollywood Pictures Home Video Buena Vista Home Video 9181	Halle Berry
26	NEW ▶		SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
27	30	19	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
28	28	2	MEET WALLY SPARKS (R)	Vidmark Entertainment	Rodney Dangerfield
29	32	3	THE PORTRAIT OF A LADY (PG-13)	PolyGram Video 4400437973	Nicole Kidman John Malkovich
30	38	5	DEAR GOD (PG)	Paramount Home Video 325583	Greg Kinnear
31	22	8	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
32	37	9	BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
33	21	10	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
34	23	34	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
35	24	13	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
36	31	4	LOOKING FOR RICHARD (PG-13)	FoxVideo 4142	Al Pacino
37	25	12	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
38	34	5	TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)	Columbia TriStar Home Video 82593	Peter Gallagher Michelle Pfeiffer
39	29	9	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
40	33	12	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ BLAKE MORGAN

Anger's Candy
 PRODUCERS: Terry Manning & Blake Morgan
N2K Encoded Music 10003
 Debut by singer/songwriter Blake Morgan is an accessible mainstream rock record of the kind that fell out of fashion when grunge took over the world but is happily coming back. Every cut here offers moments of inspired songwriting and passionate performances from a top-notch band led by Morgan, who plays guitar and keyboards. Highlights include rockers "Lately," "To Say It's Your Love," and "Firefly" and ballad "Why Don't You See," featuring backing vocals by Lenny Kravitz. Suitable for pop, AC, triple-A, and college airplay, "Anger's Candy" is executive-produced by label head and legendary producer Phil Ramone.

★ THE SHAME IDOLS

Rocketcat
 PRODUCER: Conrad Uno
Frontier 31071
 With a penchant for flawless pop melodies, hard-driving guitars, inventive harmonies, rhythmic piano grooves, and skin-tight backing tracks, rock quartet the Shame Idols comes across as a magic amalgam of such great old and new bands as the Ramones, XTC, and Ben Folds Five. Highlights of an album produced by Seattle scene-maker Conrad Uno include the fast-and-furious "Endora," the irresistibly poppy "Ubermensch," harmony-rich "Picture Of A Clown," the catchy title track, and the equally compelling "Kiss Kiss Bang Bang." An album with ample possibilities for college, commercial modern rock, and hard-edged pop stations. Contact: FrontierMO@aol.com.

JAZZ

▶ SPYRO GYRA

20/20
 PRODUCER: Jay Beckenstein
GRP 9867
 The 20th album from chart-topping contemporary jazz quintet Spyro Gyra celebrates its 20th year as a band, with the festivities joined by guest artists Chris Botti and ex-Spyro vibraphonist Dave Samuels. Their signature funky, seductively melodic style is ever in evidence as Jay Beckenstein's yearning sax tones spill forth on his midtempo Latin theme "The Unwritten Letter" and on the title track, where glistening, soulful balladry meets pounding, rockish passages. Other highlights of a smooth set include the rich, majestic harmonies of "Ruled By Venus," the smartly swinging salsa flavors of "South American Sojourn," and the insouciant sax-and-chorus lines of "Dark Eyed Lady." Also includes a cover of James Taylor's "Sweet Baby James," as poignantly bittersweet as the original.

SPOTLIGHT



THE SEAHORSES

Do It Yourself
 PRODUCER: Tony Visconti
Geffen 25134
 Debut by U.K. rock quartet featuring former Stone Roses guitarist John Squire is a revelation, not because of its star association but because of the alchemy between his endlessly inventive playing and front man Chris Helme's crystalline and powerful tenor. Highlights include psychedelic rockers "The Boy In The Picture" and likely single "Blinded By The Sun"; gloriously retro-pop tune "Happiness Is Eggshaped"; progressive-rock opus "Love Is The Law," which was the first single in the U.K.; and the Beatle-esque "Love Me And Leave Me," written by Squire and Oasis' Liam Gallagher. The latter is one of several cuts enhanced by producer Tony Visconti's tasteful string scoring, which gives the album a large sonic presence. Already a hit in the U.K., "Do It Yourself" deserves a home at modern rock, mainstream rock, college, triple-A, and rock-leaning pop outlets.

★ ROY HARGROVE'S CRISOL

Habana
 PRODUCERS: Larry Clothier & Roy Hargrove
Verve 537 563
 Trumpeter Roy Hargrove's newest project is a sharply swinging, rhythm-intensive celebration of the Afro-Cuban wing of modern jazz backed by large ensemble Crisol and featuring such noteworthy Latin musicians as "Chucho" Valdes, David Sanchez, and John Benitez, plus stateside jazzmen Frank Lacy, Gary Bartz, and Russell Malone. Standout tracks include the gently undulating rhythmic swells of

SPOTLIGHT



CHANTAL KREVIAZUK

Under These Rocks And Stones
 PRODUCERS: Peter Asher & Matt Wallace
Columbia 67926
 In a market glutted with young female singer/songwriters and female bandleaders, only the truly gifted will make a lasting impact. Foremost in that category is Canadian newcomer Chantal Kreviazuk, whose ample singing, writing, and piano-playing talents make this one of the most compelling debuts of the year. Featuring such brilliant cuts as the self-empowerment anthem "God Made Me," the insightful "Surrounded," the irresistibly catchy and provocative "Co-Dependent," the insistent rocker "Believer," and the touching "Hands," "Under These Rocks And Stones" is a showstopper that plays flawlessly from start to finish and visits many musical areas along the way. Any of the above tracks should start their life at college and triple-A radio and eventual cross over to modern rock, mainstream rock, and pop outlets. The possibilities are infinite.

Bartz's "Nusia's Poem," Hargrove's thoughtful trumpet reflections on his composition "Ballad For The Children," and two versions of Lacy's slow-simmering Afro-influenced groove "O My Seh Yeh" that bookend the album. The set's most heavily salafied tracks are compositions by pianist Valdes: the hot, uptempo "Mr. Bruce" and the monumental "Mambo For Roy." The set's standards come from Hargrove's trumpet forebear Kenny Dorham, with a jumping version of "Afrodisa" and a splendidly soulful "Una Mas."

SPOTLIGHT



RAYMOND MYLES WITH THE RAMS

Heaven Is The Place
 PRODUCER: Allen Toussaint
Nyno 9606
 Raymond Myles, long a fixture in his hometown of New Orleans, roars back onto the recording scene with a collection of sparkling originals and reinventions of gospel standards. Veteran music man Allen Toussaint keeps the production tight but loose and free-flowing, as Myles and his nearly 50-voice choir move soulfully and confidently through a repertoire that's refreshingly diverse yet still cohesive. "Jesus Is The Baddest Man In Town" has a slow, steady groove—insinuating and insistent—while "Heaven Is The Place I Want To Be" is a smooth-crooning ballad that crescendos to a dramatic climax. After years as New Orleans' best-kept secret, Myles seems poised for a major leap into the mainstream. This album, available through Toussaint's New York-based label, follows an independently released live album last year.

COUNTRY

ASLEEP AT THE WHEEL

Live!
 PRODUCERS: Ray Benson & Blake Chancey
Epic/Lucky Dog 67981
 As group leader Ray Benson always says when kicking off a show, "Western swing ain't dead—it's just asleep at the wheel!" Good to hear those words on CD—this is the kind of kick-ass, feel-good music you hardly hear anymore outside the dance hall circuit. Tracy Byrd and Wade Hayes add their Texas-tinged vocals, and the McGuire Sisters chime in. Great stuff. When is the last time we heard "The Letter That Johnny Walker Read"?

NEW AGE

▶ SUZANNE CIANI

Live!
 PRODUCER: Joe Anderson
Seventh Wave 7005
 "Live!" is actually a greatest hits of Suzanne Ciani, only this time, instead of a bank of keyboards, she's gathered a group of musicians to render her romantic music. Bassist Michael Manning, reed player Paul McCandles, and guitarist Teja Bell are among the notables in Ciani's group. Unfortunately, she never lets these gifted soloists and improvisers cut loose. Instead, they hew to the sweet orchestrations of Ciani chestnuts like "Neverland," "The Velocity Of Love," and "Drifting." "Samukee" gets the Martin Denny treat-

ment, complete with animal noises, solidifying Ciani's links with an earlier brand of easy-listening music.

WORLD MUSIC

★ **THE GERARD EDERY ENSEMBLE**
Linda Amiga/Beautiful Friend—Love Songs Of The Sephardim And Renaissance Spain
 PRODUCERS: Gerard Edery, Eugene Lavenue
Sefarad Records 5757

Functioning in the obscure but captivatingly beautiful niche of Judeo-Spanish music, this New York-based trio performs Sephardic folk songs and music from Renaissance Spain in a sparse setting with classical guitar, light percussion, and the male-female vocal combination of Gerard Edery and Cassandra Hoffman. Singing in old Spanish and Ladino—a Latin language closely related to Spanish—Edery and company offer such lovely Sephardic pieces as "Montañas Altas," the entrancing "No La Puso Su Madre," and "Avrij Mi Galanika." Among the Spanish Renaissance tunes are "Ay, Linda Amiga," "Aquel-la Mora Garrida," and "En La Fuente," all dating from the late 15th and early 16th centuries. A music steeped in cultural heritage and rich in tonal, harmonic, and lyrical qualities. Contact: 392 Central Park West, Suite 17Y, New York, N.Y. 10025.

LATIN

★ ELLA BAILA SOLA

PRODUCER: Gonzalo Benavides
EMI Latin 55199
 Best-selling Spanish title of mostly acoustic rock numbers by soulful duo of María Botía and Marilla A. Casares boasts inviting passel of warm, romantic parables ("Mejor Sin Ti," "Besos De Hielo," "Por Ti") appropriate for Latin pop or college radio outlets.

★ TRINA MEDINA

Entrega
 PRODUCER: Angel Peña
Sony Tropical/Sony 82238
 Label urgently needs to crank up marketing machinery for second straight killer salsa-rooted disc from charismatic—and mysteriously underpromoted—chanteuse from Venezuela. Fast-moving album stays within rather rigid salsa pocket demanded by tropical stations, but smart arrangements and Medina's vivacious mezzo add beguiling appeal to leadoff single "Tú Me La Pagarás" and "Puede Ser," plus moving bittersweet ballad "Cuarto De Cristal."

CONTEMPORARY CHRISTIAN

▶ JOHN ELEFANTE

Corridors
 PRODUCERS: John & Dino Elefante
Pamplin 9701
 Former Kansas vocalist John Elefante has made a name for himself as both a producer and artist in the Christian market. With this debut on Pamplin, Elefante will continue to expand that fan base with this collection of textured pop-rock tunes buoyed by his distinctive voice. The production is full and layered but never sounds too busy or cluttered. The production enhances the songs, most written with his brother Dino and Paul Rogers. The lyrics are filled with vivid images and insights, as in "Not Just Any Other Day," which talks about the Crucifixion, and "Fall," which deals with pride and misplaced priorities. Elefante has a lot to say and a wonderful way of conveying it. Other standout cuts include "Where Does Our Love Go?," "Every Time You See Me Cry," and the title cut.

VITAL REISSUES

CARMEN BRADFORD

Finally Yours
 PRODUCERS: Charlton Johnson, Harry B. Friedman & Carmen Bradford
Evidence 22186
 Carmen Bradford, rightly considered one of the finest voices in jazz today, made her recording debut with this 1992 album for Amazing Records. Reissued by Evidence (which released her second album), this first testament to Bradford's full-tilt, powerhouse vocal style reveals a skill that comes from her many years touring in front of the Count Basie Orchestra. She's backed here by a 10-piece band that

features notables Frank Foster, Bill Easley, and Marvin "Smitty" Smith. Set's highlights include the hard-swinging, salsa-styled rhythms of "Destiny"; the bright, breezy, Windy City boosterism of "Chicago Hello"; and the vocal-multitracked, acoustic R&B of "More Than A Trial." Bradford's R&B credentials are further proved by her crackling take on Ray Charles' "I Believe To My Soul," with other standards including a pounding rendition of Ella Fitzgerald's bluesy theme "Rough Ridin'" and a stirring version of Al Kooper's pop/blues gem "I Love You More Than You'll Ever Know."

ALBUMS ■ SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **WILL SMITH Men In Black** (3:48)
 PRODUCERS: Poke & Tone, Will Smith
 WRITERS: W. Smith, P. Rushen, T. McFadden, F. Washington
 PUBLISHERS: New Columbia
 Pictures/Treyball/Baby Fingers/Yamina, ASCAP;
 Freddie Dee, BMI
Columbia 0787 (c/o Sony) (cassette single)
 Remember when Will Smith was better known as a rapper? That seems like a lifetime ago, doesn't it? Well, he returns to music in excellent form on this lighthearted theme song from the soundtrack to his new movie of the same name. Smith has never been a hardcore lyricist, but he also never been anything less than clever, charming, and shrewdly aware of what the masses will dig. There's no doubt that this jam, which nicks its hook from Patrice Rushen's "Forget Me Nots," will be an outta-da-box smasher.

► **O.C. FEATURING YVETTE MICHELE Far From Yours** (4:04)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Payday/frr 7491 (cassette single)
 Look for swaggering wordsmith O.C. to benefit tremendously from the vocal appearance of Michele, who is still basking in the glow of her fierce debut hit, "I'm Not Feeling You." She is a sultry and soulful presence on a chorus that demands multiformat radio attention. Meanwhile, O.C. makes the most of the track's richly textured and easy-paced jeop groove with an on-point rap that leaves the listener salivating for much more.

► **BACKSTREET BOYS Quit Playing Games (With My Heart)** (3:52)
 PRODUCERS: Max Martin, Kristian Lundin
 WRITERS: M. Martin, H. Critchlow
 PUBLISHERS: Zomba Enterprises/Creative Science/Megasongs, ASCAP
 REMIXERS: Eric "E-Smoove" Miller, DJ Sneak
Jive 42452 (c/o BMG) (cassette single)
 After selling more than 10 million records worldwide, the Backstreet Boys deserve a fair listen from state-side listeners. Despite a moniker and image that smack of New Kids On The Block, the group's music is engaging pop/R&B fare that could easily stretch beyond teenage girls. This tune from their new eponymous album cruises at a sweet jeop/funk pace, leaving plenty of room for a romantic lead vocal and layers of smooth harmonies. For a harder vibe, check out the set of well-structured remixes provided by Eric "E-Smoove" Miller and DJ Sneak.

► **EDWIN McCAIN See The Sky Again** (4:09)
 PRODUCERS: Matt Rowlings, Kenny Greenberg
 WRITER: E. McCain
 PUBLISHERS: EMI-April/Harrington, ASCAP
Lava/Atlantic 8138 (cassette single)
 McCain's rising star should continue to soar with this first tune from his new album, "Misguided Roses." Strutting with a rock authority that should squash some of those dogging comparisons to Hootie & the Blowfish, the singer/songwriter succeeds in delivering sensitive words amid a rush of forceful guitars and a skitling backbeat. "See The Sky Again" has a chorus that popsters will love and a grit that will keep McCain high on mainstream rock radio playlists. By the by, be sure to grab the chance to see this talented lad on his summer U.S. tour. He's quite good onstage.

► **MISSY "MISDEMEANOR" ELLIOTT The Rain (Supa Dupa Fly)** (no timing listed)
 PRODUCERS: Timbaland
 WRITERS: M. Elliott, T. Mosley, A. Peebles, Miller, Bryant
 PUBLISHERS: East Memphis/Irving, BMI; Virginia Beach/Mass Confusion, ASCAP
EastWest 9833 (c/o Elektra) (cassette single)
 Elliott commits more than a misdeemeanor with her first solo single, "The Rain." Having scored a handful of hits writing and producing for such acts as Aaliyah, 702, SWV, and Ginuwine, Elliott attempts to hide the fact that she was lazy with her own lyrics and depended on a Timbaland beat to save her. The result is a little of her infamous wordplay atop an ineffectual bass, snare, and drum beat. One can only hope that she puts more time and effort into her upcoming album, "Hit 'Em With The Heat," as we don't want to see such a rising star burn out so fast.

► **BRYAN ADAMS 18 Til I Die** (3:36)
 PRODUCERS: Robert John "Mutt" Lange, Bryan Adams
 WRITERS: B. Adams, R.J. Lange
 PUBLISHERS: Badams/Zomba, ASCAP
A&M 00476 (cassette single)
 The title cut to Adams' sadly underappreciated current album kicks with the kind of guitar-happy rock heat that makes radio fun to listen to during the summer. Fans of the singer who still go back to oldies like "Summer Of '69" would be wise to give this jam a listen, as it has a similar "forever young" energy and a stomping, anthemic beat. A perfect choice for car-stereo belters and closet air-guitar heroes.

► **LI'L SUZY Can't Get You Out Of My Mind** (no timing listed)
 PRODUCER: Adam Marano
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: DJ Jazzy Jim, Bill Williams
Empress 3007 (c/o Metropolitan) (12-inch single)
 It's hard to believe that this lovely young woman has been cranking out sturdy freestyle dance ditties for more than five years. She continues to mature as a performer, as evident on this wriggling jam, which benefits from the savvy post-production of DJ Jazzy Jim, whose work on previous hits by Angelina has made him a remixer to watch. All of this adds up to a single that is ripe for immediate crossover radio attention. Contact: 201-483-8080.

R & B

► **ADINA HOWARD (Freak) And You Know It** (no timing listed)
 PRODUCERS: Quik, G-One, Rob Bacon
 WRITERS: T. Hudson, M. Fields, D. Blake, G. Archer Jr., R. Bacon
 PUBLISHERS: TWA/Q-Baby, ASCAP; 916/Mobstar, BMI
EastWest 9842 (c/o Elektra) (cassette single)
 Howard aims to prove that there's no sophomore slump in her future with this sassy, disco-kissed R&B throw-down. Yeah, she's workin' the "freak" thang yet again. And, yeah, she's capable of far better. But the truth is that the hook here is just too darn infectious to allow for much complaining. Kids are going to love the Cameo-styled keyboard effects that underline the chorus. A fine way to preview the album "Welcome To Fantasy Island."

► **BILLY PORTER Show Me** (3:55)
 PRODUCER: Warren J. McRae
 WRITERS: Laia, L. Cope
 PUBLISHERS: Little Tanya/Music Corp. of America, BMI
DV8 00470 (c/o A&M) (cassette single)
 The current titans of R&B romance would be wise to take a look over their shoulders. With this sleek and seductive slow jam, Porter is effectively positioning himself as a Romeo-like figure to be reckoned with. His vocal range is impressively broad and infused with a

mature style that belies his apparent youth. Applause to Porter and producer Warren J. McRae for giving this jam the required youth appeal without forgetting that folks older than "freak"-obsessed teenagers are also active music buyers. Can't wait to hear the singer's self-titled debut album.

► **SAM SALTER After 12, Before 6** (4:02)
 PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Tricky, Sean "Sep" Hall, Aja Kimura, Laney Stewart
 WRITERS: C.A. Stewart, S.K. Hall, Tab, P.L. Stewart, S. Salter
 PUBLISHERS: Grooves/Tunes/On the Verge of Insanity/Mo Better Famous/Gimme Some Hot Sauce/Tabulous/Hit Co. South/Tickle Box/E2/A Salt on the Charts, ASCAP
LaFace 4244 (c/o Arista) (cassette single)
 The sentiment behind "After 12, Before 6" is sweeter than the actual manifestation of the actual single. Though Sam Salter is an undeniable talent, his performance merely hints at his vocal greatness. He stifles any potential for real vocal sauntering in favor of delivering lyrical moaning akin to Toni Braxton or R. Kelly. Still, ladies will swoon over the ballad, as it caters to items on their wish lists.

COUNTRY

► **COLLIN RAYE What The Hearts Wants** (3:44)
 PRODUCERS: John Hobbs, Ed Seay, Paul Worley
 WRITER: M. Dulaney
 PUBLISHERS: Moon Catcher/Son of Gila Monster, BMI
Epic 78514 (c/o Sony) (7-inch single)
 As the first single from Raye's forthcoming greatest-hits package, this new song will have to measure up to Raye's impressive previous output. This tune does just that. It's marked by the vivid lyrical imagery and flavorful production touches that have marked Raye's best work. As always, his voice is a stellar instrument, and it all adds up to another direct hit.

► **CLINT BLACK AND MARTINA MCBRIDE Still Holding On** (3:59)
 PRODUCERS: James Stroud, Clint Black
 WRITERS: C. Black, M. Berg, M. Stuart
 PUBLISHERS: Blackened/Wedgewood Avenue/Great Broad/Warner-Tamerlane/Marty Party, BMI
RCA 64890 (c/o BMG) (7-inch single)
 An all-star songwriting collaboration between Black, Matraca Berg, and Marty Stuart has yielded this emotional power ballad, which has already found an enthusiastic reception at country radio. Black's and McBride's voices blend beautifully, and when they soar into the chorus, it's goosebump time. This is the clearest possible definition of a hit.

► **JOHN MICHAEL MONTGOMERY How Was I To Know** (4:16)
 PRODUCER: Csaba Petocz
 WRITERS: B. Daily, W. Rambeau
 PUBLISHERS: Reynsong/Bayou Boy/Kentucky Girl, BMI
Atlantic 8177 (7-inch single)
 There's something about Csaba Petocz's production that gives Montgomery's vocals a more intimate and conversational quality that's extremely effective on this lilting number. The track boasts a less traditional, rather summery feel than many of his previous outings. It's a welcome respite from other acts' revved-up tongue-twisting numbers, and it should work well at country radio.

► **BLACKHAWK Hole In My Heart** (3:41)
 PRODUCERS: Mark Bright, Michael D. Clute
 WRITERS: D. Child, D. Robbins, V. Stephenson
 PUBLISHERS: EMI-April/Desmobile/Joe David, ASCAP; EMI-Blackwood/Vee One, BMI
Arista 3092 (c/o BMG) (7-inch single)
 This is the first of many strong singles from BlackHawk's upcoming album, "Love & Gravity." As with the act's previous recordings, it features Henry Paul's distinctive lead vocals tightly intertwined with Van Stephenson's and Dave Robbins' stellar harmonies. By the time they launch into the chorus,

listeners will be singing along. This is infectious summertime music at its best.

► **THRASHER SHIVER Between The Stones And Jones** (3:08)
 PRODUCERS: Justin Niebank, Neil Thrasher, Kelly Shiver
 WRITERS: C. Rawson, K. Tribble, K. Williams
 PUBLISHERS: Pugwash, BMI;
 Willdawn/Balmur/Brian's Dream/CMJ/Sony/ATV Tunes/Kim Williams, ASCAP
Asylum 9828 (CD promo)
 The great harmonies that have been evident on this duo's previous ballad releases also infuse this solid country uptempo track about sparks igniting "somewhere between a two-step and a stagger, between the Possum and Jagger." The tune is cleverly written, and Thrasher and Shiver deliver it with lots of countrified panache.

DANCE

► **BT Quark** (10:08)
 PRODUCER: Brian "BT" Transeau
 WRITER: B. Transeau
 PUBLISHER: not listed
 REMIXERS: Evolution, Neil Kolo, Chris Fortier, Prince Quick Mix
Kinetic/Perfecto/Reprise 8715 (c/o Warner Bros.) (12-inch single)
 In a field crowded with electronica wannabes, BT rises above as the real thing. On this second sterling single from the album "Ima," he issues a firm (and much-needed) reminder why the industry has been heralding this sector of clubland as the "next big thing." The grooves here are taut, while the melody soothes and insinuates the brain. Although there is little need to look beyond the original version, a handful of solid remixes are offered on the 12-inch pressing—most notably Prince Quick Mix's vigorous deep-house interpretation.

AC

► **NANCY WILSON Sweet Love** (3:17)
 PRODUCERS: Robert Jerald, Randy Jackson, Melissa Ritter
 WRITERS: R. Jerald, R. Jackson, M. Ritter
 PUBLISHERS: Irving/Little Jerald/Warner-Tamerlane/Redhead Girl, BMI; Feedback/Senoji/Full Keel, ASCAP
Columbia 0854 (c/o Sony) (CD promo)
 How lovely it is to have a new recording by Wilson to enjoy. She simply gets better with each one, as proved on this shuffling, jazz-spiced ballad. She can breathe volumes of subtext and soul into a simple phrase, while striking a radiant and widely accessible pose at all times. This single is a must for AC stations. It should also generate excitement for Wilson's gorgeous album of the same name.

► **ART GARFUNKEL Daydream** (2:44)
 PRODUCER: Art Garfunkel
 WRITER: J. Sebastian
 PUBLISHER: Alley/Trio, BMI
Sony Wonder/Columbia 0768 (c/o Sony) (CD promo)
 Garfunkel playfully revisits John Sebastian's pop chestnut for his new "Songs From A Parent To A Child" collection. Supported by Sebastian on guitar and harmonica, Garfunkel has rarely sounded so loose and jovial. The intention of this banjo-laced recording is to reach kids, but it's easy to imagine more than a few grown-ups spending lots of time alone enjoying this cutie.

ROCK TRACKS

► **SARAH McLACHLAN Building A Mystery** (4:07)
 PRODUCER: Pierre Marchand
 WRITERS: S. McLachlan, P. Marchand
 PUBLISHERS: Sony/ATV Songs, BMI; Studio Nomado, SOCAN
Arista 3382 (c/o BMG) (cassette single)
 McLachlan previews the long-anticipated "Surfacing" with a bare-bones rocker that beautifully illuminates her voice

and the intense sensitivity of her lyrics. That should not, however, imply that this is a passive record. Quite the contrary. "Building A Mystery" has a quietly aggressive quality that will hang tough against anything on rock radio. At the same time, fans of sweet melodies and intelligent lyrics will also have a reason to celebrate. Can't wait to see McLachlan take the stage during this summer's Lilith Fair tour.

► **SOUL COUGHING Soft Serve** (3:15)
 PRODUCERS: David Kahne, Soul Coughing
 WRITER: not listed
 PUBLISHER: not listed
Slash/Warner Bros. 8818 (CD promo)
 Few bands are as adept at convincingly combining rock and pure funk as well as this posse. On this slice of the album "Irresistible Bliss," Soul Coughing cooks up a slap-happy bassline and percussion that is impossible to sit still through. Toss in a loopy, mind-bending refrain and a fun verse or two, and you have the makings of a massive hit. In fact, top 40 adventurers are advised to dive into this winning release.

► **FIONA APPLE Criminal** (4:46)
 PRODUCER: Andrew Slater
 WRITER: F. Apple
 PUBLISHER: FHW, ASCAP
Work Group 0771 (c/o Sony) (CD promo)
 Apple's stock should continue to rise with this bluesy gem from the deservedly acclaimed "Tidal." The remarkably aged and worldly tone of this young woman's voice still confounds the ears—but it also pleases beyond articulation. She could sing anything and make it a revelation. Factor in her intense, often poetic words, and you have a recording that is essential listening.

► **THE VENTS One Way Ticket (Heaven)** (3:25)
 PRODUCER: Devin Powers
 WRITER: D. Powers
 PUBLISHER: not listed
Way Cool/MCA 3949 (c/o Uni) (CD promo)
 Front man Devin Powers proudly displays his '60s Brit-rock influences on this head-bobbin' rave-up from the band's groovy debut, "Venus Again." His equal affection for concise pop hooks and cute boy-meets-girl lyrics is also quite evident, making this a can't-miss entry for modern rock tastemakers who are weary of angst-riddled grunge-heads and icy-cool electronica bands. By the end of the first chorus, you'll be chanting along and tapping out the song's drum beat on the nearest flat surface. Fun stuff.

RAP

► **JAY-Z Who You Wit** (4:07)
 PRODUCERS: Mark Persaud, Jay Brown, Ski
 WRITERS: S. Carter
 PUBLISHER: Lil Lulu, BMI
Qwest 8772 (c/o Warner Bros.) (CD single)
 Jay-Z fills the voids between fresh singles on his album with this gem from the "Sprung" soundtrack. "Who You Wit" finds Jay-Z flipping more high-profile lifestyle tales, at times a little too incredible to be possible, but his delivery and precise production continue to be so hot, no one cares. Let him dream on and continue to entertain the masses with his art.

► **JUNGLE BROTHERS Brain** (4:56)
 PRODUCERS: The Roots
 WRITERS: N. Hall, M. Small, S. Burwell, Black Thought
 PUBLISHER: not listed
Gee Street/V2 003 (cassette single)
 Has it really been more than five years since the Brothers served the masses with their distinctive style of wordplay? On this preview into the smokin' "Raw Deluxe" longplayer, they flow notable growth and a somewhat darker, consistently intelligent view of the world. All the while, an old-school funk groove (courtesy of the Roots) crawls up the spine. Street domination is just a matter of time.

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.)



JAPANIMATION

THE REVENGE OF THE DEMON BEAST

Central Park Media
60 minutes (subtitled in English), \$29.95
Ash, the finest warrior of a scantily clad, all-female, earth-defense unit, is killed while fighting the Demon Beast. Her battle skills, however, have been transferred into Miki, a motorcycle-racing loner. Coincidentally, the Demon Beast has been reborn and must be stopped. The surviving members of the team figure that they need to complete the transformation of Miki into Ash. How? Through a machine that looks like a tanning bed and by the skillful touch of Muneto, the only guy around, with whom she must "become one." Unfortunately, the Demon Beast wants to "become one" with her and many other women. Graphic nudity makes this title off-limits for kids. Abhorrent Demon Beast rape scenes make this unwatchable for nearly everyone else.

COMEDY

THE THIN BLUE LINE

PolyGram Video
60 minutes, \$19.95
After tremendous success with his portrayal of the bizarre and neurotic Mr. Bean and the bumbling priest in the hit "Four Weddings And A Funeral," Rowan Atkinson is back as Inspector Fowler in this hilarious British television series. Here, Atkinson plays an uptight, conservative, and idealistic police inspector who struggles to keep his team in line. His character is in perfect balance with Detective Inspector Grim, brilliantly played by David Haig, another "Four Weddings" alumnus. In this series, Grim has aspirations of becoming the English version of Dirty Harry and has no patience for Fowler's noble "protect the people and her majesty the Queen" philosophy. Add to the mix Fowler's wife and co-worker Patricia, who is often unsuccessful at leaving their domestic struggles at home, a nutty cast of characters, wacky situations, and one-liners drenched in British sarcasm of the truest kind, and your viewing pleasure is complete. "The Thin Blue Line" makes for a great addition to Atkinson fans' video collections.

CHILDREN'S

ARTHUR'S BABY

Random House Home Video
30 minutes, \$12.98
A sweet story for anyone who may be anticipating the arrival of a baby sister or brother, Arthur's tale brings to light several important issues. When the adventurous aardvark learns there's going to be a new addition to the family, he is filled with visions of sleepless nights caused by the endless crying of the little one. When the baby does finally arrive, she seems to have her doubts about Arthur as well, but soon they come to realize the joys of family and sibling-hood. Also new to video in the series are "Arthur's Teacher Trouble" and "Arthur's Lost Library Book." Contact: 212-940-7723.

THEATRICAL

SHILOH

Warner Family Entertainment
93 minutes, \$19.98
Although this tear-jerker about a boy and his four-legged best friend probably won't displace "Old Yeller" as king of the canine dramas, it is a winner in the

category of wholesome family entertainment. The film details the bond that develops between a boy who adopts a runaway abused beagle against his father's wishes and the dog who unwittingly teaches him the sometimes tough meaning of love and protection. The story, brought lovingly to life courtesy of a superb cast including Rod Steiger and Michael Moriarty, hits video at about the same time it makes a broad theatrical run, which should heighten awareness.

DOCUMENTARY

WHEN WE WERE KINGS

PolyGram Video
90 minutes, \$19.98
There's little left unsaid about this critical darling, whose tremendous theatrical run was capped by an Academy Award for best documentary this year. Detailing in glorious detail the infamous "Rumble In The Jungle" match between then heavyweight champ George Foreman and Muhammad Ali in 1974 in Zaire, the film is primarily a tribute to the indefatigable Ali's heyday. The fight, which was delayed for more than a month due to a cut Foreman received during training, came to represent a poignant intersection of sports, politics, and race relations. And with detailed descriptions provided

by running commentators Norman Mailer and George Plimpton, the film is a triumph on all fronts.

TERROR ON THE TITANIC

UAV Home Entertainment
60 minutes, \$9.99
Less expensive and more substantial than many of the Titanic spinoffs that are surfacing this season, this detailed investigation weaves a social and historical context around the events surrounding the greatest tragedy to ever occur on the seas. A combination of rare film footage and photographs, computer-generated images, and a detailed narrative, the program answers many of the age-old questions about the luxury liner and prompts viewers to ponder more philosophical matters. The recently announced postponement until mid-December of the mega-budget James Cameron "Titanic" movie should give retailers a little extra time to hawk this and other related titles.

TRAVEL

RAILWAY ADVENTURES ACROSS EUROPE: ALL ABOARD

WinStar Home Entertainment
50 minutes, \$14.98
From the Travel Channel to the retail shelf comes this sweeping video journey

of several majestic sites in the U.K. and Switzerland. Narrated by "Love Boat" doc Bernie Koppell, the video travelogue provides sweeping footage and lots of details regarding a trip through Switzerland's Jungfrau region and Rigi Mountain area and England's Midlands. The inclusion of such information as specific train schedules and even the hours of operation of several museums makes this tape best suited for those who are planning a trip to one or more of the featured locales. The series also includes "Ride The Rail," a tour through the Scottish Highlands, English Riviera, and Swiss Alps, and "Tickets Please," which touches down in Wales and Switzerland's Matterhorn region.

SPORTS

FAMILIES IN THE FAST LANE

SMV
50 minutes, \$12.98
While some might look at the sport of auto racing as a daredevil undertaking, for others it's just part of the family tradition. This video—another clever spin on SMV's growing NASCAR franchise—finds a soft spot by the side of the track, courtesy of interviews with famous fathers and sons, brothers, and even those who seem born to be future

NASCAR champs. Host Michael Waltrip, brother of Darrell Waltrip, checks in with LaBonte brothers Terry and Bobby, Jeff and Ward Burton, ESPN racing analyst Ned Jarrett and his son Dayle, and perhaps the most well-known NASCAR family of all—the three-generation Petty clan, who have been tied to professional racing since 1949. Not merely a mélange of fireside chats, the program features plenty of quick-cut race footage and in-depth commentary about the sport and the importance of having a built-in support system.



HACKED.NET

http://www.hacked.net
As the World Wide Web grows in popularity, there has been a corresponding rise in Web site hack attacks. Hacked.net is a one-stop Web site that documents existing and past hacks. Hacked.net contains archived versions of altered Web sites, which can be compared to the original unaltered site through a provided link. The site also provides Web site security information and tools that can be used to help prevent future Web attacks. In addition, the site contains news and analysis on hacked events, including the recent alleged hack on Universal Pictures' "The Lost World: Jurassic Park" Web site, which was changed to "The Duck World: Jurassic Pond." There have been allegations that the hack was a publicity stunt. But that has been denied by the studio.



WITHOUT A DOUBT

By Marcia Clark with Teresa Carpenter

Read by Marcia Clark

Penguin Audio Books

6 hours (abridged), \$23.95

Prosecutor Marcia Clark is the latest—and let's hope last—principal of the O.J. Simpson trial to "give her side" of the controversial case. Like most of her predecessors, she offers little but a finger-pointing exercise. From day one, Clark knew mistakes were being made and takes her frustration out on the Los Angeles Police Department and Judge Lance Ito. She gives little insight into the case except that she always seemed about two steps behind the so-called "Dream Team" defense, as well as the media. She found out about many pieces of information, like the infamous 911 call made by Nicole Brown Simpson, by watching the 6 o'clock news. The pattern repeated itself with the Mark Fuhrman tapes. As most Americans observed through countless hours of trial coverage, Clark is a brass, tough dragon-lady, which she knew hurt her appeal to jurors. She makes no apologies and believes the "mountain of evidence" should have led to a conviction. In the aftermath, Clark says the Simpson case destroyed her career as a prosecutor. She says she misses the action, but a multimillion-dollar book deal allowed her to "set the record straight" and pass her version of the trial events along to her young sons. But with so many people associated with the case having already "set the record straight," the event still seems crooked. Clark's version is just another adding to the confusion over what really went on during the trial of the century.

IN PRINT

INSIDE EARLY MUSIC

By Bernard D. Sherman

Oxford University Press

414 pages; \$35

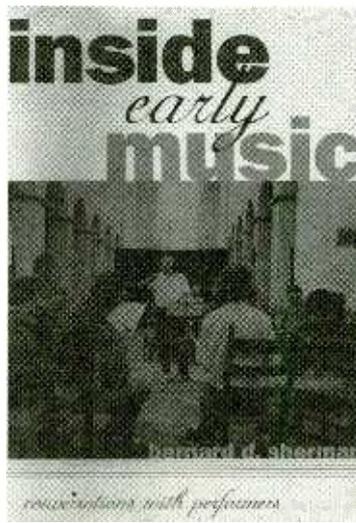
Although Felix Mendelssohn's emotional resurrection of Bach's St. Matthew Passion in 1829 helped renew interest in Bach and other "early music," it wasn't until 30 or 40 years ago that a great many performers began earnestly researching and practicing the actual methods of music-making before 1800 in order to get closer to the spirit of the art. But such strides have been made by both players and audience that now such period specialists as conductor John Eliot Gardiner and vocal group Anonymous 4 dominate the market in their chosen repertoire.

With "Inside Early Music," Bernard Sherman traces the development of the period-performance movement in classical music by engaging some of its key artists in discussion of the field's concerns and controversies, aims and accomplishments. In its formative days, the movement was a beleaguered mission and marked by a certain degree of crusading zeal. But for the most part, the public has now been weaned from pseudo-modernist, romantically tinged performances of Baroque music popular in the earlier part of the century. Bach is still played on the piano as well as the harpsichord, of course, and music lovers still collect Stokowski records, and rightfully so. But wayward interpreters are the eccentrics now, not violinists playing on catgut strings or singers into Hildegard von Bingen.

So the ideal now is historically informed performance, with claims to absolute authenticity downplayed in favor of the ultimate goal: expressive music-making. But as Sherman

demonstrates, healthy debate still flourishes on a number of points, both among early music specialists and between them and their critics. Thus, the various roles of performing and scholarship and where they might meet in service of revitalizing beautiful art are a key topic, as are the continuing questions of whether we can ever really re-create the musical outlook of a Renaissance composer, Baroque performer, or Classical-era listener and why we would want to. So theories of instrumentation, ensemble size, and technique are proposed alongside such concepts as the "otherness" of the medieval mind-set and regional temperaments in music. This mixture of the sociological with the musicological makes "Inside Early Music" exceedingly inviting and not just for Baroque record geeks.

Sherman interviews early music pioneers like Dutch master keyboardist/conductor Gustav Leon-



hardt as well as such new-generation performers as Italian keyboardist/conductor Rinaldo Alesandrini, gaining a wide spectrum of outlooks and outputs in the process. Unfortunately, such vital early music artists as Jordi Savall, Emma Kirkby, and Reinhard Goebel aren't included in the discussions for one reason or another, but Sherman does produce some enlightening conversation with other heavyweights, including band-leaders from French Baroque expert William Christie and Belgian choral ace Philippe Herreweghe to Gardiner and Theatre Of Voices chief Paul Hillier; instrumentalists like Mozart keyboard whiz Robert Levin and harpist extraordinaire Andrew Lawrence-King; and such vocalists as Anonymous 4's Susan Hellauer and outstanding soloist Julianne Baird.

These are eloquent artists with a lot to say about converting dusty manuscripts to living music, and Sherman guides the conversations with a sure hand. While a bit too thin, his accompanying discographical sections do have the advantage of including more than just the author's opinion; Sherman went to the trouble of researching a number of views to come up with a reasonable critical consensus for where a reader should start for investigating the music behind the book. Nicholas McGegan's Handel operas and oratorios, the Tallis Scholars' Palestrina, and Anner Bylisma's Vivaldi are wonderful places for someone to begin investigating early music. And by recommending these recordings and elucidating their impetus with grace and depth, "Inside Early Music" provides that which is all too rare: serious entertainment. **BRADLEY BAMBARGER**

Call Jeff Serrette

NY State • 212-536-5174

1515 Broadway New York, NY 10036

FAX YOUR AD

212-536-8864

CALL TOLL FREE: 1-800-223-7524

DEADLINE: FRIDAY AT 3:30 PM EASTERN

Display Classified

DISPLAY CLASSIFIED AD RATES SERVICES & RESOURCES

MUSIC INDUSTRY HELP WANTED: \$170 Per col. Inch per week

RADIO HELP WANTED: \$95 Per col. Inch per week

MINIMUM RUN: Services & Resources 4 weeks

Help Wanted 1 week

Box reply service: \$30 per Insertion

Classified Ads are commissionable when an agency represents an outside client.

★★ **REAL ESTATE TO THE STARS** ★★

For Real Estate Information Call

Kara DioGuardi in NY

212-536-5008

Call Toll Free: 1-800-407-6874

Real Estate To The Stars

\$80.00 Per Inch

ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

DEAL DIRECT WITH THE FACTORY

CD-Audio / CD-ROM Replication

- Mastering
- Printing
- Shipping
- Graphic Design
- Packaging
- Fulfillment

Manufacturing Tomorrow's Technology Today

WINGS DIGITAL CORPORATION

10 Commercial St. Hicksville, NY • 11801
Tel. 516-933-2500 • Fax. 516-933-2506

Toll Free: 1-800-WINGS41

SERVICES

EUROPADISK specializes in full service compact disc replication. Everything is done in-house, on-site for guaranteed quality and cost efficiency. Major credit cards accepted. For a free catalog or estimate, call: 800-455-8555, ext.31

•CD-Audio •CD ROM •Vinyl •Cassette

COMPLETE SERVICES: replicating • mastering • pressing • graphics • fulfillment

EUROPADISK, LTD.

Discs With No Risks.

75 Varick Street, New York, NY 10013. (212)-226-4401, ext.31 FAX (212) 966-0456

SERVICES

Your Fans Will Be Impressed

SAS is a Full Service House for high quality Audio Cassette Duplication and Compact Disc Replication from a single 'reference' copy to several thousand copies, combining competitive pricing, superior quality and quick turn-around on all orders with responsive service.

Call today for your FREE Catalog or just simply to discuss your future duplication requirements.

(800) 727-7181

Delivery & Satisfaction GUARANTEED!



SAS Industries, Inc.
(800) 955-7271
VA Sales Office

Manufacturing Facility Centrally Located in St. Louis, MO
E-mail: sasmedia@earthlink.net

AUDIO CASSETTE • CD AUDIO • CD ROM • MASTERING • DIGITAL EDITING • GRAPHICS • PRINTING

D.J. VINYL PROMO

100 12" VINYL \$749.00

(in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00 REORDER - \$379.00

500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00 REORDER - \$269.00

1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00 REORDER - \$1149.00

500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00 REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS / 2-COLOR LABELS / SHRINKWRAP / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765



We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

- 1,000 CDs 750.00
 - 1,000 Jewel/Wrap 300.00
 - 1,000 2-Pg Book/Tray 240.00
- \$ 1,290.00**

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

SPECIAL COMPACT DISCS

1000 for \$1595

LIMITED TIME

RETAIL READY PACKAGE

CUSTOMER SUPPLIES: DAT, 1630, or CDR MASTER • COMPOSITE NEGATIVES & COLOR KEYS • CD LABEL FILM POSITIVE

GUARANTEED QUALITY

ALSHIRE
CUSTOM SERVICE

P. O. Box 7107
BURBANK, CA 91510
(800) 423-2936
Fax (818) 569-3718

- Compact Disc Pressing CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES, READY-TO-GO!

We may be the experts, but when it comes to your project, you're the boss!

MaxDisk

Free catalogue/custom quote!

1 800 681 0708



1000 BULK CD's ONLY \$820.00!

(Includes glass mastering and 2 color label printing)

1000 RETAIL READY CD's \$1495.00!

(Complete Package - CD, booklet & traycard set, jewel case and shrinkwrap)

- QUICK TURNAROUND
- LOWEST PRICE IN THE INDUSTRY
- HIGHEST QUALITY-NOBODY DOES IT BETTER
- RELIABLE & DEPENDABLE SERVICE

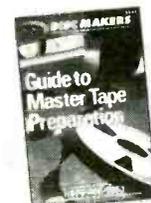


TOTAL MEDIA INC.

CALL TOLL-FREE (888)456-DISK

Also Available: Blank CDR's & Jewel Cases

FREE!



GUIDE TO MASTER TAPE PREPARATION

Find out how to prepare your audio master for error-free manufacturing. A must for recording artists and studio engineers.

\$7.95 Value

DISC MAKERS

1-800-468-9353 • <http://www.discmakers.com>

SMALL AD = BIG SAVINGS!

ON OUR EVERYDAY LOW PRICES.

1000 CD's \$1,399. / 500 CD's \$849.

1000 CASS'S \$799 / 500 CASS'S \$449

From your CD-R and finished film separations.

INCLUDES: 4 page, 4-color over 1 color booklet, 4 color inlay card, 2 color CD label, jewel box & shrink wrap. **MAJOR LABEL QUALITY GUARANTEED!**

Call today for our price list & additional services.

MAGNETIC AIR PRODUCT Call Today (416) 504-4622

SO YOU'RE READY TO MANUFACTURE, BUT YOU'RE CONFUSED... WHO DO YOU TRUST YOUR RELEASE TO

Feel Safe in Entrusting your CD, Cassette, or Record Manufacturing to TRUTONE INC.

- Trutone has been in business since 1974.
- Trutone operates a 16,000 square foot state-of-the-art facility.
- Trutone has never had a single complaint filed against them with the Better Business Bureau.
- Trutone has mastered 100,000's of releases for major & independent labels covering all music genres.
- Trutone's customer service can't be beat.
- Trutone's quality can't be beat.
- Trutone's prices can't be beat.

Experience the Trutone Difference.

TRUTONE INC. Audio Replication Division
310 Hudson Street, Hackensack, New Jersey 07601
Toll Free: 1-888-TRUTONE (878-8663)

DIGITAL FORCE



TOTAL CD, CD-ROM & CASSETTE PRODUCTION

212-333-5953

Feel the "Power of Excellence" call for **POWER PLAY** the **DIGITAL FORCE** Sampler & Studio Reference Disc
330 WEST 58th ST, NY, NY 10019

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER

ALL SIZES AVAILABLE

Dies & Die Cutting

1 (800) 359-5038

755 Wythe Avenue, Brooklyn, NY 11211

THE DISTRIBUTORS SUPPLIER

CALL BILLBOARD TODAY!

212-536-5174

COMPUTERS

YOUNG SYSTEMS LIMITED
 COMPUTER SYSTEMS FOR
 THE MUSIC & VIDEO INDUSTRY
 770-449-0338
 MORE THAN 30 YEARS OF EXPERIENCE
 770-840-9723 FAX

RecordTrak
 Inventory Management
 For Record Stores
 800-942-3008
 Fax 203-268-3930
 Voice 203-265-3440

INTERNET

beardance.com
 1.888.beardmusic

**NOW YOU CAN
 ADVERTISE
 UNDER OUR
 NEW**

**INTERNET
 HEADING**

**CALL
 Jeff Serrette today
 1-(800)-223-7524
 FAX
 (212) 536-8864**

FOR SALE

DON'T BUY CUTOUTS!
 Until You See Our Catalog
 Of Great Cassettes & CD's
TARGET MUSIC DISTRIBUTORS
 7925 NW 66th Street - Dept. J
 Miami, Florida 33166
 PH: 305-591-2188 • FAX: 305-591-7210
DEALERS ONLY

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's
Campus Records
 Wholesale Distributor of
 "Deletions/Overstocks"
 874 Albany Shaker Road
 Latham, NY 12110
 (518) 783-6698
 (518) 783-6753 FAX
 For a Unique Blend of Independent and
 Major Label Closures and Overstocks
 • Thrash • Noise • New Age • Dance • Electronic • Reggae • C&W • Industrial

Any Case \$29.00
 ALBUMS, CD's & 45's CASES
(800) 343-1433
 Call Now
ISLAND CASES
 (In NY)
(516) 563-0633
 Fax: (516) 563-1390

**BUSINESS
 OPPORTUNITIES**

EARN MONEY
 Reading books!
 \$30,000/yr income potential.
 Details. 1 (800) 513-4343
 Ext. Y-1304

TV PRODUCERS AND SPONSORS
 I want to make you money!
 looking for that "NEW" idea?
 I've GOT IT!
 Only those with vision
 and imagination need reply.
 (908) 571-4638

WANTED TO BUY

WE PAY TOP \$
**CD's-Cassettes
 Videos &
 Audio Books**
WE BUY IT ALL
(954) 351-0000
FAX: (954) 351-0561-CALL NOW!

COMPACT DISC OUTLET
WE BUY
CD'S JUST CD'S
PERSONAL COLLECTIONS (100+)
TO ENTIRE STORE CLOSEOUTS
 PH/FAX (610) 532-3333
 E-MAIL cdoutlet@aol.com

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:
(609) 890-6000.

CASH - CASH - CASH
 Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

MUSIC MERCHANDISE

Zmachars INC.
MUSIC MERCHANDISE
 One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, patches, incense, lights, jewelry, sunglasses, tapesries, and much, much, more...
 We are a service based company with all of the latest merchandise available. Get it all with just one call...
NO MINIMUMS/SAME DAY SHIPPING
 dealers only - call for information:
1-800-248-2238 - fax #: (305) 888-1924

Billboard Advertising
212-536-5174

MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE • SINCE 1975
ROCK AND SOUL
 462 7th Ave., New York, N.Y. 10018 / (212) 695-3953 / Fax (212) 564-5358
MUSIC DEPT.: D.J.'s HEAVEN - THE LARGEST SELECTION OF 12" VINYL L.P.'s, CD's and CASSETTES • DISCOUNT PRICES!
PRO D.J. DEPT.: MIXERS • AMPS • SAMPLERS • TURNTABLES • CARTRIDGES • EQ's • DRUM MACHINES • SPEAKERS • CASES • MULTI-TRACKS • DUPLICATORS • MICS • HEADPHONES • CLUB AND D.J. LIGHTING.

FIXTURES

FACTORY DIRECT
 • Storage Cabinets
 Video & Jewelbox
 • Video Display Racks
 • Security Systems
 • Custom Counters
 • Category Signs
 • DVD & Laser Displays
2 Year Unconditional Guarantee on all Products and Services.
 • Free In-Store planning
 • Se Habla Español
 • Ships from Baltimore or Los Angeles
For a Free Color Catalog Call (800) 433-3543 or Fax Us at (310) 937-2070

• BROWSER® DISPLAY SYSTEMS •

400 CD BOOKLETS in 2 SQ. FT.!
 actual CD's kept in jewel boxes behind the counter.
 Full line of counter, wall and floor displays
Browser®
 DISPLAY SYSTEMS
 CHICAGO ONE STOP, INC.
 401 West Superior • Chicago, IL 60610
 Phone: 312-822-0822 • Tollfree: 800-822-4410
 Write or call for FREE sample!
 Patents 4813334 & 4899879

HELP WANTED

EXPORT MANAGER
 Leading national independent distributor has an immediate opening for an experienced export manager. Applicants should have a minimum of 3 years experience managing and developing an active export program with direct experience in account development, customer relations, product development, sales and marketing planning and export and financial document preparation. Experience in Far East and/or Latin America preferred. Foreign language skills a definite asset. We offer an exciting fast-paced working environment, competitive base salary with further performance bonus opportunities available. Interested parties should send resume with cover letter to: **Export Manager Position, Allegro Corporation, 14134 NE Airport Way, Portland, OR. 97230. Fax (503) 257-9061. All applicants kept confidential. No phone calls please.**
Allegro is an equal opportunity employer and a drug-free company.



U.K. AD SALES

Your energy, initiative and proven track record selling to the U.K./European music community (record labels, recording studios, retailers, etc.) will contribute to the continued growth of the No. 1 worldwide music trade publication.
 Results-oriented individual will be compensated with a competitive base salary and a commission plan based upon demonstrated success.
 U.K. office based in London. Please submit C.V. and salary history to:
**Box GS, Billboard Classified
 1515 Broadway, New York, N.Y. 10036**

HELP WANTED

**DIRECTOR OF
 MARKETING**

Telarc International is seeking a creative and experienced industry executive to direct and manage its Marketing Department. Solid management and communication skills are a necessity. Product line includes Classical, Traditional Jazz, Smooth Jazz, Blues and Crossover genres. This position will report directly to the President of the company. Must be willing to relocate to Cleveland.

Qualified applicants may submit resumes and salary requirements to:

(NO PHONE CALLS PLEASE)
TELARC INTERNATIONAL
 Attn.: Human Resources
 23307 Commerce Park Road
 Cleveland, OH 44122
 EOE/m/f/h/v

MARKETING REPRESENTATIVE

Polish music (L.I.City) Research potential accounts for distribution of recorded music (CD's,tapes,etc) in Polish communities in NY,NJ,PA,CT, Chicago, Poland. Investigate new releases of pop music in Poland & determine its sales potential in Polish speaking communities in the U.S. Investigate contacts & hold meetings with music representatives to evaluate market potential on new releases. Negotiate contracts, prices, arrange merchandise transport details from Europe to U.S. or directly to clients in var. states. Settle damage merchandise disputes for refunds/replacement. Advise customers on best choices & selection, based on up-to-date music trends. Written/spoken Polish lang/reqd. & 20% travel. 3yrs/exp. 40hrs/wk, 10am-6pm or 2pm-10pm \$45., 195yr. Send dupl/ resume to:
 RGG-310, P.O. Box 703, New York, N.Y. 10014.

RADIO PROMOTION POSITION

Immediate opening in San Francisco with prominent blues and roots label for radio promotion person. Prior radio phone tracking experience (preferably including AAA format) and good organization skills a must. Call 415-550-6683 between 10 - 11am. Fax resume and salary history to:
(415) 550-6485

EAST COAST SALES MANAGER

Needed by leading NY based independent label. Must have 2 to 3 years sales experience with label and/or distributor. Duties include sales promotion to north-east and south-east retail chains, one-stops, independent stores and distribution company - as well as controlling marketing budgets for said regions, etc. Travel to both regions will be on a necessary but as needed basis. Strong communication and presentation skills are a must, as well as familiarity with the following genres helpful: R&B, Hip-Hop, Rap, compilations (Rock, Urban, Comedy, Dance & Soul) etc. Computer skills a plus. Must fill this position ASAP.
**Box 8382, Billboard Classified,
 1515 Broadway, New York, N.Y.
 10036.**

HELP WANTED

New voices and personalities sought by major

arts broadcaster/presenter as it looks to the Millennium.

Knowledge of classical music with emphasis on opera an asset.

General cultural knowledge, formal music and/or liberal arts

background desirable. Facility in foreign languages and research

skills a plus. Conversational yet authoritative on-air style

preferred. Send audio cassette and resume to New Voices:

PO Box 805, New York, NY 10150. Equal Opportunity Employer.



MUSIC DIRECTOR

THE BOX, Music Television You Control, the 24 hour interactive music video network located in Miami, Florida, has an immediate opening for an individual to direct music programming for its network. The ideal candidate will have a minimum of three years experience in a music programming capacity with thorough knowledge of new music videos, artists and music industry trends. Experience in television/cable or radio programming a plus and strong music industry contacts required.

Interested persons should send resume and cover letter with salary history in confidence to:

THE BOX

Attn: Maria Ruiz

1221 Collins Avenue, Miami Beach, FL 33139

(No faxes or phone calls please)

We are an equal opportunity employer

IF YOU CAN SELL ADS LIKE THIS (OR BIGGER) BILLBOARD WANTS YOU!

Billboard Classified, the music industry's most successful classified, is expanding its telemarketing sales staff. You'll be cold-calling to new prospects as well as upselling to current accounts. Although this is an entry-level position, you should have the articulation, poise and intelligence of a sales professional - we'll provide the skills training. We offer a salary plus commission and benefits.

CALL HAROLD ITZKOWITZ AT (212) 536-6490

Please don't visit, fax, or e-mail before phoning. Billboard is an equal opportunity employer.

ACCOUNT MANAGER POSITIONS

Leading national independent distributor has openings for Account Managers in Minnesota, Texas (Dallas based) and New Jersey/Long Island area. Applicants must have at least 5 years experience in music store sales and have a good understanding of music store operations. We offer a competitive base salary, expense allowance, commission override and performance bonus. Interested parties should send resume with cover letter to: Account Manager Position, Allegro Corporation, 14134 N.E. Airport Way, Portland, OR. 97230. Fax (503) 257-9061. All applicants kept in confidence. No phone calls please. We are an equal opportunity employer



DIRECTOR OF ROYALTY ADMINISTRATION

Leading music publisher is seeking to employ a Director of Royalty Administration to be based in New York. Applicant must have experience in all matters of royalty administration including royalty cycle processing and closing, systems administration, supervision of royalty audits. Good computer skills a must (Word and Excel). Please forward resume and salary history to:

Box 8381, Billboard Classified, 1515 Broadway, New York, N.Y. 10036.

HEAD OF PROMOTION

New York based independent rock label with major distribution is looking for a creative, motivated, hands-on Head of promotion. This person must have a minimum 3-5 years experience in radio promotion and be able to work multiple formats. Please send resume to:

Box 8380, Billboard Classified, 1515 Broadway, New York, N.Y. 10036

EXPERIENCED BUYER SOUGHT BY AWARD-WINNING BALTIMORE BASED 3 STORE AND GROWING CHAIN. A STRONG BACKGROUND WITH INDIE DISTRIBUTORS AND ALL MUSIC GENRES IS A MUST. FOR MORE INFO ABOUT US CHECK OUT OUR WEBSITE AT <http://www.cdjoint.com>. Send resume w/salary history to: 1616 Thanes St., Baltimore, MD. 21231. Fax (410)563-0230

REAL ESTATE TO THE STARS

Rate \$80

1 inch by 1 column

Kara DioGuardi

1-800-407-6874 • (212) 536-5008

EAST MORICHES, LONG ISLAND

SPECTACULAR OPEN BAY FRONT CONTEMPORARY WITH SWEEPING BAY VIEWS FROM EACH ROOM OF THIS 4,950 SQ. FT. HOME. EXPANSIVE DECKING W/POOL HOUSE LEADING TO PRIVATE BOAT DOCK. LOCATED ON 1.6 LANDSCAPED ACRES. BANK OWNED FINANCING AVAILABLE.



ASKING \$1,150,000 CONTACT BRIAN A. AMMAR (516) 447-2377

EXCLUSIVE NEW YORK SKYLINE VIEW

For rent \$2,250. per mth or sell \$185,000.

Private secure location, fully carpeted & furnished, 2 1/2 baths, 2 bedrooms, dining room plus kitchen.

(201) 865-3193

THE CHOICE IS CLEAR THE REACH IS VAST- CALL OUR REAL ESTATE TO THE STARS SALES REP KARA DIOGUARDI TODAY AT 1-800-407-6874 212-536-5008

DJ SERVICES

DJ's & COLLECTORS **BROUHAHA** 2168 S. Atlantic Blvd. #260 Monterey Park, CA. 91754 For CD Singles (special trks, mixes) CD's collectables etc. (213) 721-4003 FAX (213) 728-4373 <http://www.brouhahacd.com>

TALENT

PROFESSIONAL BLUES/COUNTRY HARMONICA PLAYER SEEKS SITUATION W/NATIONAL ACT. DOUBLES ON GUITAR/VOCALS. CALL JOHN @ (215) 468-2304

ARE YOU READY TO REACH THE MOST RESPONSIVE READERS IN THE MUSIC ENTERTAINMENT INDUSTRY?

SURE YOU ARE....

CALL BILLBOARD CLASSIFIED 1-800-223-7524 212-536-5174

FOR REAL ESTATE TO THE STARS

CALL KARA DIOGUARDI 1-800-407-6874 212-536-5008

BLUE NOTES

(Continued from page 33)

people. It always takes a little longer than you think, I guess. It's not the same business as video, but we're trying to take our place."

The video angle will give the label some singularity, however. Each recording date has been documented by a multi-camera shoot, some of which, Karcy says, were "from the very first time the musicians ever saw the sheet music." Rehearsals have also been shot, as have live gigs prior to the studio sessions. Combined with interviews, the footage will have several uses, including video documentaries, lifestyle portraits, video press kits, enhanced CDs, CD-ROMs, the label's Internet site, and music videos. Karcy says, "For the Liebman disc, we've actually made a videoclip that we'll service to whoever will play it."

Some of the Arkadia Jazz titles will eventually be available on DVD as well, and the visuals will also help there. "The idea isn't entertainment or game oriented," Karcy reports, "but geared toward the instructional and educational. For example, the follow-up Liebman record is Coltrane's 'Meditations' suite—a 30-year anniversary recording. Well, Lieb wrote a study of the original recording, and we've integrated that into the enhanced CD. There's about 350 hot keys, explaining parts of the study, showing the sheet music and offering samples of the clip. Schools, libraries, institutions, sax players, and the [International Assn. of Jazz Educators] crowd should be into it. That's what we're interested in."

The product will be distributed through V.I.E.W. Distribution, which handles the video titles as well. "We're supplementing it with one-stops and a very selective handful of independent regional distributors," says Karcy. All the artists are signed exclusively to Arkadia Jazz. "The motto is 'the artist's choice,'" he concludes. "We're trying to make a greater value not only for the consumer, but for posterity."

KEEPING SCORE

(Continued from page 32)

record for the Finnish label Ondine Records. Their first project, to be recorded in December, will feature the music of Boris Blacher; the second will feature Bruckner's "Double Zero" Symphony in F minor. Einojuhani Rautavaara, the Finnish composer whose "Angel Of Light" had success on Ondine, will compose a piano concerto for Ashkenazy; the work will be toured in Germany and Japan and recorded for September 1999 release.

PRIZES: The NPR Performance Today Awards, scheduled at press time for presentation Saturday (7) in Chicago in conjunction with the Public Radio Conference, recognized eight recordings and artists in six categories. The Heritage Award went to "The Essential Leontyne Price" (RCA). "Renée Fleming: Visions Of Love: Mozart Arias" (London) was named debut recording of the year, while violinist Yura Lee was named debut artist of the year. Critics' choice awards went to "Chopin: Piano Works," performed by Byron Janis (EMI Classics); "Chopin: Nocturnes," performed by Andrzej Wasowski (Concord Concerto); and "Rossini: Mezzo-Soprano Arias," performed by Ewa Podles (Naxos). John Rockwell, director of the Lincoln Center Festival, received the player of the year award, and "Michael Torke: Javelin," performed by Yoel Levi and the Atlanta Symphony Orchestra (Argo), received the New Horizon Award.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



The Biggest In The Land. WXKS (Kiss 108) Boston's annual summertime extravaganza, Kiss Concert 18, drew nearly two-dozen artists to radio's biggest seasonal performance event May 31. Among the artists who appeared onstage: Erasure, Shawn Colvin, Jon Secada, 10,000 Maniacs, Duncan Sheik, Blessid Union Of Souls, and Bob Carlisle. Proceeds from the concert benefited the Genesis Fund, bringing the station's total giving to \$550,000 over the past 11 years. Kiss 108 PD John Ivey, left, is all smiles alongside Jon Bon Jovi, who performed material at Kiss Concert 18 from his upcoming solo album, "Destination Anywhere," due June 17 on Mercury. The album's first single is "Midnight In Chelsea."

'Caravan' Takes Memphis Blues Onto The Airwaves

BY RICK CLARK

MEMPHIS—More than 250 noncommercial, community, NPR, and college radio stations are feeling the blues with a weekly one-hour music show that is helping keep the genre alive and kicking.

The magazine-style "Beale Street Caravan," funded and staffed by the Memphis-based Blues Foundation and launched less than a year ago, has also



Wayne Jackson, left, and Andrew Love—the Memphis Horns—serve as hosts of the weekly "Beale Street Caravan."

forged a global presence on the Armed Forces Radio and Television Service. In the U.S., the show is broadcast in 19 of the top 25 national radio markets, including New York.

"Beale Street Caravan" is beamed via the Public Radio Satellite System on Wednesdays at 12:30 p.m. EST and available free to any noncommercial stations.

Unlike many blues-oriented shows that focus on spinning prerecorded commercial releases, "Beale Street Caravan" presents exclusive recordings of artists in live festival and venue settings from around the country, as well as spotlighting guest luminaries like Jerry Wexler, Allen Toussaint, Bob Porter and John Hammond, and Peter Guralnick. The legendary Memphis

Horns—Wayne Jackson and Andrew Love—add further energy to the show as its hosts.

So far, "Beale Street Caravan" has featured performances by 149 blues and blues-influenced artists, including Keb' Mo', Hammond, Tracy Nelson, Delbert McClinton, the Fabulous Thunderbirds, Johnny Copeland, Clarence "Gatemouth" Brown, and the Blind Boys Of Alabama.

"Beale Street Caravan's" genesis was an outgrowth of Memphis-based folk recording artist/producer Sid Selvidge and David Less' desire to address the need for such a show at noncommercial, college, and NPR outlets. (Less was then executive director of the Blues Foundation—an international organization dedicated to promoting and preserving the blues.)

Both Selvidge and Less were deeply involved not only in the blues, but in highlighting Memphis' crucial role as the genre's major spawning ground. Since Memphis' Beale Street is a mecca for lovers of the genre, having a show like "Caravan" seemed to make perfect sense.

The pair drew from that fact to gain financial support from the City of Memphis, the Memphis Convention and Visitors Bureau, the Memphis Arts Council, the Shelby County government, and visionary regionally based supporters like Johnny Phillips' blues-oriented Icehouse Records. Gibson Musical Instruments, which is building a large factory in Memphis near Beale Street, also became a major sponsor.

"There is a real commitment from the city of Memphis to claim its rightful place as the 'Home of the Blues,'" says Selvidge, who now serves as the foundation's senior radio producer. "That is basically how we sold the show to the city."

"We are now to the point where we

(Continued on next page)

Modern Debates Value Of '80s Gold Programmers Decide If Songs Help Or Hurt

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor, and Dana Hall, reporter for Airplay Monitor.

With the influx of modern ACs across the country, modern rock programmers who long ago exiled '80s gold to "Retro Lunch" or "Flashback Weekend" features are now having to decide whether to fight for ownership of that music. And while some PDs believe that heritage and library depth are on their side, others think the format's retro days are long over.

KDGE (the Edge) Dallas PD Joel Folger says, "Programmers will have to see what kind of burn scores start coming back on that material and [then decide], 'Do you want to continue to try to hang on to that image, to that niche, or do you want to abandon it and just move on?' What you're going to find is that the music will become less and less appealing because it's being shared so much."

Some modern PDs are betting their modern AC rivals will feel the same way. Modern KGDE Omaha, Neb., jumped on the '80s-lunch bandwagon to counterstrike modern AC KTNP. KGDE PD Lynn Barstow says that his station's rival "played a lot more '80s music when they signed on. Now it's diminished quite a bit," which Barstow says allowed him to cut out the noon specialty show, because there was no longer a need to compete there.

Paul Kriegler, PD of modern KMYZ Tulsa, Okla., sees a pattern in modern AC's flirtation with the '80s. "When a modern AC station signs on, they will play a significant amount of gold, and then about three or four months into the sign-on, they evolve out of that. A lot of the '80s gold is used in sign-on just to attract attention."

"What's happening to these modern ACs is, after they're on the air for six or nine months, they're finding that they burn through all the '80s pop/alternative stuff. They find themselves at a crossroads and not sure where to go next," says Odyssey VP of programming Steve Blatter, who oversees Los Angeles trimulcast KLYY (Y107), which itself signed on with a considerable amount of "oh wow" gold. "We have the opportunity to go wider and a little deeper than a modern AC typically can," he says.

In Portland, Ore., modern KNRK is up against modern AC KBBT (the Beat) and top 40 KKRZ (Z100). All three air '80s specialty programming. "There's a group of about 40 songs that research really well, like Modern English, Devo, or the Pretenders," KNRK PD Mark Hamilton says. "[While] you'll hear these on our station and the competition, we can go a little deeper, because it's the root of [the modern] format."

Modern WKRO (the Crow) Daytona Beach, Fla., operations manager Taft

Moore is about to move away from '80s material. "We were going to restructure [the format] before the advent of the modern AC. The modern AC audience is [typically] a 25-year-old female. The Crow's audience is an 18- to 34-year-old male. They don't know a lot of this music. They don't care about a lot of this music," says Moore.

In Albuquerque, N.M., modern KTEG is paired with modern AC KPEK (the Peak). While KTEG has an '80s feature at noon, PD Skip Isley says, KPEK's presence has "kept me from doing things like '80s weekends."

It's just too much, plus the music is getting far more exposed than usual." But Isley adds that his station can "go deeper" than Eurythmics' "Sweet Dreams (Are Made Of This)" and Soft Cell's "Tainted Love," "so I think there is still value to the programming; you just need to be a little more specific as to where and when you do it."

In Spokane, Wash., where top 40 KZZU corners the noontime flashback feature, modern KAEP gets away with playing '80s cuts by spreading them throughout the day. "We didn't see the

(Continued on next page)



Jon And Jam. Jon Secada made a stop by the KIBB (B-100) Los Angeles "Breakfast Jam" as part of promotions for his current EMI album, "Secada," and its upcoming single, "Believe." Shown, from left, are morning show co-host Gary Spears, Secada, co-host Patty Lotz, and morning show producer Wayne Lewis.

newslines...

COMPETITORS IN A ROW. As the "in a row" battle between Philadelphia stations WUSL (Power 99) and rival WPHI (Philly 103.9) intensifies, WUSL is now up to 35 in a row. WPHI, meanwhile, has switched to the "commercial-free every other hour" positioner used in a similar test of wills in the Washington, D.C., market.

SEATTLE'S NEW SOUND: SPICE GIRLS. The market, sans a mainstream top 40 for four years, now has KBKS (Kiss 106), which has flipped from rhythmic AC. Its new slogan is "The '90s music mix." New PD Mike Preston brings in ex-KZHT (Hot 94.9) Salt Lake City PD Chet Buchanan as assistant PD/music director/p.m. drive.

SW'S TAYLOR-ED PROGRAMMING. SW Networks has secured exclusive rights to the live radio broadcast of James Taylor's "Live By Request" interactive special on A&E June 25. SW is signing stations for the two-hour event, simulcast via satellite 9-11 p.m. EDT and re-fed on the West Coast 10 p.m.-midnight. The event marks SW's fourth simulcast of the "Live By Request" series.

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	6	BUTTERFLY KISSES DADEM ALBUM CUT/JIVE	BOB CARLISLE 4 weeks at No. 1
2	2	2	18	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	3	7	9	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
4	4	4	23	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
5	7	6	15	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
6	5	3	14	UNTIL I FIND YOU AGAIN CAPITOL 58633	RICHARD MARX
7	6	5	19	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
8	12	15	7	ALONE POLYDOR 571006/A&M	BEE GEES
9	10	13	10	I DON'T WANT TO LAFACE 24229/ARISTA	TONI BRAXTON
10	8	9	35	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
11	9	8	20	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
12	17	17	8	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
13	16	21	4	GO THE DISTANCE COLUMBIA 78554	MICHAEL BOLTON
14	11	12	20	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
15	15	14	52	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
16	13	10	16	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
17	14	11	18	ALL BY MYSELF 5th MUSIC 78529	CELINE DION
AIRPOWER					
18	22	27	4	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
AIRPOWER					
19	20	24	5	FOR YOU I WILL BOWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
20	21	20	23	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
21	19	16	11	IF TOMORROW NEVER COMES FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE
22	23	19	16	HAVANA ARISTA 13326	KENNY G
23	24	23	13	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
24	30	29	4	ON SILENT WINGS VIRGIN ALBUM CUT	TINA TURNER
25	25	25	8	WHEN WE WERE KINGS THE DAS LABEL ALBUM CUT/MERCURY	BRIAN MCKNIGHT & DIANA KING

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	17	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS 4 weeks at No. 1
2	3	4	16	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
3	2	3	33	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
4	4	2	30	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
5	5	5	19	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
6	6	6	20	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	PAULA COLE
7	9	10	10	MMMBOP MERCURY 574261	HANSON
8	7	7	33	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
9	10	12	7	ALL FOR YOU UNIVERSAL ALBUM CUT	SISTER HAZEL
10	8	8	21	EVERYDAY IS A WINDING ROAD A&M 582032	SHERYL CROW
11	11	9	16	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
12	14	18	7	THE FRESHMEN RCA 64734	THE VERVE PIPE
13	13	14	5	BUTTERFLY KISSES DADEM ALBUM CUT/JIVE	BOB CARLISLE
14	12	11	29	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
15	20	27	4	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	SHERYL CROW
AIRPOWER					
16	22	24	6	SEMI-CHARMED LIFE ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
17	18	22	8	BITCH CAPITOL 58634	MEREDITH BROOKS
18	17	17	11	YOUR WOMAN BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN
19	16	16	48	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
20	15	13	27	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
21	23	23	22	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
22	19	15	14	STARING AT THE SUN ISLAND 854972	U2
23	21	19	14	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
24	27	29	3	SHAME ON YOU EPIC ALBUM CUT	INDIGO GIRLS
25	29	36	5	HOW BIZARRE HUH! ALBUM CUT/MERCURY	OMC

Compiled from a national sample of airplay supplied by *Radio-Track* Data Systems' Radio Track service. 54 adult contemporary stations and 65 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) 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/EMI Communications.

Radio

PROGRAMMING

MODERN DEBATES VALUE OF '80s GOLD

(Continued from preceding page)

need to duplicate what they were already doing," says KAEP music director Haley Jones. "We can incorporate the music by spiking it in throughout regular programming and not overloading the listener for a lengthy period of time. We play about one mainstream cut per hour, something like the Cars. The 'cheesy' stuff is more like one every other hour. We get amazing feedback on the cheesy stuff. People love it, but you have to be careful not to play too much, because the burnout factor is so much greater."

In Richmond, Va., modern WBZU briefly explored '80s music. "After our direct competitor, WVGO, went away, we tried spicing in what we called 'Buzz Retro Clips' to try and mature the station a little bit, expand it, and add a little flavor," says PD J.J. Quest. "But after researching it, we found that it wasn't helping. Had we been around for 25 years, like WHFS [Washington, D.C.], we could probably get away with it."

WBZU does play mid- to late-'80s cuts from such core acts as U2 and R.E.M. Quest says that recent changes in the market, including the encroachment of crosstown WMBX (B103.7) on that turf, "have affected us. You can hear 'It's The End Of The World As We Know It' on WMBX. Just sharing a song like that doesn't help us at all. Now, all of a sudden, people have two buttons to choose from, if that's your bag."

Picking up on Quest's comment about the heritage of WHFS, KDGE's Folger says, "There are very few stations like the Edge that have a history with that product. It's always been a part of that radio station, much like it's been a part of KROQ in L.A. . . . We were one of the first stations to be in a situation to take advantage of those types of songs."

Sara Trexler, PD of modern KROX Austin, Texas, says that despite a modern AC and top 40 station sharing '80s material with her station, "every time we get the Arbitrons, [our] 'Flashback' lunch goes up, up, up, up, up. . . . I think there's a broad base of support for a lot of that nostalgia stuff."

The burn factor doesn't scare her, she says, because even if playing the '80s songs burns some older audience, the station is also making such material "more familiar to a whole generation of people that wouldn't normally be exposed to it. Led Zeppelin is still a viable act. Has it burned out? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in her market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things like modern ACs feel a certain amount of comfort. But this modern AC also shares with a top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that stuff. So you start losing some of your pop-sharing audience, and you end up being everybody's third or fourth choice."

Modern WHYT Detroit is steeped in an '80s brew. "We've been doing the 'Flashback' lunch since the day I got here," says PD Garret Michaels. "From 5:00 to 5:30 p.m., we do nothing but 'Flashback' stuff. We have a show

called 'Saturday Night Flashbacks,' which runs from 10 p.m. to 2 a.m., live from a nightclub . . . And then once a month, we do what's called an 'All-Request Flashback Weekend.'"

Michaels says that WHYT's heavy reliance on '80s material caters to "a lot of people out there who are in their late 20s and early 30s who are real disenfranchised with what's on alternative radio right now. They can't relate to 311 or the kids that listen to them."

Citing WNNX Atlanta operations manager Brian Philips' comments in a recent interview, Michaels says that his strategy pre-empts a modern AC attack altogether. "We're both so friendly to adult alternative music

anyway. The fact that we both still have a heavy reverence for a lot of the '80s gold, somebody would be completely out of their mind to do modern AC here against us."

Michaels believes that Detroit rock radio is already too fragmented for more than one station to tame the big '80s. "If you're in a market where it's not as over-radioed as this one is, [two] stations can benefit from playing some of the '80s music, [although] a lot of the alternative stations today are programmed 12-24. And if you're programming to 12-24, you probably shouldn't play any '80s music at all. Their era of alternative music happened when 'Nevermind' by Nirvana was released."

'CARAVAN' TAKES MEMPHIS BLUES ONTO AIRWAVES

(Continued from preceding page)

have proven ourselves to the local funding. We are currently looking to major corporations, trying to raise more money for the show," he adds.

The foundation finances "Beale Street Caravan" through its general sponsorship and funding efforts, often creating packages that combine sponsorships of "Caravan" and other foundation efforts like its annual Los-Angeles-based Lifetime Achievement Award. "Caravan's" production facilities are housed in the foundation's offices, as are all "Caravan" personnel and Blues Foundation employees.

"I would say the 'Beale Street Caravan' is folded nicely within the Blues Foundation. It is an integral part of the Blues Foundation, on par with the W.C. Handy Awards and anything else we do," Selvidge says.

Howard Stovall, the foundation's executive director, agrees. "Right now, the 'Beale Street Caravan' is out there every week promoting an awareness of the blues around the world," he says. "There is no way, except through the normal broadcast media, that we could reach the number of people we are reaching and telling them about the importance of this music, who is out there playing it, and the kind of events that are being produced."

One of the most significant boosts to the show's listenership was a recent pact with NPR Worldwide to distribute the show over the Armed Forces Radio and Television Service.

Currently, "Caravan" is in preliminary negotiations with NPR Worldwide to distribute the show throughout Europe and Japan.

Regarding what constitutes true blues, "Beale Street Caravan" adopts an ecumenical approach to the music that aims to be inclusive rather than exclusive. From show to show, listeners can hear everything from the raw juke-joint raunch of R.L. Burnside and Junior Kimbrough to the more straight-ahead, blues-influenced rock rave-ups of Coco Montoya or Michael Burch. Newcomers, like the North Mississippi All-Stars, are showcased, as well legends, like Clarence "Gatemouth" Brown.

Blues may be the focus of "Beale Street Caravan," but Selvidge points

out that it is important for the show to exhibit a wide-ranging expression of African-American-influenced music.

"We go anywhere from the country blues of John Hammond or Alvin Hart, all the way up to Jimi Hendrix-style rock, R&B, and the edges of jazz," Selvidge says. "To a large extent, the blues festivals have kind of determined what we record, and that will be all over the map."

Selvidge adds that for each live performance recorded for the show, "we try to sign an exclusive release with the artists that is exclusive to us for noncommercial radio. We also sign a deal with the festival itself and/or the venue."

Festivals featured on "Beale Street Caravan" include the Beale Street Music Festival, Mississippi Valley Blues Festival, King Biscuit Blues Festival, Bull Durham Blues Festival, and San Francisco Blues Festival.

While venues like Manny's Car Wash (New York) and Snug Harbor (New Orleans) are showcased, the bulk of the club performances are captured on Memphis' Beale Street or in the nearby downtown area: Blues City Cafe, Center for Southern Folklore, Huey's, King's Palace, and B.B. King's.

The Blues Foundation's annual W.C. Handy Awards—the blues world's equivalent of the Grammys—are also a source of live recorded material for the show.

"A good deal of this music originated in Memphis and the environs. A good deal of our focus is on Memphis. We record on Beale Street, and we record as many Memphis acts as we can," says Selvidge. "But the show also goes out on the road and catches blues wherever it may be."

The program has just finished its first season, with 40 original shows and 12 repeats.

"We are serving a lot of different constituencies here: the fan, the musicians, and the venues and festival promoters that are creating the events for these people," Stovall notes. "To reach a million people each week with the foundation's message and with the blues is an amazing amount of success for the amount of time this show has been on the air."



FUGEES' JEAN PRESENTS ECLECTIC 'CARNIVAL' ON COLUMBIA SOLO SET

(Continued from page 1)

the musical and marketing levels.

"The Carnival," which ships worldwide June 24, draws from a dazzlingly wide musical palette. The set showcases French Creole, Spanish-, and English-language lyrics while judiciously mixing R&B, hip-hop, Caribbean, classical, blues, folk, jazz, reggae, Afro-pop, and gospel styles. It also features guest performances by New Orleans soul legends the Neville Brothers ("Mona Lisa," a mournful, love-soaked apology), salsa super-diva Celia Cruz (a modern hip-hop interpretation of "Guantanamera"), the New York Philharmonic Orchestra ("Gone Till November"), and members of the Fugees All Stars: John Forte, Melky

Sedeck, and Fugees co-members Prakazrel and Lauryn Hill.

"This album is such a potpourri—it's almost like an opera," says Columbia Records president (U.S.) Don Ienner. "If, as they say, music is the universal language, then Wyclef has really super-defined that phrase here. 'Carnival' is an amazing work that is able to reach out and touch listeners on a global level."

Demette Guidry, Columbia VP of marketing, says that when the company releases "The Carnival" internationally, it intends to create "total global saturation." He adds, "We're basically gonna take off where the Fugees left off with the worldwide presence of their second album, 'The

Score,' and take it to the next level.

Released in 1995, SoundScan reports that "The Score" has to date sold 4.8 million units in the U.S. Guidry says it has sold 12 million units worldwide.

A soulful soundtrack that ignored generational, artistic, and stylistic boundaries, "The Score" triumphed with emotive singing, richly detailed raps, and simple, contoured arrangements.

"The Fugees really blazed a trail for other performers, particularly hip-hop performers, to be able to go into markets around the world, such as Europe and Asia, which never embraced hip-hop," notes Ienner.

Having paved cross-continental ground that other rap acts like Columbia labelmate Nas have since crossed, Jean recently returned to Europe to further reinforce his pioneering footprints there.

Currently he's back home in the States, where he has just completed shooting a promotional video for "We Trying To Stay Alive," the bubbly, breezy first commercial single from "The Carnival." The clip was directed by Roman Coppola in New York and will ship by month's end, according to a Columbia spokesman.

Guidry says viewers of the clip "should be in store for 'Saturday Night Fever' meets 'Beat It.' It's gonna have a lot of choreography."

The single hit stores May 27. According to SoundScan, it has since sold 15,000 copies. Tim Unsell, singles buyer at New York's Virgin Megastore, reports that the song was the No. 2 seller for the store the first week it was released.

On radio, "Staying Alive," which samples and reinterprets the Bee Gees hit from 1976's "Saturday Night Fever" soundtrack, has been performing well in all regions across the U.S. Overall, according to Broadcast Data Systems, it was being played by 61 R&B stations for the week ending June 1.

At WGCI Chicago, where the song received four spins and was ranked No.

SHELTON'S NEW LABEL

(Continued from page 6)

released from his contract and adds that he was not interested in signing with another major label. "I didn't talk to any other labels at all," he says. "I really wanted to do this myself."

Shelton is financing his own venture. "I'm in a position where I've got enough fans that I feel confident I can at least break even, and I feel confident I can make money," he says.

If the company is successful, Shelton says he would love to sign and develop other artists, but for now the label will release only his own product.

According to Shelton, his new album will initially be available only in Wal-Mart stores for an as-yet-unspecified time period. "We haven't locked in whether it's going to be 90 days or six months," he says. "Wal-Mart is where most of my fans shop."

Mike Martinovich, a partner in the Nashville-based marketing firm Mansfield-Martinovich Associates, is handling Shelton's album and has high expectations for it. "Essentially the marketing of Ricky Van Shelton's album is going to be heavily media-oriented," he says. "It's a straight-on country album, and every viable highly targeted country medium will be selected and maximized. This includes country radio, TNN, CMT, local and regional television opportunities, and country consumer print. This very concentrated media blitz is really designed to impact the true-blue country music fan, coincidentally the Wal-Mart shopper."

Martinovich says the 12-song album will be priced at \$8.96 CD and \$5.96 cassette, not as a special offer, but for the life of the project. Among the resources Martinovich plans to use extensively to make consumers aware of the album is Shelton's relationship with TNN. "TNN's audience and his are a perfect fit," Martinovich says. "We'll be involved in a multitude of offerings with the network." Details are pending.

"Making Plans" was produced by Steve Buckingham and Marshall Morgan. "Most of these songs I had had for years in a big box," Shelton says. "I told Steve when we recorded it that I wanted it simple and clean and live-sounding. And it is. If you put applause in the background, you'd think it was a live album. It's not slick and polished. I wanted it to touch that country audience, and the way you do that is not just with the song, but how you produce the song."

Shelton has been trying the songs out on audiences during recent shows and getting a favorable response. "They just eat them up," he says of a recent show in Nevada. "It turned into a party. They liked everything, but they applauded right in the middle of

'She Needs Me' and 'It Wouldn't Kill Me.' You can tell a lot about a ballad when you perform them live."

The first single from the project will be "She Needs Me." Shelton says he plans to hire independent record promoters and will service the album to all country radio outlets. "My strategy is very simple," he says. "I'm going to service all the radio stations. All those that always get overlooked, I'm going to service... Those 2,500 stations that don't get worked [by major labels] are in listening distance of a Wal-Mart. So I'll work them... I believe enough of them will play it to make Wal-Mart a lot of money and make me some. And I'll have my outlet, and I'll move onto the next project."

Martinovich says Shelton is a familiar voice at country radio, and he thinks that will help him secure airplay. "Country radio fans will all frequently comment that they don't know whom they are listening to, and Ricky Van Shelton's voice is one of the most distinctive and most importantly recognizable voices in country music. Although we'd prefer it, front- and back-announcing is really not required on a Ricky Van Shelton song."

WYYD Lynchburg, Ky., PD Kenny Shelton (no relation) says he has yet to hear Shelton's new music but is eager to do so and open to playing it. "There's still an awful lot of interest, especially in this area, in Ricky Van Shelton's music," he notes. "We're still playing all the hits. They are still in rotation. So we'll definitely give his new music our attention."

Kenny Shelton says Shelton's familiarity to country listeners will be a plus as he launches his new venture. "The fact that he's got an established name gives him a leg up," Shelton says. "It's going to be a challenge for him. But at the same time, with everything he's done in the past, it's got to perk some ears when that comes across the desk no matter what label he's on."

Shelton acknowledges there will be challenges, but he's excited about steering his own destiny. (He manages himself along with Michael Campbell of the Campbell-Ketchum Entertainment Group). "My goal is for the album to be a hit and have hit singles obviously, but other than that, I want to build up a fan base like John Prine or Jimmy Buffett where I don't have to deal with anything but music, where I don't have to deal with any political garbage," he says.

"The music will be the king of it all, and then I'll just do music. That's what I've always wanted—to make records and make a living and be successful at that."

DEBORAH EVANS PRICE

DISNEY NAMES PREZ

(Continued from page 6)

unique opportunities to artists. "An artist coming to a label like Disney will recognize there are future or potential artist-development opportunities or benefits down the road that maybe someone else might not be able to offer," Goodman says. "That's a real exciting part of being involved with that family."

Prior to starting the new label, Disney's Nashville presence has consisted of a publishing company operated by Susan Borgeson and Brian Rawlings. "There's no question we'll be expanding our publishing presence in Nashville," Leher says. "The whole presence of Disney is going to get much larger in Nashville."

Goodman says he will announce the label's head of A&R within a week. "That person will be a partner with me as far as I'm concerned," he says. "And once that person comes on board, then we'll be able to really move quickly into signing some acts and getting acts into the studio [to] start the product development process."

Subsequent staff additions will be announced in the coming months, but Goodman says he plans to proceed slowly. "We're going to phase this thing through. The first phase is the A&R people... get artists in the studio and get some product created," he says. "Then we'll move into the next step of putting together our promotion staff, then our sales staff."

19 for the week ending June 1, Don E. Cologne, assistant PD/MD, says, "Initial response has been promising. The song is kind of different, but the whole Fugees clique has a stronghold on the market right now based on the success of their last album, and a hot group gets more opportunities to succeed or fail. But so far, so good."

Jean views himself as an artist who is unshakably unwilling to be typecast or compromised. "I think I basically said, 'Yo, this is how it is!,'" he says. "I don't think I commercialized anything."

Ienner agrees, adding, "Songs like 'Gun Powder,' 'Apocalypse,' and 'November' are absolutely incredible. They've got such musicality, and they have got to revolutionize hip-hop and wake up the people who are just doing [rap music] for the bucks. He's doing it for the culture."

"The Carnival" was recorded in various recording studios around the world while the Fugees were on a worldwide tour. "It started out being a French Creole record we were gonna put out independently," says Chris Schwartz, CEO of Ruffhouse Records. "The original plan was to do an EP. The Fugees are huge in France, and we had the Sony France label going bonkers."

"We were booking studios in every country the group was in, and as Clef went from place to place the idea and concept started to evolve, and it became more of a hybrid island/hip-hop record," he adds. "As it grew, we always anticipated that it would be a global thing."

On April 24, the project started rolling out to the street. Columbia created white-label vinyl on the rubbery rap track "Anything Can Happen,"

which they shipped to DJs. The company also lensed a video by Joel Brannmeyer and serviced it May 5 to outlets.

Soon thereafter, "We Be Staying Alive" started being leaked by R&B stations, beginning with WQHT (Hot 97) New York. "We serviced some of the hottest markets—New York, Atlanta, San Francisco, etc.—with a DAT early," Guidry recalls.

As a five-song sampler featuring cuts from "The Carnival" was infiltrating the underground via the label's street team and through a mailing to The Source magazine's 43,000 subscribers, the "We Be Staying Alive" maxi-single was arriving in stores.

At retail, Sony has several campaigns planned to back the album. Jean will do in-store promotions at both mainstream and independent outlets, and Sony plans to dress many of the locations up to resemble actual carnivals. "We want to make sure the streets, mix shows, and the people that were there from the beginning are covered," Guidry says. "We're trying to fill every nook and cranny. And we want people to get the whole sense of the record, which feels like a block party."

Jean will be on a stateside and European promotional tour June 16-Aug. 16. "He's now setting up America," Guidry says, "and he'll go back over there—to London, Spain, and France—by the middle of June, then he'll come back here."

As he troops across international terrain, Jean will be taking part in sound-system parties and manning shifts at select radio stations. He will, moreover, play "all of the major summer carnivals," Guidry says, including events in London; Brooklyn, N.Y.; Baltimore; and Houston.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

1. International Buyer's Guide: The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$125

2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. \$99

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$155

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$60

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60

6. The Power Book Fall 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.

7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$65

To order your Directory today, call (800) 344-7119, or (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$8 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDZZ3027

NEW CHAIRMAN OF IFPI'S ASIA BOARD SOUNDS A CAUTIOUS NOTE

(Continued from page 1)

talk up the expansion in developing markets. The 9% value growth in Asia, excluding Japan, was said to be at the "highest level for a number of years," and three nations were cited for sales increases of more than 20%: Thailand, Taiwan, and Malaysia.

Yet behind the statistics, there lies a more complex, difficult reality. "The long-term scenario for Asia is still very bright," says EMI Music Asia president Lachlan Rutherford, "but there are some short-term issues which are already affecting—and will continue to affect—the business. They're really taking some of the gloss off."

In fact, two of the territories mentioned so positively in the IFPI report have problems that are unlikely to be solved soon. Taiwan, the largest market for Chinese pop music outside the mainland, has been dealt a double whammy: the cost of marketing and promoting artists has soared in the past 18 months, while the unit sales of many hits are falling short of past levels. Thailand is, in the words of one major-label regional director, "a mess," due to the resurgence of piracy—damaging international repertoire, especially—and the fact that the country's music distribution network is looking unstable.

At the same time, these countries and others in the region, such as South Korea, are facing economic and political difficulties. "You've got a personal fiscal conservatism which runs very strongly throughout Asia," says Rutherford, "so at the first sign of any macroeconomic trouble, the consumer markets get hit much faster than in most Western countries."

He has at least two reasons to be concerned: his corporate role as head of EMI's recorded-music activities in the region and his industrywide responsibilities as incoming chairman of IFPI's Asia-Pacific regional board. He was selected in May by his peers for the trade group post (Billboard, June 7) and shoulders the duties officially at the end of the year.

A New Zealander, Rutherford, 45, has spent more than a dozen years in Asia at EMI's helm. At the major labels, this executive longevity is second only to that of PolyGram Far East president Norman Cheng (see story, page 42). "All the companies have different cultures and methods of doing business," he says. "We've had varied histories, all of us, and there isn't a man among us who hasn't made mistakes."

Rutherford is equally direct about mistakes being made on the ground right now: "The whole commercial basis of Chinese repertoire has been turned on its head in the past two years, particularly in Taiwan." The costs of promotion have soared, he confirms, spurred by the proliferation of media. "Because there's a lack of professional media purchasing, every time a new channel comes on, they just add another dollar. There's also been an erosion of pricing because of pretty ferocious trading."

Indeed, deep discounts to the trade and the use of free goods to promote releases onto local charts are the talk of Taiwan's industry. While welcoming an international visitor to the offices of IFPI's affiliate organization in Taipei, secretary general Robin Lee breaks off for an animated phone call about those charts and a particular company's highly aggressive marketing techniques.

Meanwhile, the returns policies of at least one of the major labels are expected to change soon.

EXPLODING COSTS

The current vice chairman of IFPI's

Asia-Pacific regional board, Michael Smellie, shares Rutherford's disquiet about Taiwan. "The cost of making records there has exploded," says Smellie, who is also BMG Entertainment International's senior VP for the region, "and the domestic market is contracting. Because everything has been on sale or return, as soon as there's a little blip in the market, everybody de-stocks, and the record companies get flooded with product."

He calls it "ridiculous" that there are such market swings.

"My own feeling on Taiwan," states Rutherford, "is that there's probably too much concentration on increasing marketing and promotion [expenditure] and not enough on changing the music. You can do what you like [with terms], but if the music isn't there, it doesn't matter at what price you sell and how much you spend, it's not going to give you the numbers you want."

"The [projected] rise in sales is simply not commensurate with the rise in costs. To me, that's a sure sign that a lot of companies must refocus their repertoire direction." Rutherford adds that IFPI figures for Taiwan for 1996 may have shown a 20% increase in value, "but we're closer to an assumption of 'flat' in terms of units." He acknowledges that this is partly due to the continuing configuration shift from cassette to CD.

In the face of no real unit growth, Taiwan's creativity must change. "The message is out to the industry," says the EMI executive. "There really is a challenge to Chinese A&R at the moment to take account of the different sensibility and level of demand from teenagers. If you look at the Chinese pop market in general, these are kids who are much more exposed to different musical influences than before."

"They're going to become more demanding in terms of music quality; they want more distinctive images. Quite a lot of faces in the Chinese business have been around for a long time. It's natural to assume that some of those are going to change. The honest record companies realize it's their job to continually re-image and refocus what they do."

The implications are significant for Chinese pop music, because of the size of the Taiwanese market (\$415 million at retail in 1996, by IFPI's estimate) and its role as a powerhouse of Chinese repertoire marketed throughout Asia.

Leading independent Rock Records, for example, has fueled its regional expansion from a Taipei creative base and now appears to be recognizing shifts in consumer tastes. "If your artists are traditional, you have to spend the money on promotion," says Landy Chang, head of Rock's Magic Stone division. "If your music is different and special, the audience will respond."

In terms of being different, Chang admires young Chinese pop singer A-Mei, whose debut album on indie Forward Music, "Sisters," is said by the label to have sold more than 700,000 copies in Taiwan (Billboard, May 17). The record has been released in other Asian markets through EMI affiliates.

"Some of the best talent in quite a long time has emerged in Taiwan over the past nine or 10 months," says Rutherford, since the so-called "missile crisis" (that is, mainland China's sabre-rattling prior to the Taiwanese presidential election) "stopped the music industry in its tracks. I don't relate any of that music to what happened, but I do think there is a demand from our target market—young consumers, 14-20—for more sophisticated music. They're asking for value for [their]

money, no doubt about it."

TRICKY YEAR IN THAILAND?

The EMI Music Asia president appears less sanguine about prospects in Thailand, which IFPI calculates grew by 47% in units last year for a market value of \$186 million. "It's going to have a very tricky year," Rutherford says, suggesting that federation figures are hampered by the fact that the multinational music companies "probably don't represent more than 20% of the market." He continues, "I would be surprised if Thailand did grow by 47% in real terms. You'd have to question the sample size and one or two other matters of statistical rigor."

Rutherford cites piracy's return as a root cause of problems, while noting that an international intellectual property court is about to be established. "One of the big stumbling blocks is very cumbersome court procedures in Thailand, and when they are resolved, we should move on to a more stable platform. But piracy is most definitely affecting us. It mostly hits international repertoire, because, basically, local relationships prevent a lot of local repertoire piracy. International repertoire piracy is regarded as free game."

Neither is South Korea—Asia's largest market outside Japan—a picnic, nor is it fully illustrated by industry statistics. Local repertoire dominates the business with a 60%-65% share. "In this sector," says Rutherford, "there are a whole lot of tax issues which make the production of industry statistics almost illusory."

"If you've got the whole distribution structure involved in massive tax avoidance, it's not a rewarding situation [for companies] to start giving real sales figures to an industry body [such as IFPI] when to another body, you're not declaring anything at all. So there are major problems in assessing the market in Korea." For the record, IFPI estimates that industry shipments last year amounted to 61 million album units (there is virtually no singles business), valued at \$517 million.

Nevertheless, Rutherford believes that the Korean market is working toward change, while for EMI's company there, he claims "a tremendous year."

There are also political factors to be considered. "You've got economic, geopolitical, and structural problems, but it's an exciting market; Koreans are so musical. The talent is there."

By contrast, he singles out Malaysia as the most buoyant music market in Asia last year, where album units grew 19% to 17.1 million, worth \$100 million. "It showed good growth across the repertoires. They've got a very well organized record industry, and it's quickly becoming a role model for industry structure in the rest of the region. The business is in a good position to take advantage of the Malaysian economy."

GROWING COMPETITION

As an EMI officer, Rutherford must deal with another vital issue in a health-conscious Asia: competitiveness. With slow growth or flat business, multinationals and independent labels are fighting for market share and talent deals more intensely than ever. "Yes, very big money has been spent, and of course the risk always is, 'Did you buy at the right or wrong time?' Nothing changes in that respect. There's clear evidence that some of the recent deals have not been made on a commercial basis, while they may have been made for strategic reasons. But is the check-book going to be enough?"

"The Chinese artists' community, for

example, is a very interactive one—they all talk—and the recording industry is a bit of a sieve. Although some of the speculation about deals may be over by 25%, people still get the drift of roughly where the numbers are going. That definitely has an effect on everyone."

(Even PolyGram's Cheng, who generally declines to talk to the press, told Billboard recently that "artist costs are rising to a very dangerous level as far as I am concerned.")

EMI's recent signing of alternative pop diva Faye Wong, formerly a Cinepoly/PolyGram artist, was reported in the Hong Kong press to be worth \$60 million Hong Kong (more than \$8 million U.S.). "We did the deal on a commercial basis," Rutherford says. "We didn't do it on a strategic basis. I've seen some numbers [in the media] which aren't correct." Such as \$60 million Hong Kong? "I saw that," he replies.

"Again, the issue with Faye is that we regard her as a major talent in Chinese repertoire," Rutherford adds. "When we started talking, we felt that she could become an important part of our strategy for the future. Both parties decided they wanted to work together; we ended up doing the deal. That was one where the asset-inflation spiral wasn't as obvious as with some of the other deals. [With] an artist like Faye, it's not just money. It's whether they feel comfortable with the record company."

(When the pact was announced May 26 in Hong Kong, Wong said she intended to concentrate mainly on developing Mandarin-language repertoire, while citing creative freedom, coordination of promotional duties, and the deal's lucrative nature as key reasons for joining EMI. The reclusive and press-shy Wong also offered that she would be prepared to undertake more promotional efforts for her new label, provided they did not encroach on her private life.)

Clearly, Rutherford is looking to

HATCH EYES ROYALTY COMPROMISE

(Continued from page 4)

Further, some members are peeved that supporters of the bill have blocked the passage of any other intellectual property legislation in Congress, particularly the copyright-term extension bill, which would extend the copyright term from life plus 50 years to the worldwide standard of life plus 70 years. Hatch has said he supports passage of the bill.

"If we do not adapt the 20-year extension, we place ourselves at a grave financial disadvantage here in the U.S.," Hatch says, "and I think it's important to get this done this session."

As a result, he says, he plans to bring together the restaurant people and the music groups in a meeting in his office before the summer congressional recess and call for a compromise.

Hatch did not give a specific date for the meeting, but sources have told Billboard that the chairman has already informed the groups of his decision, actually having scheduled a meeting last month that was canceled due to scheduling problems (Billboard, May 24). "I want to take care of this," he says. "I will take care of this. I just have to find the time."

He says he would suggest that the compromise—to be negotiated outside of Congress—be structured along the lines of an agreement worked out last month with a similar group, the National Licensed Beverage Assn. (NLBA) (Billboard, May 10).

While Hatch says that there had

Wong and others to help boost EMI's standing in Asia, where it is estimated to have \$150 million in sales and commands a robust 11%-12% in market share, some six points or so behind PolyGram. The race for second place is tight, however; BMG's acquisition of Chinese-repertoire labels Music Impact and Elite Music put that major into strong contention last year.

"We're probably sitting at No. 2 in the region at the moment, but there's a great deal of competition all around. Whether you're PolyGram, EMI, Rock, or anyone else, you're only as good as your last hit record in markets like this. The pressure doesn't go away wherever you sit in the market-share ladder."

Rutherford contends that growth in the region is as much "sensing opportunity and being able to size it up quickly and accurately. The challenge, of course, is that you've got to lay a stable commercial infrastructure beneath that entrepreneurial spirit, or you'll end up dealing yourself out of existence. There is a tendency here to just deal and deal and deal."

"Yet the industry is in good shape at the moment. There are specific problems, such as Korea and Thailand, but I agree that the total market growth in 1996 was around 9%. I'm also hoping that a market like Hong Kong recovers quite quickly after the handover. I'm planning for growth, although I don't see the industry getting back to 15% or 16% annual increases in the short term. That's not what's happening."

As for his IFPI duties, Rutherford suggests a spirit of cooperation and openness among member companies in the region. (Even maverick Rock has been invited to join the federation.) "There's a good ability to deal with non-competitive issues developing among the multinationals, coupled with a much stronger feeling of competition. There's always an edge—but that's fun."

been "some legitimacy to some complaints" by the restaurateurs about the manner in which performing-right group officials approached them with licensing agreements—the often-vented gripes about arrogant, "pay up or we'll sue" confrontations—he also says that the demands for licensing exemptions for use of background music, especially in larger business operations employing professional sound systems, were "one-sided" and "outrageous."

Surprisingly, considering his conservative leanings, Hatch saved most of his scathing comments, however, for the demands by religious broadcasters for music licensing exemptions. "They just don't want to pay, pure and simple," he says. "They're out of line."

As a budding inspirational songwriter, he says, "I have learned a lot about the music business, and I've learned that most songwriters don't make much money, and particularly so with inspirational songwriters."

He also disagrees with the view expressed by religious broadcasters that the current blanket and per-use licenses offered by the performing-right groups are too expensive, though he says that he does agree with their complaint that all lawsuits must be heard in a New York court.

"The [NLBA] compromise addressed that," he says, "and I think the performing-right groups would be willing to move on that point."

BILL HOLLAND

CAPITOL, EMI IGNITE GLOBAL CHARTS WITH McCARTNEY'S 'PIE'

(Continued from page 1)

sue. The triumph marks McCartney's highest post-Beatles debut ever (1971's "Ram," with wife Linda McCartney, is second with a No. 6 debut). As well, "Pie" is his 68th U.S. album since charting with the Beatles in

1964, and his first solo studio project in four years.

According to SoundScan, first-week U.S. sales of the title, released here by Capitol Records, came in at 121,000 units, about 16,500 units shy of four-

week chart-toppers Spice Girls, who hold at No. 1 on the chart, and 2,000 above the No. 3 debut of R&B/gospel act God's Property From Kirk Franklin's Nu Nation.

McCartney's ranking fuels a bud-

ding industry trend in which artists who are 40-plus are commanding renewed fervor on the album chart. In just the past month, projects from the Bee Gees and James Taylor have also made surprisingly robust entries.

"In an era where there is a lot of disposable music coming and going, I think people young and old are reaching back to legendary artists with a track record," says John Sykes, president of VH1, which has backed each of the acts with special programming prior to their latest releases. "In the past, a lot of these people were written off as catalog artists, but the adult audience now is a lot different and a lot more active. This is a force to be reckoned with."

National Record Mart senior buyer Doug Smith acknowledges that adult buying patterns are on an upswing. "The McCartney album has done very well—a top five debut—which is better than we expected," he says. "I give credit to VH1 for it in this country. They followed the pattern they set up with the Bee Gees and have finally found an active buying audience. They must be getting more attention from those 25-40, because something is going on that hasn't been there for a number of years. Things are getting better."

Of course, the work itself is deserving of zestful accolades, too, and has garnered some of McCartney's best reviews in years. "It's a strong record with legs. The love songs here are the best he's put on a record in decades," says HMV U.S.A. VP of purchasing Bob Douglas, who adds that the "fuss" around the successful Beatles "Anthology" records has also garnered traffic.

"It starts, of course, with a great record," says Gary Gersh, president of Capitol Records (U.S.). "Paul has made an album that is very direct and honest but also very simple and heartfelt. I think it comes from his heart, and people are responding to that."

The artist himself notes, "People have said that there's a feeling on the album that communicates itself to the listener. But I set out to try to make sure that I liked every song on the album for one reason or another."

"One of the great things about this album for me was that I enjoyed making it," he adds. "There was no sweat, just pure pleasure."

His debut at No. 2 on the album chart, McCartney admits, was a pleasant surprise. "It's fantastic, and I'm buzzing away for the good old U.S. of A. I didn't realize it was my highest chart debut, because there's other people who keep these records. It's wonderful—not a bad result for a scruff from Liverpool."

The first European single from "Flaming Pie," released internationally by EMI, is "Young Boy," which quickly reached No. 6 in airplay on Music & Media's European Radio Top 50 chart. In the U.S., the initial single, "The World Tonight," peaked at No. 64 in its second week on the Hot 100.

"We spun it pretty well the first couple weeks, then pulled back because it wasn't performing very well," says Linda Silver, music director of modern AC WDBZ (the Buzz) New York. "People seem to know who it is, but there just isn't as much passion as I would expect. I can't figure it out. He's a wonderful artist, but radio is so niche-driven, where is it that he fits?"

The song reacted better at adult top 40 WTMX Chicago, where it was added in mid-May and is in power rotation, garnering 52 spins a week. Even so, PD Barry James acknowledges Silver's point: "My God, it feels weird say-

ing this, but I honestly think if it *wasn't* by Paul McCartney, radio everywhere would be all over it."

At McCartney's request, pre-release promotion for "Flaming Pie" was held to a short list of high-profile appearances. "I don't want to reach a point where we release it and suddenly hit a wall like in a marathon—the 'promotion wall,'" he says. "When it happens like that, something that was a joy suddenly becomes a bit of a worry."

"I realized that could happen, so I just said to everyone, 'Look, I want no one ringing me up at 3 in the morning, saying, 'Oh dear, we haven't got the cover of this magazine' or whatever. I told them to just relax; we are going to look back on it and say, 'Hey, I really had a blast putting that album out.'"

"I must say, all the guys and girls on the team have done that, and we've pretty much enjoyed this one," McCartney says. "We haven't hit that wall yet."

Among the marketing efforts he did give a nod to was the inclusion of "The World Tonight" and "Young Boy" in the Robin Williams/Billy Crystal movie "Fathers' Day," as well as radio/TV advertising to support it. In addition, McCartney's "Town Hall Meeting" May 17 allowed a worldwide audience to communicate one on one with the artist via radio, TV, and the Internet.

A one-hour TV special, "In The World Tonight," documenting the making of the album, aired in the U.K. on the ITV network and in the U.S. on VH1. The show was produced and directed by Geoff Wonfor, who worked with McCartney on the Beatles' "Anthology" TV series.

In the U.K., an hourlong radio show about the new album was aired by BBC Radio 2 May 5, the day of its European release; the European and Middle Eastern radio rights to a two-hour documentary, presented and produced by McCartney and featuring interviews with album contributors Jeff Lynne, George Martin, and Steve Miller, have been secured by London-based production company Unique Broadcasting.

In the U.S., VH1 offered seven days of McCartney-centered programming leading to the "Town Hall Meeting," including archived videos from throughout his career, concert footage, and the airing of a classic Beatles movie.

"The fact that we exposed Paul's entire body of work for lifelong fans renewed interest in him," says VH1's Sykes. "I'd like to think it led to interest in hearing his new repertoire."

McCartney's loyal fan base and legions of intrigued new fans throughout Europe have also ensured a robust start at retail and radio for "Flaming Pie" across the continent.

In the U.K., where it was released May 17, the album came in at No. 2—McCartney's best solo ranking since "Flowers In The Dirt" topped the best sellers in 1989—with first-week sales of 22,500 (again, it was bettered only by Spice Girls). "Young Boy" debuted and peaked at No. 19 a week earlier.

Andy Smith, rock floor manager at Tower Records' Piccadilly store in London, describes the album's performance as "exceptional. I didn't expect it to do what it did, and I have a feeling EMI didn't either."

"It's a little bit more Beatles-esque than previous albums, and there are a few more singles to come from it, so I'm sure it will stick around," Smith adds.

Released in Germany May 5, "Flaming Pie" has reached No. 6 on the nation's album charts. Gerd Pannen, head purchaser at the Cologne-based

(Continued on next page)

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

The U.K. edition of "All The Best!" Paul McCartney's cannily eclectic 1987 greatest-solo-hits collection, contains a plaintive ballad called "Once Upon A Long Ago," a wistful, epilogue-like brace of impressions from an unaccustomed nowhere man who's suddenly forced to rediscover himself in the aftermath of folded affiliations.

The melody rings with sentimental accord, but the lyrics are caustic, dismissing the easy reveries of Tin Pan Alley romanticism to boldly pained effect: "Making up moons in a minor key/What have those tunes got to do with me?/Tell me darling, where have you been?/... Playing guitars on an empty stage/Counting the bars of an iron cage/Tell me darling, what can it mean?" And the bittersweet chorus declaims, "Once upon a long ago/Children searched for treasure/Nature's plan went hand in hand with pleasure./Such pleasure."

While the song's lustrous arrangement has the lofty sadness of a vesper, it closes with an unexpectedly commanding instrumental reprise, a stately guitar run interwoven with a violin solo from Nigel Kennedy, the coda building upon itself until it climbs from melancholy evening prayer into rousing wake-up call. In Paul McCartney's world, the will to go on is its own benediction.

Like "Maybe I'm Amazed," "Another Day," "My Love," "Band On The Run," "Live And Let Die," "Listen To What The Man Said," "With A Little Luck," "Coming Up," "Mull Of Kintyre," "No More Lonely Nights," and most other selections on the 20-cut British incarnation of the album, "Once Upon A Long Ago" could have probably achieved top 10 status if not chart-topping success had it been issued in the States. Nonetheless, both the U.K. and (17-track) U.S. versions of "All The Best!" handily conveyed the certainty that McCartney had a body of solo recording to be reckoned with. At the time of the retrospective's release, McCartney's own composing (begun in 1967 with the soundtrack to "The Family Way") had spanned two decades—far longer than his overall tenure as a Quarryman or Beatle.

Speaking with this writer in London in November 1987, McCartney showed the same unique combination of unabashed sentiment, chuckling informality, and irrepressible drive that has long characterized his prodigious output. And he made it plain such traits extended even to an impulsive session, hatched 18 years ago this month, for one of the more

successful holiday songs of the rock era, the international top 10 (U.K. in '79, U.S. in '84) single hit "Wonderful Christmastime."

"What appealed to me was, I was in this farmhouse in late June [1979], and it was very hot," McCartney confided. "One way or another I thought, 'Oh gosh, a Christmas sound would be great to do; this is when they do them, in a boiling hot day in June! It was funny imagining a Christmas scene. But now my kids like it, so I can hear it through their ears and go, 'Great, that's what it was supposed to be.'"

McCartney later asserted, "You



don't want music to become a job, you want to feel like you're playing at it, and it's just fun," also using words like "experimental," "spontaneous," and "sensitive" to describe his sincere but often extemporaneous approach.

His new "Flaming Pie" now marks a full 30 years of highly skilled yet similarly offhanded and instinctive solo albums. And while observers such as this writer have sometimes been critical of McCartney for artistic lassitude on efforts like 1979's fragmentary "Back To The Egg," the fact remains that McCartney is unjustly undervalued for other records whose cherry-picked peaks might have turned "All The Best!" into an even more impressive anthology: "Every Night," "That Would Be Something," "Man We Was Lonely," "Teddy Boy," "Junk" ("McCartney," 1970); "Back Seat Of My Car" ("Ram," 1971); "Dear Friend" ("Wild Life," 1971); "Little Lamb Dragonfly," "Medley: Hold Me Tight/Lazy Dynamite/Hands Of Love/Power Cut" ("Red Rose Speedway," 1973); "Love In Song," "Treat Her Gently—Lonely Old People" ("Venus And Mars," 1975); "Warm And Beautiful" ("Wings At The Speed Of Sound," 1976); "I'm Carrying," "Girlfriend," "I've Had Enough" ("London Town," 1978); "Waterfalls" ("McCartney II," 1980); "Tug Of War," "Take It Away," "Here Today," "Wanderlust" ("Tug Of War," 1982); "So Bad" ("Pipes Of Peace," 1983); "Press" and that single's B-side,

"It's Not True," "Only Love Remains" ("Press To Play," 1986); not to mention "Back On My Feet," the superlative collaboration with Elvis Costello that was the U.K. B-side to "Once Upon A Long Ago."

Also exceptional are songs McCartney generated alone or with Costello ("My Brave Face," "We Got Married," "Put It There," "Figure Of Eight," "This One," "Motor Of Love") for 1989's "Flowers In The Dirt" album, whose writing/demo stage was well under way when "All The Best!" hit stores.

Nonetheless, one can still wonder if we've yet allowed ourselves an equitable listen to what the man said.

Most of the material cited above emerged in sharp contrast to, if not defiance of, the prevailing fashion of each period, McCartney himself later laughing at the thought that he dared unveil a "Scottish waltz" like 1977's "Mull Of Kintyre" even as his daughter Heather was enraptured by the flush-the-pipes ferocity of punk rock.

"There's an edge to youth you can't deny," he decided. And there is an integrity to McCartney you can't dismiss. Though acknowledging his mastery of melody and his stature as one of the finest vocalists and bassists in pop history, many of us have always wanted Paul to rock with John's unvarnished fury, or rival George's transcendent guitar-fired force of mood, or acquire Ringo's "heavy mettle" propulsive knack.

But McCartney's muse found its equipoise in life's basic pleasures and trials, his music ennobling marriage and parenting, emphasizing the sanctity of childhood, pondering the complexities of friendship and its requisite forbearance, and above all cherishing loyalty and love in the face of popular derision, personal hardship, and the universal inevitability of loss. If McCartney's greatest private accomplishment is his family life, his greatest professional accomplishment is making us care about the meaning of such passions.

Meanwhile, if McCartney had done nothing further in the classical realm, the recitative "Save The Child" aria in the seventh movement of his "Liverpool Oratorio" (issued as a CD single by EMI Classics in 1991) should acquit such experimental efforts with enduring grace.

As for the man's spontaneous and sensitive sides, listeners' acquaintance with the affecting ballads ("Somedays," "Calico Skies," "Heaven On A Sunday," "Little Willow," "Beautiful Night") at the core of "Flaming Pie" may lead them to conclude that Paul McCartney's intuitive feel for what he refers to in the liner notes as "short, simple song" and its warming "spirit" has freed him to create a sleeper masterpiece.

TIMOTHY WHITE

NEW HOME SET FOR COUNTRY HALL OF FAME

(Continued from page 1)

"This will give us a facility commensurate to the country music industry here," says Ivey. In terms of a tourist draw, he says, projections show that it can double the Hall's annual attendance, from 300,000 to 600,000.

It also marks an increased association between the industry and the city, a relationship that had been strained in the past. Nashville Mayor Phil Bredesen tells Billboard that the new Hall means two things to Nashville. "First of all," he says, "it's a substantial addition to downtown and to our ability to attract people down there. Second of all, music is what Nashville is known for, and anything which can expose what we're about to a wider audience is very good for the city."

Addressing the growing rapprochement between country music and the city proper, Bredesen says, "In addition

to being a country music fan, I'm a businessman, and you treat it like the important business it is. One of my stated objectives when I ran for mayor was to start closing up the canyon that had developed between the country music industry and the rest of the community, including the rest of the business community. I think we've made a lot of progress."

Indeed, the mayor encouraged the CMF to look downtown when it became clear that the present Hall on Music Row was overcrowded. The city's Metropolitan Development and Housing Agency figured a new Hall into its master plan for the 17 acres surrounding the new Nashville Arena and sold the land at cost and provided a \$270,000 development grant.

CMF board chairman and MCA Nashville chairman Bruce Hinton says

the new site will bring broad attention. "Its facade will be part of the visual panorama of Nashville," he says. "It's a highly visible part of the industry, and it's very important to keep and protect this legacy."

Country artist Marty Stuart, who is an avid country music collector and CMF board member, brought in memorabilia from his personal archives and mounted the Hank Williams exhibit now at the Hall.

"That exhibit could have been twice as big and powerful if we'd had the room," says Stuart. "The Hall now is antiquated. We're just out of space. I think a new building means new life, a fresh page, and a fresh start. There's a whole new crop of fans, as well as in the industry itself. Sometimes, the Hall has been written off as just a tomb up there, and it truly should be a wonderful treasure

chest with a church-house atmosphere. The feeling that you're in a holy place is the feeling I want in the Hall of Fame."

Stuart also notes that the lack of exhibit space has harmed acquisition in the past. "One of the problems," he says, "has been that, for instance, when a family member donates an artifact that belonged to one of their loved ones, about all we can do is say 'thank you very much' and stick it in a vault in the basement. And that really infuriates a lot of people. Understandably so."

Ivey says that only 1% of library items can be displayed at one time in the current facility. Most of the permanent collection is in vaults in a basement under the present Hall and in a separate warehouse.

"Our present gallery space is 15,500 square feet," he notes, adding that new gallery space will be 46,000 square feet with a 200-seat theater and 7,000-square-foot conservatory.

Ivey says funds to finance the new Hall will come from a \$10 million capital fund campaign that the CMF is beginning. The campaign will involve bonds, increased attendance, and corporate sponsorship.

Samuel S. Hook, CMF deputy director for development, says the \$10 million capital fund drive will be directed at "family"—artists, labels, publishers, and so on—and then at local and national businesses.

E.W. "Bud" Wendell, the recently retired president/CEO of Gaylord Entertainment, who is leading the capital fund campaign, says the new Hall will "better explain the important contributions of country music to the fabric of America. Country music is Nashville's calling card all over the world."

Board relocation committee chairman David Conrad, VP of Almo/Irving Music, notes that the board searched widely before settling on an architect and design director for the Hall. "Tuck Hinton Architects [a Nashville firm]

was settled upon, and we turned to Ralph Applebaum Associates to plan, design, and supervise construction of the museum space. Their clients include the Ellis Island Immigration Museum, the Whitney Museum, and the Holocaust Museum. I think they will do the Hall of Fame proud."

The CMF, founded in 1967, has developed into the largest research center in the world dedicated to a single form of American music. Its operations now include the following:

- the Hall of Fame and Museum, which has received well over 10 million visitors. Its exhibits of thousands of archival holdings are rotated periodically.

- The Country Music Foundation Library and Media Center, a leading research center. It houses more than 200,000 recordings, more than 60,000 historical photographs, thousands of audiotapes, copies of sheet music, songbooks, periodicals, books, and clips.

- the CMF Education Department, which provides music programs for about 20,000 students annually. Its songwriting program generated more than 5,000 student-written songs in 1995.

- the CMF Press, which publishes books in conjunction with the Vanderbilt University Press and with commercial publishing houses. It also publishes the thrice-annual Journal of Country Music.

- Country Music Foundation Records, which has released more than 60 historical recordings.

- RCA Studio B, on Music Row, which has been restored to its '50s state, is a working studio, and is open for tours.

- Hatch Show Print, a print shop that has been open since 1879 and still produces hand-pulled handbills and posters. It is located downtown, near the new CMF site.

- the CMF Oral History Project, an ongoing project to document country music through interviews.

'DEFINITIVE' CARMEN COMING

(Continued from page 7)

way through his solo material. That's why we ended up with tracks from Geffen, RCA, Capitol, and Arista releases."

The newest set is the 22nd release in the Arista Masters series, following collections by such artists as Phyllis Hyman, Melissa Manchester, and Barry Manilow.

A collection from Alan Parsons, due July 15, precedes new sets from the Delfonics and Lee Dorsey.

For Carmen, who was as critically maligned for his solo ballads as he was praised for his seminal work with the Raspberries, the new set provides hope that his disparate song styles will finally be able to stand on their own merit.

"It's exciting to finally see both sides of my schizophrenic personality presented equally," says Carmen. "There have been a lot of anthologies that have been out in various and sundry places, but the two sets of [solo and group] work have never been together, and the Raspberries stuff is as much a part of me as the solo stuff is."

"Before I came to understand the kinds of limitations that can be placed on people by radio and just how confusing it can be for a record company to market someone who does more than one thing, I always had the dream that you could have an album like this," he adds.

Hoping to avoid some of the pitfalls experienced by Carmen during his career, Arista senior VP of special markets (U.S.) Steve Bartels says the label will take a conservative tack when promoting the album.

Along with in-store samplers, Arista will focus on press and a moderate amount of advertising to build word-of-mouth and alert die-hard Carmen fans about the new product.

The album, which also has its own page on Arista's World Wide Web site at <http://www.arista.com>, will be sent to selected top 40 stations. It will also be stickered to notify consumers that tracks include both Raspberries and solo material.

"Everything we're going to do is to get the message across that this is a great single piece that is part of a very large picture," says Bartels. "We're conceptualizing a larger plan that might hit on some other Eric Carmen things going on."

Though he declines to give specifics, Bartels is most likely alluding to the incredible market saturation of Carmen's "All By Myself" from his self-titled Arista solo debut. Though Celine Dion's cover of the song, which sits at No. 51 on the Hot 100 Singles chart this issue, has garnered the most attention,

it has been covered by several other noteworthy artists and has been virtually inescapable in recent years.

Sheryl Crow found the song ideal for a bonus track on the Brazilian version of her "Tuesday Night Music Club" album and the U.K. and German versions of the "Run, Baby, Run" CD single.

The song also showed up in two films. A version performed by Jewel was featured in "Clueless," while the original version figured prominently in Buck Henry's film "To Die For." Even a sneering version of the song by Babes In Toyland—which Carmen calls "hysterically funny"—has contributed to the track's pervasiveness.

Carmen says he is flattered by the track's longevity.

"When I was 12 years old and first decided I wanted to be a songwriter, the people that I always looked up to were Rodgers and Hammerstein, Leonard Bernstein, and people like that," says Carmen. "So to me a great song has been one that people keep performing, and it's been more than 20 years and people are still doing that song. It's the most wonderful achievement when one of your songs stands the test of time."

Arista isn't the only company dipping into the vaults for Carmen material.

Geffen has plans to rerelease Carmen's self-titled 1985 album on its Gold Line imprint. That album has never been available on CD in the U.S.

Carmen also says he is "dangerously close" to completing a new album, which will be released by Pioneer LDC in Japan this fall.

"I'll probably do a little shopping around and at the same time send out a song or two to Celine to see if she's up to it," says Carmen.

If the artist, who owns the U.S. and European rights to the new material, strikes a deal for the new album, the market could see an unprecedented amount of Carmen material.

Additionally, the Raspberries hit "Go All The Way" was included on the '70s volume of Rhino's "Poptopia!" collection, which also features liner notes by the singer (Billboard, April 19).

Though the timing for the Carmen collection may be opportune due to this flurry of activity, it is also purely accidental, says Pacheco.

"There are certainly things that have happened, such as the Celine Dion cover, that have made it clear why this project should be done, but I don't think any of those things were in our mind-set when we started out," he says. "Here is an artist that deserves the kind of packaging that will appeal not

only to die-hard collectors, but a more general audience."

The new set is enhanced by greater sound quality and thorough liner notes that include a biography by Rolling Stone scribe David Wild, as well as Carmen's own description of each album cut.

Still, David Sibel, buyer for five-store, Boston-based retailer Hear Music, says he has mixed feelings about the commercial viability of the new album.

Though he confirms that there is a renewed interest in pop music, Sibel contends that Carmen's audience has been exploited with other best-of releases and that unless Carmen's new material is released soon, "Eric Carmen: The Definitive Collection" may not draw reinvigorated interest.

"Power pop is definitely staging a mini-comeback, but I don't know if he can ride it without a new record," says Sibel.

Regardless of how well the Arista Masters collection sells, Carmen feels that young listeners would do well to examine previous generations of rock and pop.

"I know I'm sounding like I'm an old fogey, but I kind of feel sorry for the generation of kids that are growing up today without really understanding what the Beatles or the Rolling Stones or anybody from that whole era were about," he says. "I don't get the feeling that 20 years from now kids are going to be sitting around waxing nostalgic about the Snoop Doggy Dogg album."

CAPITOL, EMI IGNITE GLOBAL CHARTS WITH MCCARTNEY'S 'PIE'

(Continued from preceding page)

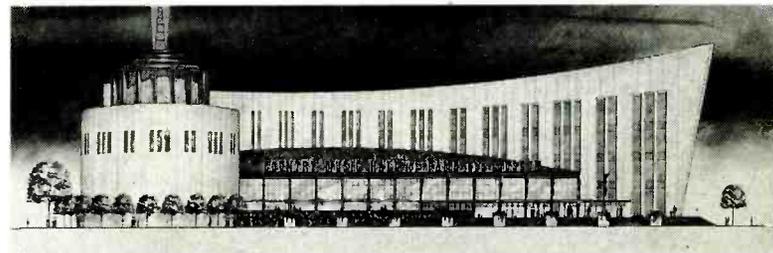
retailer Saturn, says that the album is selling well, primarily to "old Beatle fans and customers aged around 40."

"Young Boy" is enjoying strong airplay on German radio stations, with some outlets reporting spins of numerous tracks from the album.

In Spain, the album entered the charts at No. 5 in its first week out with sales of 37,000 units, says EMI-Odeon international label manager Bernard Seco. "This was pretty good; our initial [shipment] was just 30,000 copies," he says.

Rafael Revert, director of the Cadena 100 radio music network, Spain's third-most-popular outlet, says that "Young Boy" was perfect for his primary 25-30 demographic target.

Sources at EMI France say that "Flaming Pie" has sold close to 50,000 copies there. "Young Boy" was serviced to radio April 8; all adult formats, such as RTL, Europe 1, and RMC—



An artist's rendering of the new Country Music Hall of Fame building, which will feature limestone, glass, and painted brick.

which sponsored a "McCartney Day"—immediately added the record.

EMI Holland product manager Rick den Outer—who is supervising the radio, TV, and press campaign keyed to the "Fathers' Day" tie-in through mid-June—says that "Flaming Pie" has moved 20,000 units in that nation, thus far peaking at No. 9 on the nation's Mega Top 100 Album Chart.

"McCartney has simply delivered his best record since 'Band On The Run' and 'Ram' with Wings in the '70s," he says. "It's a true pop album, which means it automatically goes beyond the fan base."

"The involvement of producer Jeff Lynne always guarantees radio material," den Outer adds. "'Young Boy' has been a true radio hit here, and single-wise, the album is even deeper than that."

In Holland, at Free Record Shop—the country's largest retailer—chain buyer Jean Broeks says that she is

pleasantly surprised by the album's performance: "Usually, a new McCartney album is a fan base-only affair, but the utterly radio-friendly single 'Young Boy' has pulled in a new audience, too."

Finally, in Japan, early reaction to "Flaming Pie" is upbeat. According to Toshiba EMI, as of May 30, the album's import version, released there May 15, had sold 31,000 copies, while the domestic pressing, released two days later, had sold 80,000. The album reached as high as No. 14 on trade magazine Oricon's May 26 domestic/international album chart.

Assistance in preparing this story was provided by Howell Llewellyn in Madrid, Cécile Tesseyre in Paris, Robert Tilli in Amsterdam, Steve McClure in Tokyo, and Paul Sexton and Thom Duffy in London.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

REAL B.I.G.: When "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) was conceived as a tribute to the late Notorious B.I.G., I bet the artists involved never expected their effort would become the fifth single to debut at No. 1 on the Hot 100 and the first single available exclusively in maxi-configurations to reach that summit.

Strong sales of 220,000 units help the Bad Boy/Arista single bow at No. 1 on both the Hot 100 and Hot 100 Singles Sales charts. The number of scans is even more significant when you consider that the single was not sale-priced. Nearly 50% of the scans occurred in the middle and south Atlantic geographical regions. The leading sales markets were New York with 45,000 units, Los Angeles with 12,000, and Philadelphia with 10,000.

The other singles that have debuted at No. 1 on the Hot 100 are Michael Jackson's "You Are Not Alone," Mariah Carey's "Fantasy," Whitney Houston's "Exhale (Shoop Shoop)," and Mariah Carey & Boyz II Men's "One Sweet Day." The first-week unit sales counts of these singles were 120,000, 229,000, 125,000, and 204,000, respectively.

BACK & FORTH: Backward bullets are hardly ever awarded on the Hot 100, but the chart-topping debut of "I'll Be Missing You" pushes back several singles in the top 10 (Nos. 2, 6, 7, 9), despite sales and airplay gains.

SHOWERED WITH BUTTERFLY KISSES: In addition to Bob Carlisle's original and country-remix version of "Butterfly Kisses," there are two more country renditions of the song: one by the Raybon Bros. (MCA) and the other by Jeff Carson (Curb). The Raybon Bros. scanned 15,000 pieces, good enough to enter the Hot 100 at No. 62 and Hot 100 Singles Sales at No. 32. Carson's take on the song is tentatively scheduled to hit retail June 17.

While Carlisle's "Butterfly Kisses" is being spun on 198 monitored stations and has 43 million audience impressions, it is ineligible to debut on the Hot 100 for two reasons. To appear on the Hot 100, a single must be generally available at retail, and Carlisle's single is available only in Christian bookstores. The Carlisle single—which includes a CD-ROM and video—is also ineligible because the suggested list price for the single (\$10.98) is above the price that distributors usually assign to maxi-singles. At BMG, distributor of Jive (Carlisle's label), and at most distribution companies, the maximum price for a maxi-single is \$6.98.

REAR-VIEW MIRROR: Despite labels' cutbacks in single releases, many labels and distributors have product lines that specialize in mining their catalogs, a business that in the past was usually licensed to outside parties. Jive recently unveiled its "Jive Classic 12" series, featuring A Tribe Called Quest. Even Geffen, which typically does not release singles, is in on the act; a remixed 12-inch of Wang Chung's "Dance Hall Days" is now at retail. A&M's "Digital Memories" launched in June 1995 and now has 23 titles. EMI Music Distribution's (EMD) line of 15 Capitol singles, "Single Servings," utilizes bounce-back coupons for the artists' full-length albums. Both Rose Sokol and Dan Sell, national directors of single sales for, respectively, A&M and EMD, are looking into replenishing their lines. In one form or another WEA's "Back Trax" has been around for 20 years. The "Back Trax" line includes 500 7-inch titles, 65 CD singles, and 85 cassette singles.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	GET YOUR GROOVE ON	GYRL (SILAS/MCA)
2	9	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
3	3	IT'S OVER NOW	DANNY BOY (DEATH ROW/INTERSCOPE)
4	18	IF YOU WALK AWAY	GOODFELLAZ (AVATAR/POLYDOR/A&M)
5	10	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)	KYLE VINCENT (CARPORT/HOLLYWOOD)
6	20	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
7	14	SERENADE	SHADES (MOTOWN)
8	2	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/AM)
9	16	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
10	23	LOVE II LOVE	DAMAGE (BIG LIFE/CRITIQUE)
11	6	GONNA LET U KNOW	LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
12	—	HOMEBOYZ	COMRADS (STREET LIFE/ALL AMERICAN)
13	19	CRUSH	ZHANE (ILLTOWN/MOTOWN)

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	11	FEMININITY	ERIC BENET (WARNER BROS.)
15	8	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)
16	17	G.O.D. PT. III	MOBB DEEP (LOUD/RCA)
17	—	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)
18	15	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
19	12	YARDCORE	BORN JERICHO (DELICIOUS VINYL/RED ANT)
20	22	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)
21	21	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)
22	13	A DOZEN RED ROSES	TAMMY GRAHAM (CAREER/ARISTA)
23	—	WHAT'S YOUR NAME (TIME OF THE SEASON)	FROST (RUTHLESS/RELATIVITY)
24	—	SIX DAYS ON THE ROAD	SAWYER BROWN (CURB)
25	—	NEVER AGAIN, AGAIN	LEE ANN WOMACK (DECCA/MCA)

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

LUCKY DUBE'S 'TAXMAN' DUE ON GALLO/SHANACHIE

(Continued from page 7)

Dube. "I don't care—it could be my father or the Lucky Dube crew in power. My aim here is to fight for my rights and people's rights, and if people's rights are infringed in any way, my job as a musician is to sing and talk about those things."

The album sets Dube's sociopolitical concerns against dense, wide-ranging tracks that take the leisurely loping beat of '70s reggae as a starting place. Among "Taxman's" musical explorations are a striking reinvention of Foreigner's "I Want To Know What Love Is"; the powerhouse rock guitar catharsis of "Is This The Way"; the delicious violin choruses in "Take It To Jah"; assorted bluesy sax solos; boogie-woogie piano lines; and the timeless charm of mbaquanga rhythm guitar.

Also noteworthy is the glorious and integral call-and-response background singing, which combines the lush euphony of European harmonies with the appealing shrillness of African-style choral wails.

Retailers expect brisk sales. "I think it's going to do very well, even better than his previous albums," says Lamine Samb, world music buyer at a New York HMV outlet. "This album has more potential. He uses some of his South African roots, you can hear South African mbaquanga guitar, and it's very rich in the textures and composition. It's really melodic and will be very accessible to all kind of listeners—reggae as well as world music, pop, and rock fans."

"He's played in Jamaica a few times and won a lot of respect there, as well as in other Caribbean countries," Samb adds. "He's also lyrically rich and very connected to Rastafari. He speaks a lot about righteousness, peace, love, and unity. And his cover of Foreigner's 'I Want To Know What Love Is' is sublime, one of his greatest vocal performances."

To support such early enthusiasm, Shanachie plans a retail blitz targeting "every type of retail outlet—the Jamaican stores and the chains, independents, and one-stops," according to Shanachie's national marketing director, Lee Goldstein. "We've set up a consumer contest which starts on release date, with all entries [to be] received by Aug. 5. The first 20,000 CDs and cassettes will be stickered: 'Get Lucky, contest details enclosed.'"

The grand prize is a trip for two to see the final date of Dube's national summer tour Aug. 24 at the Red Rocks Amphitheater in Colorado.

Point-of-purchase materials will also highlight the 10 first prizes available (an autographed poster, T-shirt, a video collection of Lucky Dube promo clips not

available in stores, and a copy of Shanachie's new CD, "Fly African Eagle—The Best Of African Reggae").

"We're also giving away 50 second prizes and 100 third prizes," says Goldstein. "And we will be buying price/positioning mechanisms at all the major chains, including listening booths, wherever appropriate."

A team of five regional marketing reps will handle a grass-roots marketing campaign in the independent stores and branches of chains that do their own buying in the reggae-active regions of Boston, New York, Philadelphia, Washington, D.C., San Francisco, and Los Angeles.

Advertising for the album and the contest will focus on reggae and world music magazines, "as well as regional co-op advertising with retailers to publicize the contest and release," Goldstein says.

Although Dube made a few U.S. appearances two years ago for his last release, on Tabu/Motown, his last full tour was more than three years ago. He will begin a national tour (with additional stops in Canada) in support of "Taxman" July 16 in Miami and go on to play approximately 25 dates.

Plans for radio are still being solidified, but include targeting a wide range of stations. Says Shanachie GM Randall Grass, "We're going to hit reggae radio hard and service any commercial stations, such as selected triple-A, with a broad enough format that will conceivably play it. Our strategy with Lucky Dube is the classic Bob Marley approach, which is tour, tour, tour, market, market, market, and press, press, press."

Radio interviews will be set up in tour markets, along with ticket and CD giveaways.

"It's a fantastic new album from an important voice in reggae," says Winsome Charlton, DJ at WAVS Davie, Fla. "His style is classical, a blend of Bob Marley and Peter Tosh, with authentic South African flavor. Of course, he's very message-oriented, and his lyrics and music highlight the ties between Africa and the Caribbean."

Shanachie will be re-servicing the video for "I Want To Know What Love

Is" (which was released in October 1996 as part of Shanachie's campaign for the "best of" Dube enhanced CD, "Serious Business"). It will also service Gallo's new video for "Taxman." Both will target outlets ranging from VH1 and MTV to Caribbean/reggae specialist shows, says Grass.

Internationally, Gallo has licensed "Taxman" to Celluloid in continental Europe and to Timbuktu in the U.K.; the album will be distributed throughout Africa and South America via various other licensing deals.

Since he abandoned South African mbaquanga music against his record company's wishes to record his first reggae album, 1987's "Slave," Dube has been churning out edgy and inspirational social- and political-themed rocker tunes from his precarious position within the belly of the apartheid beast.

Despite the international acclaim for these "rebel music" recordings—"Together As One," "Prisoner," "House Of Exile," "Captured Live," "Victims," and "Trinity"—and his extensive international concert tours, Dube's music was frequently banned at home. A controversial late-'80s performance for government soldiers stationed on the Namibian border drew heavy criticism from his supporters in South Africa and elsewhere.

"I didn't go there to perform for the South African Defense Force [SADF], as they put it," Dube explains. "I went to do a normal show, like we always do, in small towns around South Africa. I happened to do that show close to the SADF base. Some soldiers came to the show, and I didn't have a problem with that. I was happy they were there, because they got the message. They didn't come to the show as the SADF, just as people. I didn't even know they were there at the time, but there will always be talk about that."

Apartheid is gone and Mandela's in charge, but as "Taxman" makes emphatically clear, South Africa's problems are far from over, and Lucky Dube says he will always be there to point them out.

CHALLENGE US.

Go ahead—challenge us to solve your toughest compact disc packaging problem. We offer a full range of services including custom package design, assembly and equipment.

And since we have a vast range of ready-made solutions, there's a good chance we've already solved the problem you're wrestling with.

LED ZEPPELIN: DREAM SOLUTION

With its eye-opening book Live Dreams, LRC Limited needed a CD package that would resist tampering, provide permanent storage and hold a graphic booklet. Working with our sales consultants, LRC Limited arrived at the cost-efficient answer: Univenture's Adhesivepak.



Whatever your CD packaging needs, put us on your team. Because whether the challenge involves custom package design, assembly or equipment, we generally can provide a dream solution.

P.O. Box 28398, Columbus Ohio, 43228-0398 USA
(800) 992-8262 fax: (614) 529-2110
e-mail: sales@univenture.com
web: http://www.univenture.com



UNIVENTURE CD PACKAGING & SYSTEMS

Live Dreams available at 1-800-LIVE-LED

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 14, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	17	SPICE GIRLS ▲ ³ VIRGIN 42174 (10.98/16.98)	***No. 1*** 4 weeks at No. 1 SPICE	1
2	NEW		1	PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98)	***HOT SHOT DEBUT*** FLAMING PIE	2
3	NEW		1	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
4	6	6	4	HANSON MERCURY 534615 (10.98 EQ/16.98)	***GREATEST GAINER*** MIDDLE OF NOWHERE	4
5	2	2	6	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	2
6	5	3	11	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
7	8	4	6	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
8	7	5	6	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
9	11	9	48	THE WALLFLOWERS ▲ ² INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
10	12	7	29	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
11	4	—	2	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
12	13	8	68	JEWEL ▲ ² ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
13	14	10	16	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUISM	2
14	9	—	2	JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
15	20	15	5	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	15
16	16	11	64	CELINE DION ▲ ⁹ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
17	17	12	47	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
18	3	—	2	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	3
19	10	—	2	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
20	22	16	74	NO DOUBT ▲ ² TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
21	21	13	4	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
22	30	27	44	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
23	23	14	38	BLACKSTREET ▲ ² INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
24	31	22	4	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
25	28	25	25	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
26	25	30	7	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
27	27	18	6	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
28	39	29	12	SCARFACE ▲ ² RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
29	33	19	16	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
30	32	28	17	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	28
31	36	23	12	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
32	26	17	5	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
33	29	20	13	U2 ▲ ² ISLAND 524334* (11.98/17.98)	POP	1
34	41	35	7	ROME RCA 67441* (10.98/15.98)	ROME	34
35	37	26	38	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
36	35	24	50	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
37	40	39	12	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	37
38	34	21	7	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
39	15	—	2	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
40	18	—	2	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
41	38	—	2	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	38
42	44	46	11	AEROSMITH ▲ ² COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
43	24	—	2	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
44	42	44	57	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
45	55	60	13	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	45
46	45	38	30	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
47	46	33	14	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
48	43	34	29	VARIOUS ARTISTS ▲ ² ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
49	57	54	9	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	49
50	19	—	2	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
51	52	47	15	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
52	47	37	8	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
53	50	40	15	LIVE ▲ ² RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1

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
54	49	43	20	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
55	51	41	34	GINUWINE ▲ ² 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
56	48	31	12	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
57	53	42	17	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
58	58	51	36	SHERYL CROW ▲ ² A&M 540587 (10.98/16.98)	SHERYL CROW	6
59	56	48	31	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
60	54	45	17	THE OFFSPRING ▲ ² COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
61	59	53	18	JONNY LANG ● A&M 540640 (8.98/10.98) HS	LIE TO ME	50
62	60	50	10	KENNY LOGGINS COLUMBIA 67985 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
63	67	77	8	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	63
64	62	49	40	AALIYAH ▲ ² BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
65	75	70	50	BECK ▲ ² DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
66	91	79	24	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	***PACESETTER*** JERRY MAGUIRE	54
67	68	61	28	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
68	64	59	38	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
69	66	57	40	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
70	61	32	7	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
71	70	72	12	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	70
72	73	81	31	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
73	79	67	103	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
74	81	68	8	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
75	72	55	6	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
76	69	56	15	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
77	NEW		1	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98)	HERCULES	77
78	85	69	16	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
79	63	73	4	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
80	65	52	10	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
81	82	66	29	LIL' KIM ▲ ² UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
82	78	65	8	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
83	80	76	12	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
84	84	63	26	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
85	71	64	5	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
86	86	82	52	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
87	74	62	12	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
88	76	58	8	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
89	90	75	10	WARREN G ● G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
90	89	78	28	FOXY BROWN ▲ ² VIOLATOR/OEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
91	83	74	49	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
92	87	87	14	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
93	92	86	33	COUNTING CROWS ▲ ² DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
94	95	84	31	BABYFACE ▲ ² EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
95	97	71	27	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
96	94	90	32	WESTSIDE CONNECTION ▲ ² LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
97	77	36	4	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
98	93	88	35	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
99	105	—	2	SOUNDTRACK VIRGIN 44203 (16.98 CD)	THE FIFTH ELEMENT	99
100	88	—	2	SOUNDTRACK MCA SOUNDTRACKS 11628/MCA (10.98/17.98)	THE LOST WORLD: JURASSIC PARK	88
101	96	85	35	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
102	104	101	5	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	101
103	98	93	18	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
104	107	103	97	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
105	103	80	31	ALAN JACKSON ▲ ² ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
106	110	106	9	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	106
107	109	102	68	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
108	111	143	24	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35

○ 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.

Get In To The Mix



In To the Mix

the ultimate remix compilation!

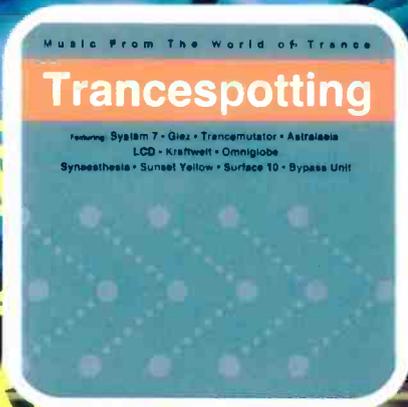
featuring tracks by
 prodigy
 meat beat manifesto
 art of noise
 juno reactor
 renegade sound wave
 system 7
 psychic tv
 talla 2xlc
 lcd & others!

with remixes by
 the chemical brothers
 orbital
 prodigy
 kor box
 leftfield
 plasticman
 sabers of paradise
 front 242
 aqualite & more!

ALSO AVAILABLE FROM HYPNOTIC



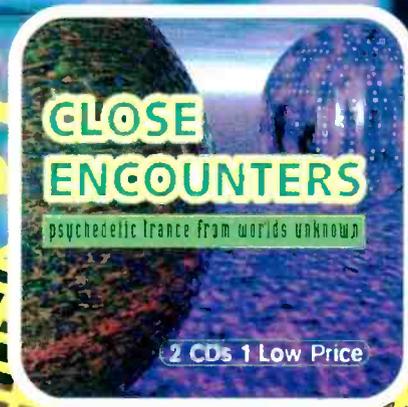
HYPNOTIC
SOUNDS



TRANCESPOTTING



ULTIMATE DRUM
'N' BASS



CLOSE
ENCOUNTERS



HYPNOTIC RECORDINGS: WRITE FOR A FREE CATALOG!
 8726 SOUTH SEPULVEDA, SUITE D-82 • LOS ANGELES • CALIFORNIA • 90045
 E. HYPNOTIC@TUNANET.COM W. HTTP://WWW.HALLUCINET.COM/HYPNOTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	101	89	5	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
110	100	83	56	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
111	99	95	31	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
112	114	99	16	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
113	115	110	37	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
114	NEW		1	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	114
115	102	92	6	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
116	116	96	59	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
117	117	94	30	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
118	127	126	41	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
119	113	91	8	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	16
120	121	111	17	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
121	112	97	6	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
122	132	157	3	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	122
123	118	104	6	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
124	119	107	11	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
125	126	127	65	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
126	124	116	20	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
127	143	—	2	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98)	BLESSID UNION OF SOULS	127
128	128	134	32	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
129	137	135	7	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	129
130	145	158	35	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
131	122	109	15	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
132	146	137	8	FREAK NASTY HARD HOOD/POWER 21111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	132
133	123	98	10	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
134	135	—	2	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	YOU'RE THE INSPIRATION: A COLLECTION	134
135	130	123	16	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
136	106	115	3	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
137	129	118	3	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	118
138	139	132	34	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
139	125	108	10	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
140	133	112	7	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
141	131	141	33	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
142	136	133	35	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
143	142	165	4	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	142
144	162	148	5	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPERMIX 2	144
145	174	—	2	SISTER HAZEL UNIVERSAL 53030 (15.98 CD) HS	SOMEWHERE MORE FAMILIAR	145
146	108	105	23	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
147	151	155	97	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
148	141	124	81	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
149	140	120	18	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
150	150	129	30	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
151	138	146	27	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
152	154	170	22	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
153	120	100	7	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
154	148	136	84	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
155	160	128	9	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	102

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	167	131	13	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
157	144	130	36	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
158	156	160	84	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
159	165	183	3	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	159
160	147	121	93	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
161	153	113	8	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
162	RE-ENTRY	17		SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
163	149	122	8	WYONNA CURB 11583 (10.98/16.98)	COLLECTION	72
164	171	147	57	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
165	169	139	36	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
166	161	150	13	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
167	159	142	57	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
168	164	125	29	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
169	134	119	10	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
170	152	153	11	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
171	168	149	28	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
172	157	114	4	ALLURE TRACK MASTERS/RAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
173	186	191	59	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
174	166	193	3	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	166
175	188	172	62	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
176	172	159	30	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
177	177	161	27	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
178	163	163	8	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
179	173	167	5	LYNYRD SKYNYRD CMC INTERNATIONAL 86211 (10.98/16.98)	TWENTY	97
180	RE-ENTRY	4		JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	166
181	170	138	29	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	78
182	194	—	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98) HS	LIVE IN LONDON AT WEMBLEY	182
183	175	151	20	702 Biv 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
184	190	200	3	SOUNDTRACK HOLLYWOOD 162112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	184
185	184	185	29	SNOOP DOGGY DOGG ▲ DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
186	178	154	29	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
187	193	179	30	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
188	182	187	59	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
189	181	175	12	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
190	187	166	10	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
191	180	169	11	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
192	176	145	20	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
193	179	152	16	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
194	155	162	17	ENRIQUE IGLESIAS ▲ FONOVISA 0001 (10.98/16.98)	VIVIR	33
195	RE-ENTRY	22		TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
196	RE-ENTRY	24		VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
197	199	181	31	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
198	RE-ENTRY	32		POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
199	200	199	27	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
200	196	156	26	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 69 2Pac 107 311 125 702 183	Jim Brickman 149 Brooks & Dunn 116 Meredith Brooks 24 Foxy Brown 90 Bush 67	John Fogerty 41 Foo Fighters 19 Kirk Franklin And The Family 167 Freak Nasty 132	KRS-One 18 K's Choice 143	The Offspring 60 OMC 122	The Fifth Element 99 Grosse Pointe Blank 88 Hercules 77	Tela 195 John Tesh 156 Third Eye Blind 63 Toad The Wet Sprocket 50	Jock Jams Vol. 2 118 MTV's Amp 79 Pure Disco 151 Pure Moods 15 The Simpsons: Songs In The Key Of Springfield 170 Ultimate Dance Party 1997 48 Wow-1997: The Year's 30 Top Christian Artists And Songs 197 Veruca Salt 112 The Verve Pipe 25
Aaliyah 64 Trace Adkins 98 Aerosmith 42 Alabama 161 Allure 172 Fiona Apple 68 Az Yet 111	Cake 113 The Cardigans 108 Bob Carisle 5 Carman 155 Deana Carter 35 Peter Cetera 134 Tracy Chapman 148 The Chemical Brothers 52 Kenny Chesney 181 Chicago 75 Paula Cole 57 Collective Soul 87 Shawn Colvin 72 Counting Crows 93 Sheryl Crow 58	Kenny G 101 Warren G 89 Ginuwine 55 God's Property From Kirk Franklin's Nu Nation 3 Sammy Hagar 40 Hanson 4 Heart 189 Heavy D 27 Jimi Hendrix 121	Jonny Lang 61 Kenny Lattimore 103 Tracy Lawrence 124 Lil' Kim 81 Live 53 LL Cool J 199 Kenny Loggins 62 Luscious Jackson 176 Lynyrd Skynyrd 179	Point Of Grace 198 Queensryche 169	Jerry Maguire 66 Lost Highway 131 The Lost World: Jurassic Park 100 Love Jones: The Music 31 One Fine Day 162 The Preacher's Wife 95 Romeo + Juliet 59	Tony Toni Tone 171 Tool 142 Tru 76 Tanya Tucker 190 Tina Turner 146	Clay Walker 74 Hezekiah Walker & The Love Fellowship Crusade Choir 182 The Wallflowers 9 Westside Connection 96 Bill Whelan 200 Bryan White 175 White Town 92 Lee Ann Womack 136 Wynonna 163
Babyface 94 Erykah Badu 13 Beck 65 Bee Gees 21 Ben Folds Five 191 Big Mike 119 Clint Black 165 BLACKstreet 23 Blessid Union Of Souls 127 Mary J. Blige 7 Bloodhound Gang 152 Blur 71 Bone Thugs-N-Harmony 147 Boot Camp Click 39 The Brand New Heavies 137 Toni Braxton 36	Def Leppard 173 Depeche Mode 38 Celine Dion 16 Dru Hill 84 Bill Engvall 78 Enigma 177 Erasure 115	Michael Jackson 43 Alan Jackson 105, 154 Boney James 114 Jamiroquai 54 Jewel 12 Elton John 157 Korn 141 Alison Krauss & Union Station 139	Makaveli 46 Marilyn Manson 138 Matchbox 20 45 Dave Matthews Band 44 Maxwell 110 Paul McCartney 2 Mindy McCready 164 Reba McEntire 150 Metallica 86 The Mighty Mighty Bosstones 37 Lorrie Morgan 192 Alanis Morissette 73 Mark Morrison 83 Van Morrison 166	Rage Against The Machine 188 Collin Raye 160 Reel Big Fish 159 LeAnn Rimes 17, 29 Rome 34	Romeo + Juliet 59 Romeo + Juliet Volume 2 82 Romy And Michele's High School Reunion 85 The Saint 80 Selena 56 Set It Off 130 Space Jam 10 Sprung 109 That Thing You Do! 187 Spice Girls 1 Squirrel Nut Zippers 30 Steady Mobbin' 97 Rod Stewart 186 George Strait 18 Sublime 22 Keith Sweat 9 James Taylor 14	U2 33 Jaci Velasquez 180 Van Halen 128 VARIOUS ARTISTS 1997 Grammy Nominees 135 Booty Mix 2: The Next Bounce II 106 Club Mix '97 51 Dance Hits Supermix 2 144 Death Row Greatest Hits 196 D.J. Mix '97 Vol. 2 102 Funkmaster Flex The Mix Tape Volume II: 60 Minutes of Funk 193 Greatest Sports Rock And Jams 129 Jock Jams Vol. 1 104	

FANS, FRIENDS MOURN PASSING OF JEFF BUCKLEY

(Continued from page 7)

Buckley had been in Memphis playing a weekly residency at the club Barristers and making preparations to record his second studio album for Columbia Records. He was set to go into Easley Studios with producer/engineer Andy Wallace at the end of June. Buckley made his recording debut in 1993 on Columbia with "Live At Sin-é," a four-song EP taped live at the club Sin-é in New York's East Village, and followed that up the next year with the striking full-length "Grace."

Buckley was born in Southern California to Mary Guibert and the late folksinging legend Tim Buckley. He barely knew his father but was raised in a musical fashion by his mother and stepfather before leaving home at 17. After living a peripatetic existence, Buckley moved to New York's Lower East Side in the early '90s and coursed his way through the downtown music circles. He eventually hooked up with former Captain Beefheart guitarist Gary Lucas in his avant-rock band Gods & Monsters.

Buckley made demos and toured with Gods & Monsters through 1991-92, leaving soon after to develop his art in solo club shows. His summerlong residency in '93 at the intimate Sin-é was a sensation, displaying his affinity for troubadour and torch styles as well as a tenor voice that was strong, supple, and unusually affecting.

"When I first saw Jeff at Sin-é, I felt how Jon Landau must have felt [seeing Bruce Springsteen]," says Don Jenner, president of Columbia Records (U.S.). "And it wasn't just the future of rock'n'roll I saw in Jeff but an inspired reverence for the past. He was into so much music—from gospel to *qawwali*, from Nina Simone to Led Zeppelin—and he was such a remarkable guitar player and amazing singer.

"We're all so devastated that he's gone," Jenner continues. "He touched his fans so deeply, and I know that of all the artists I've signed, none has moved me from the start like Jeff. The title of

his record was so appropriate: He had this amazing grace. The only consolation for us is that his music will live on."

A bold, deeply felt album, "Grace" features original music that weaves such disparate influences as the Smiths and the Doors, and its insightful covers range from Leonard Cohen's "Hallelujah" to composer Benjamin Britten's "Corpus Christi Carol." Buckley's own songs, particularly "So Real" and "Lover, You Should've Come Over," reveal a searching, sensitive talent. And the two signature tunes reprised from Buckley's time with Lucas, "Mojo Pin" and the title track, are examples of rock at its most transcendent.

PRICE WAR ON THE WEB

(Continued from page 1)

Some sources believe that Wal-Mart's online prices could be in violation of record distributors' minimum advertised price (MAP) policies, while others say there are loopholes that would allow Wal-Mart to evade noncompliance.

Most of the music majors have a MAP of about \$11.88, which would let the mass merchandiser off the hook, but Sony and BMG recently raised their MAPs to \$12.82-\$12.88. However, one distribution source points out that Wal-Mart may not be violating these distributors' policies either. If the retailer is simply offering for sale the titles on its Web site but not advertising or promoting the low prices, it may technically be in compliance. Violators of MAP lose label co-operative advertising money for 90 days.

Retailers say that Wal-Mart's online pricing is just an extension of its marketing strategy—that of being the lowest-price merchandiser—from the stores to the Internet. But they doubt that Wal-Mart can make any money on \$11.88 titles.

One music merchant, who asked not to be identified, says, "They're buying

"I consider the songs I wrote with Jeff some of the best work I've done," Lucas says. "He was a brilliant collaborator, one of the most talented people I've ever known. Playing again with him at the Knitting Factory's 10th anniversary party in February gave me shivers."

Over the years, Buckley had guested in a variety of musical settings, further demonstrating his catholic enthusiasms and abilities. He sang café bohemia with the Jazz Passengers, improv vocalise with John Zorn's Cobra, and 17th-century ballads at Elvis Costello's Meltdown Festival in London. He also played bass on downtown

songstress Rebecca Moore's debut album, as well as on tour with the prog-rock outfit Mind Science Of The Mind. And he appeared on the latest albums by Patti Smith and Brenda Kahn and on a Jack Kerouac spoken-word disc. While in Memphis, Buckley was writing songs with members of the grunge-soul band the Grifters.

According to Jenner, Buckley had recorded more than 100 songs over the past three years at home, in rehearsals, and in the studio. That unreleased material includes a batch of demos he had worked on with former Television leader Tom Verlaine as

templates for a new record. Jenner says the compilation of any future releases would include the participation of Guibert and Buckley's managers, George Stein and Dave Lory.

Lucas says he has demos and tapes of live radio broadcasts with Buckley that are of a quality typical of their efforts together. "We wrote about a dozen songs, a lot of them just as good as 'Mojo Pin' or 'Grace,'" he says. "Jeff had this tremendous spirit that made the work such a thrill. And he touched everyone he came into contact with. It's a tragedy he's gone. There aren't many like him that come along. It's like a light going out."

it for the same price we're buying it—\$10.70-\$10.80 at bottom. Add a dollar for fourth-class shipping and you're up to \$11.88."

Mike Farrace, VP of publishing and electronic commerce for Tower Records, says, "They have their purposes. But in our world, music is more precious than a commodity you give away. We need to sell music to stay in business."

Besides selling the hits, Wal-Mart puts catalog titles on its Web site. Led Zepelin single-CD releases, for example, are priced at \$14.77, shipping included. Some retailers say that Wal-Mart could be making up for its presumed losses on hit product with small profits on catalog.

Newbury Comics, the 17-store chain based in Allston, Mass., sells about 50% of its inventory online, says president Mike Dreese. Newbury's prices online are also low ("Razorblade Suitcase" for \$11.88, Mo Thugs "Family Scriptures" for \$12.88, Led Zeppelin's "Houses Of The Holy" for \$12.88), but this retailer tacks on a \$4 flat fee per order for postage and handling. Dreese says online sales account for less than 1% of total revenue.

Camelot Music, the 319-store chain based in North Canton, Ohio, has had its online store since November but sells titles at \$14.99, plus shipping and handling costs of about \$2.50. Bob Roberts, acting VP of marketing, says the retailer is expanding the number of items sold online from 500 to 80,000 this month. He adds that CD pricing is likely to change with the upgrade.

Tower Records also has a strong online presence, selling many of the top 1,000 albums for \$12.99 or less. Farrace says Tower offers its entire database of roughly 150,000 audio titles on its Web site. Shipping charges vary according to how fast the customer wants to receive the music.

Wal-Mart's online selling is far more ambitious than the Internet promotional efforts of other discount merchants, such as Kmart, Target, and Best Buy. None of those companies' sites sells merchandise directly through Web sites.

Traditional retailers have an advantage when they open up shop on the Web, according to Seema Chowdhury, an analyst for the entertainment and technology strategies division of Forrester Research.

"They have the brand name that consumers already know," she says. "Things will get tougher for CDnow and other Internet-specific retailers... It makes sense that the online retail prices would start to be more competitive with traditional retail... A dollar or two price difference between sites may not matter to the consumer who wants to buy a CD right away. That's the advantage of the local retail store."

However, many of the most frequently visited music retail Web sites do not have traditional retail counterparts, according to a recent survey by PC Meter, which tracks and ranks the traffic of Web sites but does not report on the transactions that take place on each site (Billboard, March 15).

Columbia House, CDnow, BMG Music Service, and Music Boulevard rank among the most popular music retail Web sites, according to PC Meter's April 1997 Web audience ratings report.

Music Boulevard almost matches the Wal-Mart price on many of its releases, charging \$11.99, while CDnow sells the majority of its titles for between \$12.97 and \$14.96. However, purchases at both retailers are accompanied by a shipping fee of \$2.49 for the first item and an additional 49 cents for each of the next five items, up to a maximum of \$4.94 per shipment.

"The big discounters have sold music to a captive audience through traditional retail, but that model doesn't make sense online," says CDnow president Jason Olim. "It's relatively easy for consumers to shop from specialty

retailers on the Internet. I don't think that Wal-Mart's pricing is going to have a major impact on other Web sites. The \$11.88 price might be a nice way to introduce consumers to online retail, but they are not going to be able to build any significant revenue from that."

CDnow's customer base has tripled in the past year, according to a spokeswoman for the online retailer.

CDnow is continuing its aggressive online efforts to gain sales through fan-created sites, which are participating in its "Cosmic Credit" program (Billboard, April 19). Fans with sites that direct Web surfers to CDnow are able to receive credit toward music purchases. More than 2,400 grass-roots sites have already enrolled in the program, according to Olim. Music Boulevard has a similar incentive program, known as Remote Access Music (RAM).

Music Boulevard is distinguishing itself from other music shopping sites with offerings that are not available elsewhere. For example, the site is currently selling exclusive releases from Mayfield, which features former Tears For Fears member Curt Smith, and the Tragically Hip. More than 2,000 units of the Tragically Hip's album have been sold in the first two weeks of the promotion, according to J.J. Rosen, senior VP/GM of N2K Entertainment, which owns Music Boulevard.

In addition, the online retailer will soon begin to sell music by digital downloading through parent company N2K's e_mod label.

The company has also reached out to media powerhouse MTV Networks for a cross-promotion between the MTV and VH1 music video services and the N2K Web site (Billboard, Feb. 22).

Electronic retailers are now also competing with firms that sell low-cost used and cutout CDs on the Internet. For example, Marietta, Ga.-based Music for a Song, which has 29 stores in various U.S. factory outlets, is selling cassettes and CDs at deep discount prices—cassettes for as low as \$2.99 and CDs for \$7.77.

A major barrier in the growth of online retail is ongoing concern among consumers about the safety of buying over the Internet. Indeed, the online shopping experience is still not without its glitches. For example, a recent security snafu at Wal-Mart Online reportedly exposed personal information about some of its shoppers to subsequent visitors to the site. The problem resulted in the leaking of names and home addresses, but not credit card data, of Wal-Mart shoppers.

The Web site for BMG Music Service also experienced an embarrassing service snafu after a computer glitch resulted in the loss of several days' worth of music orders.

PINK FLOYD LEADS VETERAN ACTS IN RIAA'S MAY CERTS

(Continued from page 10)

Various artists, soundtrack, "Boys On The Side," Arista, 2 million.

PLATINUM ALBUMS

Various artists, "Academy Of Country Music—101 Greatest Country Hits," K-tel.

Various artists, "Wow-1996: The Year's Top 30 Christian Artists And Songs," Sparrow.

Van Halen, "Best Of Volume 1," Warner Bros., its 12th.

Enrique Iglesias, "Vivir," Fonovisa, his second.

Primus, "Pork Soda," Interscope, its first.

Live, "Secret Samadhi," Radioactive, its second.

The Charlie Daniels Band, "Simple Man," Epic Nashville, its fifth.

U2, "Pop," Island, its 10th.

John Mellencamp, "Mr. Happy Go Lucky," Mercury, his 10th.

Various artists, soundtrack, "Howard Stern—Private Parts," Warner Bros.

Filter, "Short Bus," Reprise, its first.

Aerosmith, "Nine Lives," Columbia, its 14th.

Scarface, "The Untouchable," Noo Trybe/Virgin, his second.

Kirk Franklin & the Family, "Whatcha Lookin' 4," Gospo Centric, their second.

GOLD ALBUMS

Various artists, "My First Sing-Along (Activity Songs)," Walt Disney.

Van Halen, "Best Of Volume 1," Warner Bros., its 12th.

Julio Iglesias, "Tango," Columbia, his seventh.

Various artists, soundtrack, "Train-spotting," Capitol.

Enrique Iglesias, "Vivir," Fonovisa, his second.

Various artists, soundtrack, "Lost Highway," Nothing/Interscope.

Live, "Secret Samadhi," Radioactive, its third.

Tracy Lawrence, "The Coast Is Clear," Atlantic, his fifth.

U2, "Pop," Island, its 10th.

Paula Cole, "This Fire," Imago/Warner Bros., her first.

Various artists, soundtrack, "Howard Stern—Private Parts," Warner Bros.

Grateful Dead, "Aoxomoxoa," Warner Bros., its 12th.

Jim Brickman, "Picture This," Windham Hill, his first.

Aerosmith, "Nine Lives," Columbia, its 20th.

Various artists, soundtrack, "Love Jones," Columbia.

Scarface, "The Untouchable," Noo Trybe/Virgin, his fourth.

Bob Carlisle, "Butterfly Kisses (Shades Of Grace)," Jive, his first.

Jonny Lang, "Lie To Me," A&M, his first.

Barry White, "All-Time Greatest," Mercury, his 10th.

Kiss, "You Want It—The Best," Mercury, its 22nd.

Montell Jordan, "More," Rush Associated Labels, his second.

Squirrel Nut Zippers, "Hot," Mammoth, their first.

Warren G, "Take A Look Over Your Shoulder (Reality)," Rush Associated Labels, his second.

Aaron Neville, "Aaron Neville's Soulful Christmas," A&M, his fourth.

Bill Engvall, "Here's Your Sign (Get The Picture)," Warner Bros., his first.

Shawn Colvin, "A Few Small Repairs," Columbia, her first.

GOLD SINGLES

Rome, "I Belong To You," RCA, his first.

Warren G, "I Shot The Sheriff," Rush Associated Labels, his second.

Foxy Brown, "I'll Be," Violator/Rush Associated Labels, her first.

Heavy D, "Big Daddy"/"Keep It Coming," Uptown, his first.

Celine Dion, "All By Myself," 550 Music, her fourth.

112, "Cupid," Bad Boy/Arista, its second.

DJ Kool, "Let Me Clear My Throat," American, his first.

Montell Jordan, "What's On Tonight," Rush Associated Labels, his fourth.

Changing Faces, "G.H.E.T.T.O.U.T.," Atlantic, their second.

B-Rock & the Bizz, "My Baby Daddy," Tony Mercedes/LaFace, their first.

Toni Braxton, "I Don't Want To," LaFace, her sixth.

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

MODERN ADULT, COUNTRY RADIO SHARING LISTENERS

(Continued from page 1)

modern adult differs from market to market and station to station, but most target adult females with lots of female point-of-view records recorded by singer/songwriters. Those records, usually based on acoustic instrumentation, evoke the pop/rock hits of the '70s and early '80s and have understandable, relatable lyrics.

Sound familiar? That's because the same was said about most country stations during the format's early-'90s boom.

Many country PDs now feel that modern rock's success contributed to their format's leveling off, at least among listeners aged 12-24. So what happens now that a version of that format without the harder edges that might drive off a 25- to 34-year-old female is available? One of modern adult's most prominent flavors, after its singer/songwriters, is the country-tinged rock of acts like the Wallflowers and Hootie & the Blowfish (or even Sting's "I'm So Happy I Can't Stop Crying"). There's even a current modern adult (and top 40) hit, Shawn Colvin's "Sunny Came Home," with a story line similar to Martina McBride's "Independence Day."

Country programmers in markets with a modern adult outlet say they're keeping an eye on the new competition (even in markets like Fresno, Calif., and Portland, Ore., where modern adults are co-owned with at least one country station), but they are divided on whether modern adult is a threat to country and report widely varying amounts of shared audience. As for modern adult PDs, they concede that the formats share some stylistic similarities but say they don't actively pursue the country audience.

In Las Vegas, KFMS/KWNR director of operations Tom Jordan reports that his country stations share "a lot" of audience with modern adult KMXB. As a result, Jordan launched a TV commercial for KWNR that directly goes after KMXB. The spot pits photos of Hootie & the Blowfish and Alanis Morissette against Alan Jackson, with a voice-over that says, "Has Hootie blown your mind one too many times? Have you had enough Alanis?"

Jordan says modern adults "took a lot of the younger end away from country, and it's time we went back out after it."

"I don't know if [modern adult is] a threat to country directly, but in terms of being the hot format of the day and attracting [time spent listening] from certain people, they're certainly a threat," says Mike Shepard, director of programming operations at Jefferson-Pilot Communications' California properties and PD of country KSON San Diego, which shares about 15% of its weekly come with modern-leaning AC KFMB-FM (Star 100.7).

Shepard predicts that as modern adult evolves into even more of a mainstream format, sharing will rise. That will be par-

ticularly evident in San Diego, he says, because KFMB just hired the market's top morning team, Jeff and Jer.

But Shepard also says there are vast differences between the two formats, which will prevent "a P1 [first-preference] country life-group person" from "suddenly becoming a P1 modern adult listener." However, he adds, "if they are bored with country, they may be more likely to punch in modern adult... From a sharing point of view, it's going to be a competitor."

"If we're targeting a 34- or 35-year-old female and the [modern adults] are targeting [the same people], we're doing it in the same way in a lot of cases," says KSKS Fresno, Calif., PD Ken Boesen, who reports up to 30% audience sharing with modern adult sister KVSF (Star 101). "We're targeting in-office listening, and they're targeting in-office listening. We're doing things that are family-oriented, and they are doing things that are family-oriented. Also, the promotions the stations do [are similar]," says Boesen. "We sit around and come up with ideas that would be good for Kiss and Star as well. Generally, all the promotions would fit on Star unless they [involve] a country act."

"There is, in a way, a sameness of sound that appeals to both [modern adult] listeners and ours," says Boesen. "If you look at songs like 'We Danced Anyway,' you could hear that on [a modern adult] station." In fact, Boesen reports that when he first started playing that song, he heard it on his station and momentarily thought he had punched up KVSF.

Boesen points to similarly styled songs that start out with a heavy guitar as a signature sound of both formats—for example, Clint Black's "Like The Rain" and recent modern adult tracks by Hootie & the Blowfish and Duncan Sheik. The ability to understand lyrics is also an element that Boesen says ties the two formats together. "That's all part of the the adult appeal," he says.

According to Jordan, there are musical similarities between some of the female artists in both formats. "You listen to some of the Alanis and Sheryl Crow and you hear Mindy McCready and Kim Richey," he says. Richey is now being worked to modern adult and other pop formats.

As with country, modern adult KBBT (the Beat) Portland Ore., PD Michael Newman says understanding lyrics is "really key to modern adult. I've learned as a male programmer that females are into lyrics. If things are of interest to them, they are more apt to like it." Ironically, in rattling off modern adult artists that he believes would fit on country, Newman mentions Richey, unaware that she is a country-based artist signed to a Nashville label.

Other PDs report very little sharing between the two formats. In Los Angeles, where Chancellor's country KZLA and crosstown modern adult KYSR (Star 98.7) are set to be co-owned in the next few months, KZLA PD John Sebastian says, "Personally, I don't hear why there would be a lot of sharing with this format anywhere in the country. The feel [and texturing] to modern adult is pretty dramatically different from country. It's much more intentionally abrasive and in-your-face than country is. The sensibilities are just so different. I just don't see it as a major problem for country... [The two formats] are on different planets."

According to Sebastian, the bigger threat to country continues to be oldies-based formats. KZLA, for exam-

ple, shares the most audience with oldies KRTH, classic rock KCBS-FM (Arrow 93.1), and album rock KLOS. In fact, he says KZLA even shares more audience with smooth jazz KTWV than it does with KYSR. Sebastian believes oldies-based stations share more of the country audience because they feature "very relatable, lyrical, melodic, powerful music that touched people. That's their memories, and when they want something new, they want something that is closest to that feel today, and that's country."

Back in Portland, country KWJJ PD Robin Mitchell says he "doesn't feel much" impact from KBBT, which is co-owned with KWJJ's direct rival, KUPA. "Quite frankly, I think it's a genre that doesn't have a deep enough library to be a long-term threat. I feel traditional AC is more of a threat," particularly in Portland, where the ACs play Vince Gill and some of the other country artists that may fit their format.

Mitchell says he shares about 9% of his audience with KBBT, compared with the 28% he shares with top 40 KKRZ, 19% sharing with oldies, 16% with album rock, and 15% with AC. "In extrapolating the numbers, the Beat went through a couple of months where they had tremendous come and were a real threat, and it's just kind of gone away," he adds. "I think it's a great idea for a format, but I doubt there is enough product to support it long-term."

Modern adult's most obvious target has been the 25-plus audience that grew up with modern rock during the early days of MTV, back when the format was typified more by acts like Duran Duran and the Thompson Twins than the harder rocking Pearl Jam/Soundgarden/Nirvana acts that took over in the early '90s. As for country listeners, modern adult PDs say they'd be happy to have them but are not actively recruiting there.

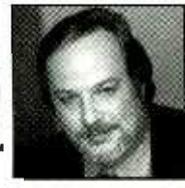
American Radio Systems (ARS) has been a pioneer in spreading the modern adult format and also owns a large number of country stations. Greg Strassell, VP of programming for ARS Boston, says modern adult is not targeting the country audience, but rather "it's pulling from a variety of formats... It may be giving listeners in some markets another contemporary choice."

Although he admits that "when contemporary music gets good it sometimes hurts country," he doesn't believe modern adult is pulling many country listeners away. Instead, he's found that in saturated markets a new modern adult will draw audience from top 40, alternative, and other AC stations. In a nonsaturated market, a new modern adult may pull up to half its audience from what he calls "new listening" from people who double their time spent listening.

"I really don't know what country's targeting," says KBBT's Newman, who adds that he shares less than 15% of his audience with the market's two country stations. "We're targeting 25- to 40-year-old females. We're just going after the audience itself, and if they listen to country and us, then great."

"I don't know if I'm really seeing a lot of carry-over between the formats," he adds. "Country is always going to be exclusive. Because we're a [pop-based format] and new and different and bringing a lot of new artists to light, it's... creating a buzz with the format, so artists like the Dave Matthews Band and the Wallflowers are becoming mass appeal, and that's getting a lot more attention from listeners. If that's going to affect country, I don't know."

BETWEEN THE BULLETS



by Geoff Mayfield

BIGGER THAN B.I.G.? That rumbling you hear is probably shoppers rushing out to scoop up the new **Wu-Tang Clan** album, which could register the biggest sales week of any title so far this year when it debuts at No. 1 on next issue's Billboard 200. Prior to the set's June 3 street date, industry pundits had figured that the rap collective would fall into the range of 400,000-500,000 units, but early word from retail suggests Wu-Tang could exceed the 689,500 units that established the **Notorious B.I.G.**'s posthumous album as the one with 1997's largest sales week when it soared to No. 1 in the April 12 issue.

Wu-Tang had impressive first-day numbers at most significant music chains, including Musicland/Sam Goody, where it moved 50,000 units, and Best Buy, where it did about 20,000, both larger tallies than the B.I.G. album had in its first day at those chains.

Impressive, too, is that BMG was able to shelter street date as well as it did, to the point that Wu-Tang avoided an early debut on Top R&B Albums (see Datu Faison's Rhythm Section, page 21).

HOT SHOTS: You can invoke the **Beatles**' "yeah yeah yeah" chorus when you scan the top five of this issue's Billboard 200, but you better throw in an "amen," too, as **Paul McCartney** and gospel trailblazer **Kirk Franklin** turn in head-turning debuts at Nos. 2 and 3, respectively.

For McCartney, the opening-week sales volley for "Flaming Pie," 121,000 units, is larger than the combined first-week sales of his last four charting albums (see story, page 1).

In 1993, the former **Beatle**'s "Off The Ground" studio set sold about 53,000 units when it debuted at No. 17, while the concert set "Paul Is Live" tallied 18,000 units as it opened at No. 78. He saw two albums debut—the limited-edition "Choba B CCCP—The Russian Album" and "Liverpool Oration," his classical album—at Nos. 109 and 193, respectively, with combined first-week sales of about 13,000 units.

Prior to "Flaming Pie," McCartney's highest-charting album in the SoundScan era was "Unplugged—The Official Bootleg," which was also a limited-edition title. It debuted at No. 14, although its first-week sales, 44,000 units, were less than those of "Off The Ground."

Meanwhile, a gap of less than 2,000 units separates McCartney from **God's Property From Kirk Franklin's Nu Nation** (119,500 units). The gospel star's last album, **Kirk Franklin & the Family's "Whatcha Lookin' 4,"** needed more than four weeks to sell as many copies. A full week of sales moves God's Property to the top of Top R&B Albums and Top Gospel Albums one week after street-date violations placed the title prematurely on both charts. The bow on The Billboard 200 also marks the first chart appearance by Interscope's new B-Rite gospel imprint.

Although previous Franklin albums appeared on the Top Contemporary Christian chart, a lack of airplay at the format prevents God's Property from following suit.

RACK 'EM UP: It may take longer for a new act to catch on with rack-serviced accounts, but **Hanson** shows that segment can really serve up rocket fuel once one does. The teen stars weren't even in the U.S. during the tracking week, when its album saw 23% growth at music chains, but it was a 54% gain at mass-merchant accounts that earns Hanson The Billboard 200's Greatest Gainer status, as a 27,000-unit increase raises its one-week sum to 107,000 (6-4).

A 7,000-unit uptick cements **Bob Carlisle's** membership in the 100,000-plus club (106,500 units), as each of the top five albums exceeds that mark. **Spice Girls** lead again for a third week, as a 1% gain yields a total of 137,500.

SHIFTS HAPPEN: Last issue's chart listings reflect the Higher Octave label's move from independent distribution to Virgin and EMI Music Distribution... Bubbling under this issue's unpublished Top World Music Albums is Universal's version of **Bill Whelan's** chart-topping "Riverdance," as the Celtic Heartbeat label jumps from Atlantic and WEA (see story, page 6). The Atlantic and Universal versions cannot be merged by SoundScan, because the latter is not accepting returns on the former's product. Had the two been merged, "Riverdance" would have re-entered The Billboard 200 at No. 186, rather than No. 199.

ALL THAT JAZZ: Since October 1991, when Billboard unveiled Heatseekers, 34 acts have debuted at No. 1 on that chart, including rockers, rappers, and purveyors of other stripes, but never a jazz artist until now, as **Boney James** takes the bow. He also comes within 1,500 units of dethroning **Kenny G** on Top Contemporary Jazz Albums.

Meanwhile, **Miles Davis' "Kind Of Blue,"** at No. 38, becomes the first classic jazz title to grace Top Pop Catalog Albums in that chart's six-year history. The album was reissued in yet another new CD incarnation three months ago, but this bow seems to have more to do with a midline promotion at Tower Records. Other jazzy types who have dented this chart include **Tony Bennett, the Manhattan Transfer, the Glen Miller Orchestra** (two titles), **Harry Connick Jr.** (two), **Nat "King" Cole** (three), and **Kenny G** (five), but none of those did so with mainstream outings.

HYPERDISC

(Continued from page 6)

develop that market," he says. "That was a door that opened."

Cagnet's debut album, "Groove Radio," which was issued in Japan in November, is the first hyperdisc set to be distributed here under the new arrangement. Platt says that the label will issue a single by Polish-born dance artist **Marysia** Sept. 9; an album, to be issued in Japan in August, will follow in the U.S. in early 1998. The company plans to release three to five albums in the next year, drawing on domestic and international repertoire.

JAZZ LEGEND CHEATHAM DIES

(Continued from page 7)

younger than his partner.

Reviews for the record have been impressive, often citing the depth of the pair's shared parlance. On several pieces, including "Stardust" and "Jeepers Creepers," they spend a few moments tickling each other into various levels of expression. Mentioned in the reviews, too, was the allure of Cheatham's whispery crooning.

The trumpeter lived through all of jazz's various epochs, and his distillation of the vernaculars he encountered over the years was amazing.

Born in Nashville in 1905, Aldolphus Anthony Cheatham first took up the horn during his mid-teens, when a local deacon put together a children's band called the Bright Future Stars. His older brothers, both trumpeters in a circus, offered him a few lessons along the way. By the early '20s he turned professional, working with a pit ensemble at a local vaudeville venue called the Bijou.

There he got his first taste of backing top-shelf talent. Ethel Waters,

Fletcher Henderson, and trumpeter Joe Smith were part of one revue. Bessie Smith and Clara Smith shared the stage on other evenings. The depth of each impressed young Cheatham.

Time spent playing in an ensemble at a local medical college earned him his nickname, and though his parents believed he should investigate the profession himself, he opted to head to Chicago and further his music.

It paid off. Though it was tough going initially, he came under the sway of such transplanted New Orleansites as King Oliver and Louis Armstrong. Armstrong provided the newcomer with a job or two, mostly pit-band work.

Cheatham's chops grew more and more impressive, and he made quite a mark as a first trumpeter in big bands. During this time he cut his first record as a sideman, with the legendary Ma Rainey. His bosses of the day included Cab Calloway and pianist Teddy Wilson. He also played with McKinney's Cotton Pickers for a lengthy spell.

Bebop put the kibosh on many long-standing styles in the mid-'40s, and after a stint in Europe, Cheatham came to New York and spent time as part of a smaller unit, Eddie Heyward's sextet. The band had much success in the cafes around New York, sometimes backing up Billie Holiday.

Intermittently bothered by ill health



Nicholas Payton, right, teamed for a few duets with Doc Cheatham during Cheatham's set at the 1997 New Orleans Jazz & Heritage Festival. (Photo: Melody Mineo/Nick Marinello.)

to the point of being considered delicate by many, Cheatham took time off from the scene while working at the post office. But after his family fell apart, another chance to make his musical mark presented itself. Cheatham became a valuable figure in New York's burgeoning Afro-Caribbean scene.

The demonstrative nature of his horn playing placed Cheatham in impressive bands led by Tito Puente, Perez Prado, and Machito. For a while in the mid-'50s, he was also part of the house band at the Mahogany Hall Club in Boston, run by George Wein.

Travels to Africa and Europe to play overtly styled New Orleans brass music came in the mid-'50s as well. Cheatham jumped from a group led by

Wilbur de Paris to one helmed by Herbie Mann. Though he was no superstar, his playing was respected. In 1957, he participated in the television broadcast "Sound Of Jazz" with other renowned trumpeters of the day.

In the '60s he also played with a Benny Goodman combo, where the quality of his improvisations became obvious, and cut a two-trumpet record with Shorty Rogers for Prestige.

By this point, his sound was quite his own: subtle, genteel, wise. The phrases he concocted were strung together with unerring aplomb. Though their singularity was obvious, they invariably presented themselves as sections of a grander design.

"Taking a solo is like an electric shock," he once told writer Whitney Balliet. "First, I have no idea what I will play, but then something in my brain leads me to build very rapidly, and I start thinking real fast from note to note. I don't worry about chords, because I can hear the harmonic structure in the back of my mind. I have been through all that so many years it is second nature to me."

Cheatham's star rose again during the '70s. Bolstered by the urging of pal Sammy Price, he began singing. And people responded. Because he often stressed the sentiment of any tune he interpreted, audiences swooned. "I'm not a singer," he recently told

JazzTimes magazine, "but so many people like it, I said, 'Maybe it's all right.'"

"Doc And Sammy," a Sackville disc from the mid-'70s, proved that both his chops and his imagination were in splendid condition. In 1980 he began performing at a Sunday brunch series at New York's Sweet Basil, singing and playing with enough elegance and wit to sustain the weekly appearances for 17 years.

A 1993 edition of Columbia's "Legendary Pioneers Of Jazz" series reiterated just how reliable his trumpet playing and vocals were. "The Eighty-Seven Years Of Doc Cheatham" was produced by archivist/scholar Phil Schapp and featured elaborate yet informal improvs on "Muskrat Ramble," "Wolverine Blues," and "My Buddy."

By touting the unique character of an octogenarian whose trumpet prowess was arguably in its most articulate state ever, the major-label disc enhanced his mainstream visibility. At 87, with a great reputation in many European cities (where he had played many festivals), Cheatham was becoming a well-known figure, regarded by many as a jazz treasure. The recent encounter with Payton proved he was a more marketable artist than many believed. The swinging nature of their collaboration was instantly audible.

Cheatham is survived by his wife, Amanda.

TEXAS BILL

(Continued from page 4)

ple know what's going on. At least he can't sign the bill quietly," Rosen adds. "And we'll see them in court."

Throughout the struggle to defeat the provision, the RIAA called the legislation "unworkable and unconstitutional." Texas musicians Jimmie Dale Gilmore and Willie Nelson were among those who submitted letters of opposition.

Wrote Nelson, "There is a great deal of music I don't listen to. But it is my choice, and above all it's my right not to listen. If this bill passed, my right disappears. The Texas Pension Board should not be in the business of taking decisions away from me, my family, and every family in Texas."

The provision will prohibit the state comptroller from using state funds to invest in companies owning more than 10% of labels that release material "that explicitly describes, glamorizes, or advocates murder, assault, sexual assault, necrophilia, bestiality or pedophilia, degradation of females, use of controlled substances, [and] gang activity or violence against a particular sex, race, or ethnic group."

The provision also includes prohibitions affecting distributors, retailers, and media.

Ratliff was successful in a non-legislative effort last February urging the state school fund to divest itself of \$3.5 million in Seagrams Ltd. stock because of offensive lyrics in recordings by Seagrams-owned Interscope Records.

The provision is the latest in a round of recent state-sponsored efforts to deploy bottom-line methods to force companies to quit producing albums with explicit lyrics—particularly gangsta rap recordings, which proponents such as anti-gangsta-rap activist C. DeLores Tucker say are corrupting youth.

A similar bill in Maryland, HR 718, introduced last February in the state Legislature's Appropriations Subcommittee by Democratic Delegate Rev. Emmett C. Burns Jr. (Billboard, March 1), failed to muster enough votes to be passed to committee level. Seagrams owns two distilleries in Maryland.

Another similar but nonlegislative call last June from Tucker, who is president of the National Political Caucus of Black Women, to dump Seagrams stock also failed when state officials characterized the move as "not consistent with fiduciary responsibility."

NEWBURY COMICS SPEAKS OUT AGAINST MAP

(Continued from page 3)

product without regard to the MAP policies."

Sony Music executives decline to comment on Newbury Comics' move, because they say they have yet to see the chain's advertisement. BMG executives were unavailable for comment.

Dreese says that Newbury Comics' actions against MAP policies are partly motivated by what he perceives as a lack of resolve on the part of the majors to monitor and enforce their MAP policies. "If you are going to have a policy with such negative consequences, it seems to me that you would want to have serious monitoring and enforcement policies. Our position is that there are numerous violations and no enforcement. In order to get any action from the majors, retailers have to complain. We are tired of complaining; we will just violate."

NEW FRENCH GOV'T MULLED BY BIZ

(Continued from page 6)

sidering the current economic situation in France. Other issues include the ratification of the WIPO agreement adopted last December in Geneva, Switzerland.

Following the victory of the left-wing coalition, which won the majority of the seats in France National Assembly, defeating the ruling Conservative coalition, Gaullist French President Jacques Chirac called for Lionel Jospin, leader of the Socialist party, to become the new prime minister.

Jospin's new cabinet includes Finance Minister Dominique Strauss-Khan and Culture and Communications Minister Catherine Trautman. Strauss-Khan will be in charge of all fiscal matters, while Trautman, mayor of the eastern city of Strasbourg, near the German border, will be in charge of a department that traditionally covered the cinema, dance, classical music, and theater fields and that also covers music industry-related issues. She will also be in charge of setting government policy

Among violations Dreese cites are record-club advertisements that tout 11 CDs for a penny. "Why are record clubs allowed to identify identical copyrighted material that we have to sell at MAP at that price level?"

In the past, record-club executives have pointed out that they pay for their own advertising, so they don't have to worry about MAP policies. Also, the majors license releases to record clubs, as opposed to selling them to retailers.

But Dreese argues that raising MAP for retailers seems to be designed to channel consumers to the majors' "own oligarchical clubs."

He also alleges that the frequent-buyer clubs operated by various retail chains often have promotional offers for club members that should constitute violation of MAP policies if the majors were serious about enforcement.

in the communications field.

Trautman, who is known to be politically close to the new prime minister, has no previous experience in the fields she is responsible for. "We are not sure she fully grabs the full scope of what her job is about, so we'll have to wait for a while before we know what her policy is," suggests an industry source.

During the previous Socialist-run governments (1981-86 and 1988-93), the personality of Culture Minister Jack Lang emerged and was highly popular in the creative community. Lang is also known for having supported a thorough copyright law, voted by the Parliament in 1985, which resulted in higher protection for copyright holders and introduced a blank-tape levy and neighboring rights. Since then, all the culture ministers have had problems walking in Lang's footsteps.

Assistance in preparing this report was provided by Remi Bouton in Paris.

VIACOM CHOOSES PEPSICO EXEC ANTIOCO

(Continued from page 6)

prove volatile. The recent downturn in videocassette rentals and the paper-thin margins characteristic of sell-through have badly dented Blockbuster's cash flow, which Viacom needs to reduce the debt incurred to buy the chain and Paramount Communications.

Fields' departure underscored the problems. "Because of the turmoil at the top, all bets are off" whether Blockbuster can recover its status, says a source. Several executive slots remain unfilled in Dallas and likely will stay open until Antioco makes his preferences known. "This guy is going to have his own ideas," McAlpine notes.

One that Antioco put to use at Circle K—an expanded product line—runs counter to the new Blockbuster strategy. Under Fields, the chain diversified its offerings and put considerably more emphasis on sell-through. Viacom junked those moves immediately after his departure, ceased making over old stores, and refocused attention on

rentals. It's believed Antioco agrees or he wouldn't have taken the job.

With or without him, Blockbuster will benefit from the much stronger roster of releases due in the second half of 1997. More than two dozen titles, with a cumulative box office of \$1.3 billion, have been scheduled through September, including "Ransom," "Daylight," and "Jerry Maguire," a direct-to-sell-through title that will also rent.

"We know that when there is a good crop of movies, we'll have good business," Hyde says.

But these days Alexander places Blockbuster "a rung below" Hollywood Entertainment and Video Update, smaller chains that have sharpened their competitive edge in the past year. Hollywood Entertainment, for example, plans to open 100 stores in the Northeast, a region Blockbuster has long dominated.

"They're still a rudderless ship," says Alexander. "Blockbuster is good, but not as good as it should be."

BEFORE YOU MAKE CDs...

NEW 1997 CATALOG - FREE!



... YOU NEED THE MOST COMPLETE AUDIO MANUFACTURING CATALOG IN THE WORLD.

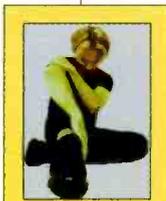
CALL TODAY FOR YOUR FREE COPY: 1-800-468-9353 • 24 HOURS TOLL FREE
Outside USA call 609-663-9030 • FAX 609-661-3458
<http://www.discmakers.com>

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

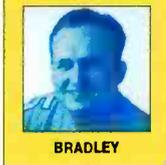
Keynoters To Highlight Dance Music Summit

Billboard's fourth annual Dance Music Summit, to be held July 16-18 at the Chicago Marriott Downtown, will feature evening showcase performances, an enticing schedule of panels, and keynote addresses by Arthur Baker, Brian "BT" Transeau, and radio's Erik Bradley.

Baker, an influential producer/songwriter/remixer since the disco era, has been instrumental in the careers of many of today's top performers and DJs. He has produced artists such as Taylor Dayne and such the classic recordings as "Planet Rock" by Afrika Bambaataa and has remixed works from dance artists like siren Jocelyn Brown, as well as rockers Bruce Springsteen and Fleetwood Mac. Baker operates his own London-



BT



BRADLEY

based Minimal Records.

Multi-instrumentalist, producer, and composer Transeau will join Baker in examining the new and old schools of clubland. In January, BT hit No. 1 on the Hot Dance Music Club Play chart with "Blue Skies" featuring Tori Amos. His electronic renegade style has caused his exploding popularity on the dance floor.

Bradley, the music director at WBBM Chicago, will discuss the growing presence and ongoing viability of dance music at pop radio. He has been nominated three times for Billboard's Music Director of the Year.

For more information, see Dance Trax, page 24. To register, contact Maureen Ryan at 212-536-5002.

'Music Fanatics' Make Their Mark On Fantasy Billboard

It's time for another update on Fantasy Billboard, the only interactive online game based exclusively on Billboard's charts. The latest winners of Fantasy Billboard are Henderson Hsin-Hua Liu of Sydney, Australia; Chongwei Chua of Singapore; Dave Bernstein of Phoenix, Ariz.; and Rodney Ho of Brooklyn, N.Y.

Fantasy Billboard is played only on Billboard Online, the Internet home of Billboard magazine (www.billboard.com). A new game starts each Thursday afternoon, with players choosing 10 albums from The Billboard 200 and the Heatseekers Albums charts. The albums earn points over the next four weeks based on their chart movement.

Hsin-Hua Liu's Fantasy label, which he calls 3rd Degree Dyspnoea, topped the field for the four-week contest ending with the May 17 issue of Billboard. The 21-year-old medical student describes himself as a "total music freak." His 3rd Degree gang totalled 7,075 points, with strong action from Spice Girls, Squirrel Nut Zippers, and the soundtracks to "Love Jones" and "The Saint."

Our next winner, Chongwei Chua calls his label Flare Records and,

indeed, shows a flare for picking hits. Among the Flare favorites were Spice Girls; the Mighty Mighty Bosstones; and the "Grosse Pointe Blank" soundtrack, which earned 302 points as the Greatest Gainer for the week of May 3.

Next on the winners' list is Dave Bernstein's Tuneman Entertainment, which racked up 6,832 points. And once again those Spice Girls led the way. Bernstein, 31, claims he's been a "chart fanatic" for 20 years. All of that dedication paid off when he learned of his

Fantasy Billboard victory on the same week his wife, Amy, gave birth to their first child, Holly.

Our most-recent winner (for the June 7 chart week) is Rodney Ho, whose Rohoho roster brought home 6,945 points, thanks to the strength of U2, Savage Garden, and Bob Carlisle. Another self-confessed "chart fanatic," Ho, 27, is a reporter for The Wall Street Journal.

In addition to bragging rights, our winners receive a copy of the Billboard Music Guide, a CD-ROM with information on more than 4,000 artists and 60,000 albums. (Note: due to international gaming laws, the prize can only be presented to U.S. residents.)

Fourth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

'Missing' Debut Is Quite B.I.G.

IN ANY OTHER WEEK, Hanson would still be No. 1 with its smash debut hit, "Mmmmbop" (Mercury). But the youthful trio of brothers has to settle for a backward bullet at No. 2, while "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) becomes the fifth title in the history of the Hot 100 to enter the chart at No. 1.

That means Sean "Puffy" Combs has produced three and been the artist for two of the last four No. 1 singles. It also means, as Darrell Roberts of Raleigh, N.C., points out, that the Bad Boy label has had three of the last four No. 1 songs. Roberts, who predicted that the tribute to the late Notorious B.I.G. would debut in pole position, also notes that with Evans and 112 reaching the summit for the first time, almost every act on the Bad Boy roster has now been No. 1. Total is the only act on the label's current roster who hasn't yet hit the top.

All this chart news must still be bittersweet to Combs and Evans. The former isn't just the head of the label that signed B.I.G.; he also counted the artist as one of his best friends. And Evans was married to the late rapper and is the mother of one of his children.

"I'll Be Missing You" samples a former No. 1 song, the 14-year-old "Every Breath You Take" by the Police, which explains the writing credit for Sting. And it continues a tradition of a fallen artist's compatriots paying tribute to a friend. In 1985, Diana Ross went to No. 10 with "Missing You," a Lionel Richie song that honored the late Marvin Gaye. At the same time, the Commodores peaked at No. 3 with "Nightshift," a memorial to Gaye and Jackie Wilson.

The B.I.G. tribute may have forced Hanson down to the runner-up slot, but "Mmmmbop" is still very much with us. William Simpson of Los Angeles wanted to know if Zachary Hanson is the youngest artist to ever

have a No. 1 on the Hot 100. Simpson and I both looked into this and determined that Zach missed the title by *that much*. Born Oct. 22, 1985, the youngest Hanson brother was 11½ years old when his Mercury single went to No. 1. But Michael Jackson was 11 years and 5 months old when "I Want You Back" hit the top. Eric Colley sent an E-mail citing Hanson as the first group with a No. 1 whose members were all born in the '80s.

In fact—and this will make you feel *really* old—the week Zachary Hanson entered the world, the No. 1 song was "Saving All My Love For You" by Whitney Houston. That means the lad wasn't even born when "Take On Me" by a-ha was on top. A final Hanson note from Simpson: The producers of the Hanson single, the Dust Brothers, have produced one other title on this issue's Hot 100, "The New Pollution" by Beck, whose last name is Hansen.

AMERICAN 'PIE': Paul McCartney's "Flaming Pie" (MPL/Capitol) has been available in Britain for a few weeks; it peaked at No. 1 on the U.K. Chart-Track list printed on the Hits of the World page. Now it makes its American debut by entering The Billboard 200 at No. 2. That's the highest opening ever for any post-Beatles McCartney album. It's also the highest ranking for any McCartney album since "Tug Of War" all the way back in 1982—a good three years before Zachary Hanson was born.

KISSIN' TIME: "Butterfly Kisses" is finally on the Hot 100, but not Bob Carlisle's version, because there is no single that is widely available commercially. So the Raybon Bros. (MCA) debut at No. 62; they also lead the way on Hot Country Singles & Tracks, where they bullet 45-39.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 6/1/97

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	275,332,000	297,357,000 (UP 8%)
ALBUMS	229,373,000	243,535,000 (UP 6.2%)
SINGLES	45,959,000	53,822,000 (UP 17.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	163,317,000	184,427,000 (UP 12.9%)
CASSETTE	65,416,000	58,576,000 (DN 10.5%)
OTHER	640,000	532,000 (DN 16.9%)

OVERALL UNIT SALES THIS WEEK

13,296,000

LAST WEEK

12,670,000

CHANGE

UP 4.9%

THIS WEEK 1996

12,167,000

CHANGE

UP 9.3%

ALBUM SALES THIS WEEK

10,591,000

LAST WEEK

10,225,000

CHANGE

UP 3.6%

THIS WEEK 1996

9,776,000

CHANGE

UP 8.3%

SINGLES SALES THIS WEEK

2,705,000

LAST WEEK

2,445,000

CHANGE

UP 10.6%

THIS WEEK 1996

2,391,000

CHANGE

UP 13.1%

DISTRIBUTORS' MARKET SHARE (4/28/97-6/1/97)

	INDIES	WEA	EMD	UNIVERSAL	PGD	SONY	BMG
TOTAL ALBUMS	19.1%	17%	13.7%	13.3%	13.1%	13.1%	10.8%
CURRENT ALBUMS	18.2%	14.5%	15.6%	15.2%	11.9%	11.7%	13.1%
TOTAL SINGLES	6.5%	22.6%	9.5%	4.7%	17.6%	8.2%	31%

ROUNDED FIGURES

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



Billboard *Fourth Annual*

DANCE

MUSIC Summit

July 16 - 18, 1997

Special Attractions

- Keynote Addresses by Erik Bradley, Music Director, B96 Chicago; Pioneering dance producer, Arthur Baker and Electronic Renegade Brian "B.T." Transeau
- Special Chicago House Reunion with the legends of club music
- Clubland Unplugged featuring some of dance music's leading singers ... with a few surprise twists
- The Electronic Revolution rages on in three special artist/DJ showcases
- A&R Juries -- music evaluation & career counseling from some of the most influential minds in the music industry.

Discount Airline Information

You're eligible for special discount fares from American Airlines for travel to Chicago, July 13 to July 21, 1997. Reservations must be booked directly through PEPP TRAVEL at 1-800-877-9770.

Please identify yourself as a Billboard attendee.

Hotel Accommodations

Chicago Marriott Downtown
540 N. Michigan Avenue
For reservations, please call 1-800-228-9290.
Room rate \$135.00 single or double.
Please be sure to state that you're with Billboard's Dance Music Summit to receive discounted rate.

Registration Bag Inserts

Call Michele Jacangelo at (212) 536-5088 to inquire about cost, quantity and shipping details.

Contact Information

Maureen Ryan,
Director of Special Events
(212) 536-5002 pr.
(212) 536-1400 fax

REGISTRATION INFORMATION

To Register: Cut out form and mail to:

Billboard Dance Music Summit
Attn: Maureen Ryan
1515 Broadway, 14th Floor, NY, NY 10036
or Fax to (212) 536-1400.

This form may be duplicated -- please type or print clearly.

Make all payments to Billboard Magazine.

(Confirmation will be sent via mail -- please allow 10 days!)

REGISTRATION FEES

Regular	Billboard DJ's Only
\$255.00	\$149.00
Early Bird (payment received by May 15th)	
\$305.00	\$199.00
Pre-Registration (payment received by June 30th)	
\$355.00	\$249.00
Full Registration (after June 30th and walk-up)	

First Name _____
Last Name _____
Title _____
Company _____
Address _____
City _____
State _____ Zip Code _____
I'm paying by Check VISA/MC Amex
Credit Card # _____
Exp. Date _____
Cardholder's Name: _____
Cardholder's Signature: _____

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between May 15th and May 30th will be subject to a \$75.00 cancellation fee. Cancellations received between May 30th and June 30th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.

k.d. lang
drag (42-46623)
June 10.

Rosie O'Donnell June 4
Jay Leno June 19
CBS This Morning – June
VH-1's "Hard Rock Live" July 20
PBS - Evening with the Boston Pops – July
PBS - "Sessions on West 54th Street" – summer
Letterman...and more

WARNING: Could be addictive.

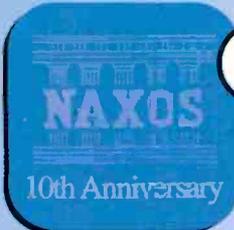


Billboard

Worldwide Specials
and DIRECTORIES

1997

Place your
ad today!



NAXOS - 10TH ANNIVERSARY

Issue Date: August 16 Ad Close: July 22

CONTACT: Ken Piotrowski - 212-536-5223



ASIA PACIFIC III

Issue Date: August 9 Ad Close: July 15

CONTACT: Amanda Guest - 305-441-7976



RUTHLESS RECORDS 10th ANNIVERSARY

Issue Date: August 9 Ad Close: July 15

CONTACT: Lezle Stein - 213-525-2329



GOSPEL

Issue Date: August 2 Ad Close: July 8

CONTACT: Lee Ann Photoglo - 615-321-4294



NETHERLANDS-DANCE MUSIC

Issue Date: July 26 Ad Close: July 1

CONTACT: Christine Chinetti - 44-171-323-6686



REGIONAL MEXICO/MEXICO

Issue Date: July 19 Ad Close: June 24

CONTACT: Daisy Ducret - 213-782-6250
Angela Rodriguez - 305-441-7976



1997 International Latin Music Buyer's Guide

Publication Date: August 13 Ad Close: June 23

CONTACT: U.S./Canada: Dan Dodd - 213-525-2299
Mexico/West Coast Latin: Daisy Ducret - 213-782-6250

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
KARA DIOGUARDI

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

UK/EUROPE

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI

ASIA PACIFIC

Singapore: 65-338-2774
Hong Kong: 852-2527-3525
CLINCH-LEECE

AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/ TEXAS-MEXICO

213-782-6250
DAISY DUCRET

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

Music Video

PROGRAMMING

Coolbone Documents N.O. Urban Life For 'Strife' Clip

BY HAVELOCK NELSON

NEW YORK—Coolbone's down-tempo debut video and single, "Nothin' But Strife," is a moody, minor-key strut whose tight lyrical narrative explores the interior and exterior "mental devastation" involved in growing up black in the inner city.

The clip contains serious and compelling images, including shots of condemned houses, sleeping dogs lying on the gritty ground, tattered bums rummaging through dumpsters, alcoholics nodding, and wheelchair-bound grandmothers rolling through an inner-city neighborhood.



COOLBONE

These shots are intercut with footage of the eight-man New Orleans "brass-hop" collective.

Its unique, retro-*nuovo* sound is the intersection of simple but scholarly New Orleans acoustic jazz and credible hip-hop chops (Music to My Ears, Billboard, May 3). The act performs intensely in a smoky jazz-nightclub setting, as the David Halsband-directed video attempts to document the lifestyles of impoverished inner-city dwellers from New Orleans.

Instead of sepia-toned musicians onstage, the clip shows Coolbone swinging through "Nothin' But Strife" wearing bright, colorful clothing.

"The club was still smoky, but the dimension of color kept things [modern]," says Halsband.

The song, which is taken from the act's Hollywood album "Brass-hop," was written by the New Orleans-based band's lead rapper, Eric "Cash-Us" Clay. According to the crew's leader, trombone player/vocalist Steve "Coolbone" Johnson, Clay basically put the song together piece by piece: "He created the music and went through various stages with the lyrics."

Johnson says that even though

the track was carefully constructed, when it came time to shoot the video, "everything didn't have to be taken so [literally], but we did want to keep things in the pocket of what the song was about."

The experience of making the "Nothin' But Strife" clip was one of mixed emotions, says Halsband. "I felt gratified with what I got—it's important that we realize everyone's not living the same lives, and these are fascinating lives—but [capturing them] was also an emotionally hard thing. I questioned whether I was fair photographing these people in their situation."

Halsband says that he wanted to document the various characters in their natural surroundings, in a natural state, but that he also took special care to extend a measure of respect to the residents. Before turning on the camera, Halsband introduced himself to folks in the community and informed them of his efforts.

"If one person said they didn't want to be shot, I respected that one person," he says. "I turned off the camera even if even if he or she was in a crowd."

Besides the issues of ethics and safety for the crew, Halsband says doing this "was also important for maintaining the integrity of the band, 'cause this is where they're from."

Although the shoot with the entire band and crew took two days, Halsband actually began filming scenes the previous week as he was touring sections of New Orleans with Johnson. He later returned to some of the same locations so that members of the group could be integrated into the scenes.

As for the location shots, Halsband says, "They may look pretty, but they still get the point of the song across very effectively."

PRODUCTION NOTES

Crystal Lewis' "Beauty For Ashes" video was the work of director Chuck Shanlever. Filmed on location in Franklin, Tenn., the clip was produced by Southern Exposures.

Jim Dantzler and Matt Snyder directed and produced the clip "Today" by Geoff Moore & the Distance on location in Seattle for Fly Wheel Industries.

Ani DiFranco's "In Or Out" video was directed by DiFranco and shot in various cities around the U.S. Liz Marshall and Linda Duvoisin directed photography.

The clip for "Another Man's Sky" by Royal Wade Kimes was the work

of director Norry Niven. It was shot in Dickson, Tenn., and Keith Fox and Stone Core Films produced.

Niven was also the director behind Collin Raye's "On The Verge" clip, filmed in Knoxville, Tenn. The clip was produced by Stone Core Films.

Mila Mason's "Dark Horse" clip was directed by Jim Shea for Planet Pictures. Mark Kalbfeld and Robin Beresford produced on location in Wilcox, Ariz.

Steven Goldmann was the eye behind the video "Keeping Your Kisses" by Kris Tyler, which was shot in Sedona, Ariz. Susan Bowman and Tom Calabrese produced for the Collective, LLC.

FOR WEEK ENDING JUNE 8, 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

- The Notorious B.I.G., Hypnotize
- Erykah Badu, Next Lifetime
- Adriana Evans, Seein' Is Believing
- Changing Faces, G.H.E.T.T.O.U.T.
- Master P & Steady Mobbin', If I Could Change
- Missy Elliott, The Rain (Supa Dupa Fly)
- Lil' Kim, Crush On You
- Michael Jackson, Blood On The Dance Floor
- K-Ci & JoJo, You Bring Me Up
- Puff Daddy & Faith Evans #1(12), I'll Be...
- 112, Cupid
- Leschea, Fulton St.
- Dru Hill, In My Bed
- Jamiroquai, Virtual Insanity
- Next Level, I Don't Know
- KRS-One, Step Into A World
- Jay-Z, Who You Wit
- Big Mike, All A Dream
- Tela, Tired Of Bawlin
- En Vogue, Whatever
- Eric Benet, Femininity
- Christine, Full Of Smoke
- Rome, I Belong To You
- Joe, Don't Wanna Be A Player
- Tha Truth, Makin' Moves
- Rampage, Take It To The Streets
- Kenny Lattimore, For You
- Shaquille O'Neal, Strait Playin'
- 3X Krazy, Keep It On The Real
- 30 SWV, Can We

*** NEW ONS ***

Will Smith, Men In Black
R. Kelly, Gotham City
Patti LaBelle, When You Talk About Love
Maxwell, Whenever, Wherever, Whatever
Crystal Waters/Dennis Rodman, Just A Freak



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Sawyer Brown, Six Days On The Road
- Sons Of The Desert, Whatever Comes First
- Tim McGraw With Faith Hill, It's Your Love
- Alan Jackson, Who's Cheatin' Who
- Lee Ann Womack, Never Again, Again
- Tanya Tucker, Little Things
- Pam Tillis, All The Good Ones Are Gone
- Vince Gill, A Little More Love
- Big House, You Ain't Lonely Yet
- Kenny Chesney, She's Got It All
- Reba McEntire, I'd Rather Ride Around With You
- Deana Carter, Count Me In
- Mark Chesnutt, Let It Rain

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Puff Daddy & Faith Evans #1(12), I'll Be Missing You

BOX TOPS

- Master P, If I Could Change
God's Property, Stomp
Lox, We'll Always Love You Big Poppa
Hanson, Mmmmbop
Twista, Emotions
Kock-D-Zel, State 2 State
Dru Hill, In My Bed
Aaliyah, Four Page Letter
Changing Faces, G.H.E.T.T.O.U.T.
K-Ci & JoJo, You Bring Me Up
Freak Nasty, Da Dip
Backstreet Boys, Quit Playing Games (With My Heart)
Rome, I Belong To You
B-Rock & The Biz, My Baby Daddy
En Vogue, Whatever
Robyn, Do You Know
Big Mike, All A Dream
The Comrads, Homeboyz
South Central Cartel, All Day Every Day
Spice Girls, Say You'll Be There
Scarface, Smile
Tony Toni Tone, Thinking Of You
Ray J, Everything You Wanted
Tha Truth, Makin' Moves
Leschea, Fulton St.

NEW

Camus, U Who
Heavy D, Keep It Comin'
Maxwell, Whenever, Wherever, Whatever
Megadeth, Trust
Missy Elliott, The Rain
R. Kelly, Gotham City
The Smashing Pumpkins, The End Is The Beginning...

Soak, Me Compassionate
Cru, Just Another Case
Da Real One, U Like Pina Colada
David Hollister, It's Alright
187 FAC, Graphic



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Sheryl Crow, A Change Would Do You Good
Blues Traveler, Carolina Blues
Megadeth, Trust
The Seahorses, Love Is The Law
Local H, Eddie Vedder
Robyn, Show Me Love



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Robyn, Do You Know... (new)
Tariq, Chevrolet Way (new)
The Smashing Pumpkins, The End Is The Beginning... (new)
Aerosmith, Hole In My Soul (new)
Camp Lo, Black Nostalgia (new)
Spice Girls, 2 Become 1 (new)
Genocide, Recipe For Riot (new)
Wyckle Jean, Anything Can Happen (new)
Jon Bon Jovi, Midnight In Chelsea (new)
Hanson, Mmmmbop
Backstreet Boys, Quit Playing Games (With My Heart)
The Notorious B.I.G., Hypnotize
The Chemical Brothers, Block Rockin' Beats
The Age Of Electric, Remote Control
Savage Garden, I Want You
Our Lady Peace, Clumsy
Foo Fighters, Monkey Wrench
Wide Mouth Mason, Midnight Rain
Daft Punk, Da Funk

- 14 Kathy Mattea, I'm On Your Side
- 15 Mark Wills, Places I've Never Been
- 16 Trisha Yearwood, How Do I Live
- 17 LeAnn Rimes, How Do I Live
- 18 Little Texas, Your Mama Won't Let Me
- 19 Patty Loveless, The Trouble With The Truth
- 20 Tracy Lawrence, How A Cowgirl Says Goodbye
- 21 Clay Walker, One, Two, I Love You
- 22 Toby Keith, We Were In Love
- 23 Alabama, Dancin', Shaggin' On The Boulevard
- 24 The Buffalo Club, Nothin' Less Than Love
- 25 LeAnn Rimes, The Light In Your Eyes
- 26 John Michael Montgomery, I Miss You A Little
- 27 Kevin Sharp, She's Sure Taking It Well
- 28 Mila Mason, Dark Horse
- 29 Michael Peterson, Drink, Swear, Steal & Lie
- 30 Sherrie Austin, Lucky In Love
- 31 Lee Roy Parnell, Lucky Me, Lucky You
- 32 River Road, I Broke It, I'll Fix It
- 33 Charlie Daniels/Hal Ketchum, Long Haired
- 34 Mary Chapin Carpenter, The Better To Dream...
- 35 Terri Clark, Just The Same
- 36 Kim Richey, I Know
- 37 Alison Krauss & Union Station, Find My Way...
- 38 Ricochet, He Left A Lot To Be Desired
- 39 Shelly Streeter, White Lace, Promises
- 40 Travis Tritt, She's Going Home With Me
- 41 Gary Allan, From Where I'm Sitting
- 42 Prairie Oyster, One Way Track
- 43 John & Audrey Wiggins, Somewhere In Love
- 44 Skip Ewing, Mary Go Round
- 45 Rich McCready, That Just About Covers It
- 46 Bailie & The Boys, The God's Honest Truth
- 47 Lila McCann, Down Came A Blackbird
- 48 Emilio, She Gives
- 49 Neal McCoy, The Shake
- 50 Raybon Bros., Butterfly Kisses

*** NEW ONS ***

Anita Cochrane, Daddy Can You See Me
Billy Yates, Flowers
Bob Woodruff, Almost Saturday Night
Junior Brown, I Hung It Up
Regina Regina, Asking For The Moon



Continuous programming
1515 Broadway, NY, NY 10036

- Lil' Kim, Crush On You
- The Notorious B.I.G., Hypnotize
- Puff Daddy & Faith Evans #1(12), I'll Be...
- The Wallflowers, The Difference
- Foo Fighters, Monkey Wrench
- Freak Nasty, Da' Dip
- 7 Chemical Brothers, Block Rockin' Beats
- Aerosmith, Hole In My Soul **
- The Mighty Mighty Bosstones, The Impression...
- The Smashing Pumpkins, The End Is The Beginning...
- Hanson, Mmmmbop
- 12 Meredith Brooks, Bitch
- 13 Scarface, Smile
- 14 Bush, Cold Contagious
- 15 En Vogue, Whatever
- 16 Jonny Lang, Lie To Me
- 17 Prodigy, Breathe

- 18 Babyface, How Come, How Long
- 19 Blur, Song 2
- 20 Sublime, Wrong Way
- 21 Dave Matthews Band, Tripping Billies
- 22 Erykah Badu, Next Lifetime
- 23 Depeche Mode, It's No Good
- 24 U2, Staring At The Sun
- 25 No Doubt, Sunday Morning
- 26 Jon Bon Jovi, Midnight In Chelsea
- 27 Counting Crows, Daylight Fading
- 28 Foxy Brown Feat. Jay-Z, I'll Be
- 29 Third Eye Blind, Semi-Charmed Life
- 30 Mary J. Blige, Love Is All We Need
- 31 Robyn, Do You Know What It Takes
- 32 Live, Freaks
- 33 Mark Morrison, Return Of The Mack
- 34 White Town, Your Woman
- 35 Tonic, If You Could Only See
- 36 Matchbox 20, Push
- 37 Aaliyah, 4 Page Letter
- 38 Sammy Hagar, Little White Lie
- 39 Ginuwine, Tell Me Do U Wanna
- 40 Snoop Doggy Dogg, Doggfather
- 41 Jamiroquai, Virtual Insanity
- 42 The Verve Pipe, The Freshmen
- 43 Toni Braxton, I Don't Want To
- 44 K's Choice, Not An Addict
- 45 Rome, I Belong To You
- 46 Toad The Wet Sprocket, Come Down
- 47 God's Property, Stomp
- 48 Blackstreet, Don't Leave Me
- 49 Ben Folds Five, Battle Of Who Could Care Less
- 50 Dru Hill, In My Bed

** Indicates MTV Exclusive

*** NEW ONS ***

Blues Traveler, Carolina Blues
Coolio #40 Thevz, C U When You Get There
Reef, Place Your Hands
Mary J. Blige /Lil' Kim, I Can Love You
Bone Thugs-N-Harmony, Look Into My Eyes
The Comrads, Homeboyz
Missy Elliott, The Rain (Supa Dupa Fly)
Maxwell, Whenever, Wherever, Whatever
Mottley Crue, Afraid
Reel Big Fish, Sell Out
Refugee Camp All Stars, The Sweetest Thing



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- George Jones, I Don't Need Your Rockin'
- Sawyer Brown, Six Days On The Road
- Toby Keith, We Were In Love
- LeAnn Rimes, The Light In Your Eyes
- 5 Patty Loveless, The Trouble With The Truth
- 6 John Michael Montgomery, I Miss You A Little
- 7 Alan Jackson, Who's Cheatin' Who
- 8 Deana Carter, Count Me In
- 9 Kevin Sharp, She's Sure Taking It Well
- 10 Mark Chesnutt, Let It Rain
- 11 Lee Ann Womack, Never Again, Again
- 12 Vince Gill, A Little More Love
- 13 Mark Wills, Places I've Never Been
- 14 Tanya Tucker, Little Things

- 15 Joe Diffie, This Is Your Brain
- 16 Travis Tritt, She's Going Home With Me
- 17 Reba McEntire, I'd Rather Ride Around With You
- 18 Clay Walker, One, Two, I Love You
- 19 Tim McGraw With Faith Hill, It's Your Love
- 20 Gary Allan, From Where I'm Sitting
- 21 Sons Of The Desert, Whatever Comes First
- 22 James Bonamy, The Swing
- 23 Alison Krauss & Union Station, Find My Way...
- 24 Charlie Daniels/Hal Ketchum, Long Haired...
- 25 Billy Ray Cyrus, Some Gave All
- 26 Jamie O'hara, 50, 000 Names
- 27 Roger Brown & Swing City, Swing City
- 28 Terri Clark, Just The Same
- 29 Tracy Lawrence, How A Cowgirl Says Goodb
- 30 Skip Ewing, Mary Go Round

*** NEW ONS ***

Big House, You Ain't Lonely Yet
Lila McCann, Down Came A Blackbird
The Buffalo Club, Nothin' Less Than Love
Billy Yates, Flowers



Continuous programming
1515 Broadway, NY, NY 10036

- Hanson, Mmmmbop
- Paula Cole, Where Have All The Cowboys Gone?
- 3 Savage Garden, I Want You
- 4 The Wallflowers, One Headlight
- 5 Spice Girls, Say You'll Be There
- 6 Meredith Brooks, Bitch
- 7 Shawn Colvin, Sunny Came Home
- 8 Dave Matthews Band, Cash Into Me
- 9 The Wallflowers, The Difference
- 10 Bee Gees, Alone
- 11 Jewel, You Were Meant For Me
- 12 Jon Bon Jovi, Midnight In Chelsea
- 13 Paul McCartney, The World Tonight
- 14 Duncan Sheik, Barely Breathing
- 15 En Vogue, Whatever
- 16 Barenaked Ladies, The Old Apartment
- 17 Eric Clapton, Change The World
- 18 The Cardigans, Lovefool
- 19 Steve Winwood, Spy In The House Of Love
- 20 No Doubt, Don't Speak
- 21 Counting Crows, Daylight Fading
- 22 Jonny Lang, Lie To Me
- 23 U2, Staring At The Sun
- 24 Jewel, Who Will Save Your Soul
- 25 Toni Braxton, Un-Break My Heart
- 26 Sheryl Crow, Everyday Is A Winding Road
- 27 Bee Gees, Stayin' Alive
- 28 Sarah McLachlan, Possession
- 29 John Mellencamp, Key West Intermezzo
- 30 En Vogue, Don't Let Go (Love)

*** NEW ONS ***

Bob Carlisle, Butterfly Kisses
Sheryl Crow, A Change Would Do You Good
Blessid Union Of Souls, I Wanna Be There
Blues Traveler, Carolina Blues
John Fogerty, Walking In A Hurricane
God's Property, Stomp
Diana King, Say A Little Prayer



Continuous programming
Hawley Crescent
London NW18TT

- Michael Jackson, Blood On The Dance Floor
The Blueboy, Remember Me
Daft Punk, Around The World
Spice Girls, Who Do You Think You Are?
Depeche Mode, It's No Good
R. Kelly, I Believe I Can Fly
The Cardigans, Lovefool
U2, Staring At The Sun
Apollo 440, Ain't Talkin' 'bout Dub
Blackstreet, Don't Leave Me Now
Gary Barlow, Love Won't Wait
White Town, Your Woman
No Doubt, Just A Girl
Jamiroquai, Alright
The Notorious B.I.G., Hypnotize
En Vogue, Don't Let Go (Love)
Sash, Encore Une Fois
George Michael, Star People
Toni Braxton, I Don't Want To
Space Frog, (X-Ray) Follow Me



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Out Of Eden, More Than You Know
Considering Lily, Cup
Bob Carlisle, Butterfly Kisses
Crystal Lewis, Beauty For Ashes
Code Of Ethics, Soulbait
Cindy Morgan, The Master's Hand
The Waiting, Never Din
Jaci Velasquez, On My Knees
Rebecca St. James, You're The Voice
Erin O'Donnell, Didn't Even Know
Small Town Poets, Prophet, Priest & King
dc Talk, Colored People (new)

Bride, The Worm (new)

Blessid Union Of Souls, I Wanna Be There (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Supergass, Cheapskate
The Lightning Seeds, You Showed Me
Vibrolush, Bridge Over Me
Polara, Transformation
Chantal Kreviazuk, God Made Me
Pulsars, Tunnel Song
Archers Of Loaf, Scenic Pastures
Descendents, When I Get Old
Matchbox 20, Push
Ming Tea, BBC
Bettie Severt, Co Coward
Ani DiFranco, In Or Out
Naked, Mann's Chinese
Elysian Fields, Jack In The Box
Made, Hair Down



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Reel Big Fish, Sell Out
Polara, Transformation
Pulsars, Tunnel Song
Naked, Mann's Chinese
The Orb, Toxygene
The Chemical Brothers, Block Rockin' Beats
Wink, Are You There
Supergass, Sun Hits The Sky
Descendents, When I Get Old
Chantal Kreviazuk, God Made Me
Long Pigs, She Said
London Suede, Trash
Star 69, I'm Insane
K's Choice, Not An Addict
K's Choice, I Smoke A Lot