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IN MUSIC NEWS



**Universal's Lost Boyz
Find Early Fans At Radio**
 PAGE 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 21, 1997

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CLASSICAL LABELS MELD ART, COMMERCE

Naxos Rewrites Industry Rulebook

BY BRADLEY BAMBARGER

NEW YORK—The classical budget label Naxos marks its 10th anniversary this year, yet the company has a lot more to celebrate than just a birthday. Naxos has changed the rules of the classical recording game in a short span, and with its artistic reputation catching up to its commercial prowess, the label stands as an international market leader beyond issues of price.

Moreover, Naxos has developed its revolutionary competitive advantage by making its product consumer-friendly yet respectful of the classical art. With its unique form of populist gravitas, the label has set out to systematically document the 1,000 or so years of the grand Western musical tradition and make it readily accessi-

ble to all. And at \$5.99 per disc, people have definitely been accessing it. Naxos reports sales of nearly 70 million CDs since '87, including more than 7 million so far this year.

Naxos estimates that its share of the



classical market ranges from less than 10% in the U.S. to 17% in the U.K. to more than 70% in Sweden. And if you deduct the crossover projects and themed compilations from total classical unit sales, the label's share of the global market looks even larger. Naxos sticks to straight classical music, favor-

(Continued on page 84)

CPO Finds Niche In Filling In The Gaps

BY BRADLEY BAMBARGER

NEW YORK—"Building a library in sound" is how artistic director Burkhard Schmilgun describes the mission of his label, Classic Produktion Osnabrück (CPO). And by filling the considerable gaps in the classical catalog with style and care, CPO has earned increasing loyalty among connoisseurs eager to check out its latest offerings.

Based in Georgsmarienhütte, Germany, CPO has produced more than 400 recordings, mostly of repertoire untouched by major labels and even adventurous independents. The company has covered nearly every era, paying special attention to composers lauded in their time but now neglected. CPO has won acclaim from the classical music press for this intrepid programming and its exemplary presentation, with the honors including the

(Continued on page 84)

Sony, Philips At Work On Successor To CD

BY PAUL VERNA

NEW YORK—Sony Corp. and Philips Electronics NV, co-developers of the CD, are now collaborating on a second-generation consumer digital audio carrier they hope will succeed the CD.

Based on the Sony/Philips Direct Stream Digital (DSD) encoding process, the proposed disc would consist of a CD-quality (aka "Red Book") layer and a high-resolution layer that offer higher-quality stereo and multi-channel tracks, according to a June 9 statement from Sony and Philips (Billboard Bulletin, June 11).

The announcement comes two

(Continued on page 86)

Sony Adds Muscle To Its Internet, ECD Efforts

BY BRETT ATWOOD

LOS ANGELES—Sony Music is significantly expanding its efforts on the Internet and in the development of enhanced CDs (ECDs), which it brands CD Extra.

The company has inked deals with Earthlink and America Online (AOL) to include Internet-access software on millions of audio CDs. As a result, about 80% of new CD releases from Sony-affiliated labels, such as Columbia, Epic, 550 Music, and the Work Group, will likely contain added multimedia content over the next year, according to Sony multimedia execu-

tives.

In addition, Sony is close to beginning direct sales of hundreds of its releases to consumers via the Internet and is preparing the introduction of a pay-per-play online jukebox that will test the commercial viability of Internet-delivered music programming.

"Sony Music is committed to aggressively developing new technologies which today provide added value to the consumer and new opportunities for artist expression and development," says Sony Music Entertainment president/COO Thomas D. Mottola. "Tomorrow,

(Continued on page 82)

Dutch, British Groups Discuss New U.K. Chart

BY JEFF CLARK-MEADS

AMSTERDAM—The prospect of a significant new U.K. chart driven

BILLBOARD EXCLUSIVE

by a conjunction of the Dutch and British authors' societies is under discussion.

A working party has been set up to establish the feasibility of a pro-

(Continued on page 93)

U.K.'s 1st Avenue Takes A More 'American' Tack

BY SALLY STRATTON and PAUL SEXTON

LONDON—One of the U.K.'s leading management and label operations is mounting a concerted effort to find the consistent trans-Atlantic success that has so far eluded it—and is "Americanizing" one of its key acts to help achieve the goal.

First Avenue Management and its

(Continued on page 83)



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No. 1 IN BILLBOARD
VOLUME 109 • NO. 25

PG. No.

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Downloading Songs Subject Of RIAA Suit Action Intended To Stem Flow Of Internet Piracy

BY DON JEFFREY

NEW YORK—The music industry has taken its first collective legal action to stop Internet piracy of sound recordings.

In suits filed in three federal courts, the Recording Industry Assn. of America (RIAA), on behalf of a number of record companies, has charged three Internet sites with violations of copyright law (Billboard Bulletin, June 10). "We want a decision affirming the rights of copyright owners," says Hilary Rosen, president/COO of the RIAA, about the motivation for the action.

The three World Wide Web sites—in New York, Dallas, and Southern California—allowed Internet surfers to download into their computers full versions of popular recordings by such artists as the Beatles, Nirvana, Alanis Morissette, and Celine Dion. In at least one of the Web operations, which are referred to by the RIAA as "Internet music archive sites," users were asked to upload additional tracks in exchange for those they downloaded. None of the sites had obtained permission from copyright holders.

As the RIAA was obtaining temporary restraining orders from the federal district courts, the operators of the three sites shut them down. But the suits remain in effect, and the restraining orders require that the operators not destroy any documents or files that could be used as evidence.

In the suits, the defendants were listed as John Doe, because their identity could not be determined at the time of the filings. At press time, the RIAA had learned the names of the operators and had served the ones in Texas and New York with the restraining orders. A spokesman says the trade organization was still seeking the California Web site operator. The RIAA declined to release the names of the defendants.

Although RIAA officials concede that no one made money from the sites, they say it is important to protect the copyrights of its member record companies. Rosen says, "There's still commercial harm to the industry." Since complete tracks were downloaded from the three sites, the usage could, theoretically, represent lost sales. Frank Creighton, VP/associate director of anti-piracy operations for the RIAA, says that one of the sites registered 29,000 "hits" (a rough estimate of visitors) in a month.

Labels themselves usually provide 30-second samples of songs on their Web pages for promotional purposes. Some fan sites also provide audio samples, as do various online publications. Although short snippets are

generally considered "promotional," the RIAA says that does not mean they can be used without permission.

Getting permission for numerous samples from various rights holders can pose an onerous challenge. With that in mind, Rosen says that the RIAA has been asked to develop a "sample clearinghouse for online use," and that the association is examining the feasibility of the idea. Whether site operators would be asked to pay a fee for sample use is still uncertain.

Recently, the managers of Oasis threatened legal action against more than 100 of the band's fan sites that featured audio samples,

lyrics, video, and photographs (Billboard, May 24). Many Internet users, as well as Oasis fans, were outraged by the threats.

RIAA officials recognize that Internet users also are likely to be upset about the lawsuits, because the legal action goes against the ethos of Web users, which is that content on the Internet ought to be available to everyone free of charge.

But the RIAA argues that the worldwide record industry loses nearly \$2 billion a year in pirated recordings—an estimated \$300 million in the U.S. alone—and that these figures are sure to soar with the spread of the
(Continued on page 83)

Wu-Tang Set, B.I.G. Tribute Hip-Hop To Top Of Retail Lists

This story was prepared by Ed Christman and Larry Flick in New York, Mark Solomons in London, and Adam White in Crete, Greece.

Hip-hop music has cash registers movin' and groovin' on both sides of the Atlantic Ocean this week. The Wu-Tang Clan's "Wu-Tang Forever" smoked to the No. 1 spot in both the U.K. and the U.S. in its first week of release, while the maxi-single by Puff Daddy & Faith Evans (Featuring 112), "I'll Be Missing You," is astounding the industry by garnering even greater sales in the weeks since its chart-topping debut.

In the U.S., the Wu-Tang Clan's "Wu-Tang Forever" album racked up 612,000 units, according to SoundScan, to become the second-largest seller in a debut week, behind the Notorious B.I.G.'s "Life After Death," which sold about 689,000 units in its initial week of availability. The Wu-Tang set debuts this issue at No. 1 on The Billboard 200. In the U.K., the Wu-Tang Clan album sold 26,000 units to top the charts there, even though a large portion of the country's retail chains didn't support the album, apparently due to language content.

Meanwhile, the Puff Daddy and Faith Evans tribute to the late Notorious B.I.G., who was shot to death March 9, is outselling itself in each successive week of availability. After debuting in the top spot of the Hot 100 Singles chart (Billboard, June 14) with sales of 222,000 units, it firmed up its hold

on that spot with a 43.2% sales increase the following week, with total sales of 318,500 units. And in the middle of its third week of availability, retail accounts say sales were still accelerating for the maxi-single. They expect third-week sales to be the largest total yet.

Russ Solomon, president of West Sacramento, Calif.-based Tower Records/Video, says the first-week sales of the Wu-Tang Clan set is "fabulous for the industry."

Solomon reports that the album moved 22,000 units for the 97-unit chain. "And you know what amazed me?" asks Solomon. "It was a double album, and it didn't stop sales at all. I guess it goes to show that if you hit the right chord musically, then price doesn't mean a damn thing."

In the U.S. the Wu-Tang Clan set carried a \$24.98 list price and a boxlot cost of \$16.25. The album has a parental warning sticker for explicit lyrics.

Dave Roy, divisional merchandise director at North Canton, Ohio-based Camelot Music, labels the Wu-Tang Clan album a "monster." He reports that the 315-unit chain sold 30,000 units. Significantly, he adds, "We didn't give the album away; we made money on it."

The chain sold the album for \$21.99. But it did do a give-away to spur sales. Customers buying the album in the chain's urban stores received a free decal of the Wu-Tang Clan logo.

(Continued on page 86)

THIS WEEK IN BILLBOARD



U.S. SALES NO THRILLER

Michael Jackson's new Epic set is selling well in Europe and Australia, but in the U.S. it isn't producing the phenomenal sales retailers have come to expect from the King of Pop. Senior talent editor Melinda Newman has the story. **Page 6**

EUROPEAN UNION RIGHTS AND RETAIL

A European Commission document will modernize EU copyright laws and address such trade issues as parallel imports. International news editor Jeff Clark-Meads reports. **Page 47**

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Commentary

Pacific Rim Success Requires Loyalty

BY STUART WATSON

The Asia-Pacific region is expected by some analysts to account for nearly 50% of global unit sales by the year 2002. Whether then or later, the so-called "emerging markets" of this region certainly look set to become as fully grown as the established markets of Europe and the U.S. But this doesn't mean that labels that aren't already represented in these territories should expect to swoop in, make a licensing deal, pick up the advance... and run.

Signing a licensing agreement for the Pacific Rim is not enough to guarantee success. Labels seeking to build artists' careers in the region can face a host of pitfalls unless they start to think long-term, plan ahead, and take steps to ensure that their licenses are fully exploited. Record companies—especially independent labels—must take this into account when formulating their international business development strategies.

Commitment and timing are the key factors when it comes to taking full advantage of the substantial growth potential of these markets. If a company intends to enter into license deals for this region, it must start making a firm commitment now or risk missing out in the long term. Generating revenue from this part of the world is not just about taking an advance and then ignoring the territory. It's about taking the region seriously, entering the market properly, and staying there.

A company must be prepared to support local licensees and assist them in exploiting the company's A&R. Labels must service their licensees in the same way that they treat their affiliates in Europe or the U.S. Through my regular contact with local companies in the region, I often hear horror stories about enthusiastic licensees who have been unable to obtain marketing materials and who rarely receive a reply to faxes asking for product information, compilation clearances, or

inquiring about artist availability.

Licensors—especially independent labels—have to find a way to administer their licensing deals in Asia-Pacific. They must be prepared to expand their existing company infrastructure or recruit outside support services so that they can coordinate and motivate a network of licensees. Whether the network is the result of a multi-territory licensing deal or territory-by-territory agreements, licensors will end up with 10 additional countries that have to be serviced by their international department.



'Signing a licensing agreement for the Pacific Rim is not enough to guarantee success'

Stuart Watson is chairman of SWAT Enterprises, the London- and Singapore-based licensing/marketing consultancy specializing in Asia.

Artists must also be willing to take these markets seriously. They must be prepared to spend time in each territory helping to sell their records. U.S. band Backstreet Boys, signed to Zomba's Jive Records, recently undertook a promotional tour that covered 10 different countries in 40 days. Such a firm commitment by the label and the act certainly paid off.

Backstreet Boys sold 250,000 copies of their debut album in just three weeks, claiming a new record for gold and platinum awards in the region. The album has since notched sales of over 1.3 million units throughout the region,

LETTERS

VOCAL ABOUT EVOCATIONS

I agree with Larry Flick's assessment (Dance Trax, Billboard, May 24) that Hanson's "Mmmmbop" is evocative of "a sunny '70s Saturday" and "the days when pop music didn't have to be hip or relevant. It just had to be infectious fun."

Yes, but the hook of "Mmmmbop" is itself "infected" with the chorus of "Second Hand News" from Fleetwood Mac's mid-'70s album "Rumours." Likewise, Savage Garden's "I Want You" evokes Reunion's "Life Is A Rock (But The Radio Rolled Me)" and Spice Girls' "Say You'll Be There" resembles Carl Carlton's "She's A Bad Mama Jama (She's Built, She's Stacked)."

I'm as happy as anyone that bouncy, catchy tunes are back on the charts, but it's too bad that, in some cases, the catchiness results from chord changes and rhythms already buried somewhere in the back of the brain.

Charles Carson
New York

INSIGHTS ON INDIES

In Geoff Mayfield's article "Top Charters: What It Takes To Make The Indies Charts" (Indies Spotlight, Billboard, May 24), he provided a list of the 40 best-selling indepen-

dently released albums for the period from April 27, 1996, through April 19, 1997. I was confused to find that our artist Cledus "T." Judd was not included on this list. His album "I Stole This Record" (RAZ2825) scanned over 200,000 units during that 12-month period, whereas many artists on the list sold fewer. The Dayton Family, for example, scanned only 175,000 copies during the period, yet they are listed on the chart at No. 39. I would appreciate some insight on the omission of "I Stole This Record."

Don Brody
National Sales Manager
Razor & Tie Entertainment
New York

Billboard director of charts Geoff Mayfield replies: As was explained in the article to which you refer, the recaps in the Indies Spotlight are based on SoundScan sales that occurred during the weeks that a title appeared on the applicable chart, which in the case of the Top Billboard 200 Indie Albums is The Billboard 200.

In the 52-week period from which the recaps were culled, Cledus "T." Judd only spent nine weeks on The Billboard 200, during which time he amassed a sales total of 53,000 units, while

with particular success in the Philippines, Malaysia, Taiwan, Indonesia, Korea, Hong Kong, and Singapore. Asia now accounts for more than 25% of the group's worldwide sales.

Unless record companies and artists are prepared to make this kind of commitment as part of a licensing deal, they shouldn't bother making the deal in the first place.

Some independent labels say they won't make a licensing deal unless they receive an advance. This means they are unlikely to get any product released in India, for example, where advances are not presently allowed because of exchange controls. However, with a population of some 936 million, India is already proving to be a bigger music market than China, and the gap will widen further within the next five years.

Indian consumers are becoming increasingly affluent, and international record companies will be able to profit from the anticipated swing away from cassettes to CDs. Short-sighted labels that do not take steps now to establish a presence in India will be at a disadvantage when advances and royalties do start to flow freely and the local CD market takes off.

If a label takes an advance but fails to provide any kind of commitment and support, the licensee involved is unlikely to renew the deal at the end of the contract period. Word tends to spread rapidly in this part of the world. And if licensees feel a company is only out to make a quick buck, there is a danger that the label might find it difficult to secure another license.

On the other hand, there is no reason why a local label can't become a company's licensee for a lifetime.

Trust, people, respect, and long-term associations—that's the way business is done in this part of the world. A company's personal relationships with its licensees matters more than anything else. Without licensees' support and enthusiasm, there is no future in Asia.

the Dayton Family album scanned 95,000 units during its seven chart weeks. Thus, while Judd's overall sales were larger, in terms of chart performance, the Dayton Family compiled a larger Billboard 200 total. Judd, for example, does not receive units for 35 of the 44 weeks he spent on Heatseekers, because the list is based on its Billboard 200 tenure.

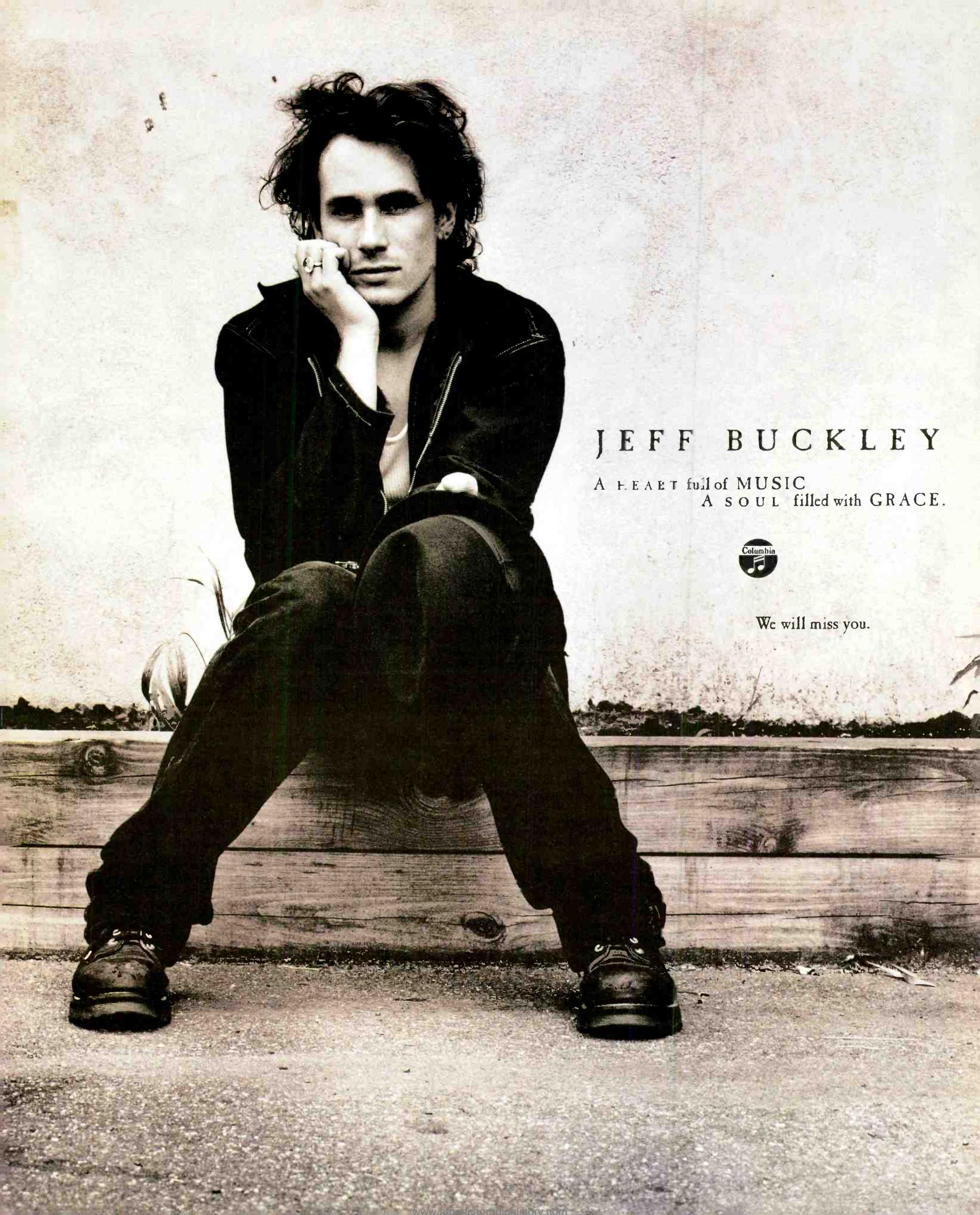
COOLBONE CAPTURED

The article by Timothy White on Coolbone (Music to My Ears, Billboard, May 3) so thoroughly captured the many elements of New Orleans' cultures and history that White should consider moving here when he retires so we can have him all to ourselves.

Brass band music is a precursor of New Orleans jazz that, thanks to bands like Coolbone, continues to contribute to new styles. It is another musical asset that makes Louisiana as vital to American music's future as it has been to its past. History continues to be written here, causing cultural and economic ripples to spread throughout the world as Louisiana musicians reach a wider audience.

Bernie Cyrus
Executive Director
Louisiana Music Commission
New Orleans

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JEFF BUCKLEY

A HEART full of MUSIC
A SOUL filled with GRACE.



We will miss you.

Web Music Sales Expected To Soar

Report Predicts \$1.6 Billion In Revenue By 2002

■ BY BRETT ATWOOD

LOS ANGELES—Prerecorded music products sold via the World Wide Web will account for \$1.6 billion in revenue and 7.5% of total worldwide music sales by the year 2002, according to a new report by New York-based research firm Jupiter Communications.

The report, which surveyed top music industry executives at major and independent labels, online and traditional retail, and various media Web sites, will be unveiled at the July 16-19 Intel New York Music Festival.

Online music sales generated approximately \$18.2 million in global

revenue from roughly 1.4 million units sold in 1996, according to the study.

Internet-specific retailer CDnow leads all other electronic retailers of music with a 33% market share of 1996 worldwide online sales, according to the report. Tower Records' independent Web site combined with its America Online (AOL) site netted about 14% of the online music market, while N2K's Music Boulevard generated about 12% of all Internet music purchases in 1996.

"Traditional retailers have a great advantage over Internet-specific retailers," says Mark Mooradium, group director of consumer content for

Jupiter. "When Tower went up on the Web, it got traffic immediately. But many brick-and-mortar retailers have been slow to come online. CDnow got in early and is still the best-known music retailer on the Web at this point. But they face tremendous competition as more retailers come online."

A major driving force in online music retail is international sales, which already account for 30%-40% of online music sales. Non-U.S. music distributors are affected most by this development, since consumers outside the U.S. are often able to purchase CDs at a lower cost on the Internet than in
(Continued on page 82)

Mercury And New Label GlassNote Link

■ BY DOUG REECE

LOS ANGELES—Music industry veteran Daniel Glass has struck a deal with Mercury Records to distribute the debut album from his newly formed New York-based label, GlassNote Records.



GLASS

The agreement, announced June 11, provides for Mercury sales, promotion, and distribution support in conjunction with GlassNote's yet-to-be formed A&R and marketing teams. Mercury has also invested an undisclosed amount in the launch of the label.

However, GlassNote reserves the right to find indie distribution for future acts. Glass,

who acts as the label's president, says this factor, along with his friendship with Mercury president/CEO Danny Goldberg, is what inspired the new venture.

(Continued on page 85)

LARAS Formed To Expand Latin Work Of NARAS

■ BY JOHN LANNERT

As part of its ongoing campaign to expand its operations into Latin America and Spain, the National Academy of Recording Arts and Sciences (NARAS) has established a Latino counterpart called the Latin Academy of Recording Arts and Sciences (LARAS).

Mauricio Abaroa, an industry veteran in the Latino music market who most recently was business and personal manager of pop superstar Luis
(Continued on page 92)



ABAROA



LL Launches Label. Red Ant Entertainment and LL Cool J have entered a joint-venture agreement to form a new label, Llion Records. The companies will act as full partners in marketing, A&R, and promotion, and LL Cool J will be heavily involved in all creative aspects. Llion's first title is expected to be released by early 1998. Pictured in the back row, from left, are Al Teller, founder/CEO, Red Ant Entertainment; Ruben Rodriguez, executive VP, urban, Red Ant; Randy Phillips, president/COO, Red Ant; and Randy Miller, GM/executive VP, Red Ant. Shown in front, from left, are LL Cool J and his manager, Charles Fisher.

Charlie Peacock's Re:think Label Acquired By EMI Christian

■ BY DEBORAH EVANS PRICE

NASHVILLE—With EMI Christian Music Group's acquisition of Charlie Peacock's re:think imprint (Billboard Bulletin, June 9), the label shifts its focus exclusively to the talent end of things, while EMI Christian Music Group (CMG) takes over sales, marketing, and artist development activities. EMI also continues in its role as distributor for the label, whose roster includes such acts as Peacock, Sarah Masen, and Switchfoot.

Peacock says, "I had to choose between what my idealistic wants were and what the needs of the artists were that I was signing, especially in terms of financing mainstream marketing. That was something I found out early on."

"If you spend a dime in CCM [contemporary Christian music], you're going to spend a dollar in the mainstream. Once I found that out with Sarah, I could see I was going to need more financial help."

Re:think will now operate under the management of Sparrow Communications Group, the organization under the umbrella of EMI CMG that

includes the Sparrow and Star Song labels and is headed by Sparrow president Peter York.

Peacock operates autonomously and will continue to be responsible for all signings and creative direction for the label. Nick Barre, who has worked with re:think since the label's inception, will now work with both re:think
(Continued on page 86)

Handleman Announces Healthy Turnaround In Fiscal '97 Results

■ BY ED CHRISTMAN

NEW YORK—In reporting its year-end financial results, the Handleman Co. showed a robust turnaround in operations, with net income of \$5.4 million on revenue of \$1.18 billion, as compared with the previous fiscal year, when the company lost \$22.5 million on sales of \$1.13 billion.

As a result of the strong performance, shareholders saw earnings rebound to 16 cents per share in the 1997 fiscal year, ending May 3, as compared

Int'l Sales Outpace U.S. Numbers For Jackson Set

■ BY MELINDA NEWMAN

While Michael Jackson's latest Epic Records offering has generally proved to be a hit throughout Europe and Australia, U.S. sales of "Blood On The Dance Floor: HIStory In The Mix" have left retailers feeling wounded.

According to SoundScan, the album, which came out May 20 in the U.S., has sold 79,000 copies, trailing far behind many European countries, including the U.K., where Epic Records U.K. estimates it has sold 250,000, and Germany, where Sony Music Germany claims sales of 445,000.

The collection features five new tracks from Jackson and eight remixes of songs that first appeared on Jackson's 1995 album, "HIStory:

Past, Present And Future—Book 1."

"I would say that, to put it charitably, it's underperforming," says Eric Keil, buyer for the South Plainfield, N.J.-based chain Compact Disc World, echoing the sentiment of many retailers. "The consensus is that the setup wasn't real good. When it showed up in the new-release book, that was the first I'd heard of it."

"It's one of those titles that has come out without much fanfare, especially when weighed against 'HIStory,'" says Al Wilson, senior VP of merchandising for the Milford, Mass.-based Strawberries chain. "I was hoping it would sell, but right now my hopes have not been achieved. It's only sold reasonably well."

Despite the low-key approach to the album's release, retailers voiced
(Continued on page 80)

R&B Team Bows Soulpower Top Production Duo Links With Virgin

■ BY J.R. REYNOLDS

LOS ANGELES—Hitmaking production team Soulshock and Karlin, whose creative talents have resulted in winning records for artists ranging from Monica and Madonna to Toni Braxton and Seal, have formed Soulpower Records in association with Virgin Records, which will market and distribute the label worldwide.

The deal coincides with the duo renewing its publishing arrangement with EMI Music Publishing (Billboard Bulletin, June 5).

The first act slated for release on Soulpower is female vocalist Shiro, who was formerly signed to Scotti Bros. The artist's first single, "All I Want To Do," is scheduled for release in the fall. An album by Shiro will follow in late 1997 or early next year.

Soulshock, whose real name is Carsten Schack, and partner Kenneth Karlin are originally from Denmark but have lived in Los Angeles for the past three years.

Prior to moving to the U.S., the duo had a two-year label deal with EMI Scandinavia, which ended in 1992.

"Virgin is really going after the R&B

market, and we share that same hunger," says Schack.

Under the pair's Soulpower Productions, Soulshock and Karlin established themselves as a viable remix-producer team, reworking such songs as Madonna's "Love Don't Live Here Anymore," Babyface's "Everytime I Close My Eyes," and Brandy's "Broken Hearted."

Currently, Toni Braxton's "I Love Me Some Him," which was produced and co-written by Soulshock and Karlin, is No. 16 on the Hot R&B Singles chart.

"We're trying to slow down on our outside projects so that we can fully focus on Shiro and the label," says Schack.

Soulpower currently has a staff of four. Schack and Karlin plan to increase personnel as needed. "We're bringing in a couple of street promotion guys and a couple of A&R guys, but we want to take our time growing as a
(Continued on page 82)



Stroud To Head DreamWorks' Country Label

■ BY CHET FLIPPO

NASHVILLE—Ending months of speculation, DreamWorks confirmed June 11 that it will open a country label here.

The news comes hot on the heels of the announcement by Disney-owned Hollywood Records of its company's plans for a new Nashville label, as yet unnamed, to be headed by former RCA Label Group senior VP/GM Randy Goodman (Billboard, June 14).

Veteran Nashville producer/executive James Stroud will head DreamWorks Records Nashville, which is scheduled for an August launch. His title will be principal executive.

"DreamWorks has decided to invest in our market in Nashville," says Stroud, "and it's a quality investment, with some quality people. In Nashville,
(Continued on page 82)

Artists & Music

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

Rhino Reissues Lehrer's Seminal 'Songs' Albums

■ BY JIM BESSMAN

NEW YORK—Long before “politically incorrect” was even a concept, there was Tom Lehrer. And although the liberal-minded Harvard math professor-turned-comic curmudgeon released only three albums’ worth of savagely cynical material between 1953 and 1965, its appeal has continued to transcend the generations.

Indeed, Lehrer remains the second-most-requested artist in the 27-year history of radio’s nationally syndicated “The Dr. Demento Show,” behind “Weird Al” Yankovic, “which is really saying something,” notes Barry Hansen, aka Dr. Demento.

Hansen co-produced Rhino Records’ reissue of Lehrer’s first two albums, “Songs By Tom Lehrer” and “More Of Tom Lehrer,” which were released on a single disc May 6 as “Songs & More Songs By Tom Lehrer.”

Hansen says Lehrer hasn’t performed live for many years or made a new recording, with the exception of the song “I Got It From Agnes,” which Lehrer cut last October as a bonus track for the Rhino package.

“Most listeners are far too young to have experienced Tom’s music when it first became popular,” says Hansen. “But even though it’s been around for over 40 years, it still defies convention and has enough of an edge to appeal to younger people.”

Lehrer made a deal with Reprise that saw the 1965 release of “That Was The Year That Was,” as well as a 1966 rerecording of “Songs By” and a 1966 reissue of his self-released 1957 live album, “An Evening Wasted With Tom Lehrer.” In 1990, Reprise issued on CD a live concert recording of the songs on “Songs By” titled “Tom Lehrer Revisited,” along with “That Was The Year That Was” and “An Evening Wasted.”

“They were transferred over to CD in 1990 and just keep on going,” says Gregg Geller, VP of A&R at Warner Bros., who, like many of his baby-boom generation, first heard “Songs By Tom Lehrer” via his dad’s original 10-inch LP configuration.

Recorded in about an hour on Jan. 22, 1953, and self-marketed later that year on Lehrer Records, “Songs By Tom Lehrer” cost \$15 to make. Lehrer, a math grad student and teacher at Harvard, had been performing the album’s outrageously satirical ditties at college functions and local nightclubs. He pressed 400



LEHRER

copies of the 10-inch disc and slapped them into jackets featuring a crude black-and-white caricature of himself at the piano in the guise of the devil surrounded by red flames. It was a fitting illustration Lehrer’s songs, though deadpan tongue in scornful cheek, wistfully pay tribute to drug pushers (“The Old Dope Peddler”), gorily glorify serial killers (“The Irish Ballad”), brutalize the Boy Scouts (“Be Prepared”), and ruin romance (“When You Are Old And Grey”). His singing voice dripped acid, and his piano playing salted the wounds, typically quoting songs within songs to pile on the irony (see story, page 80).

“I’m limited in what I can do—but I can make it interesting,” says Lehrer, who is 69. “There’s a guy on the Internet who had a contest to find the musical quotes in my songs. There are 39 that are accepted, but I only came up with 35.”

Musically, Lehrer relished in skewering the popular song struc-
(Continued on page 80)

Lost Boyz Find Following For 2nd Set Universal Hip-Hop Act Still Familiar From Debut

■ BY SHAWNEE SMITH

NEW YORK—Good things come to those who wait. And while getting their debut album released on Universal demanded the patience of Job from the members of Queens, N.Y.-based act the Lost Boyz, the group’s perseverance and subsequent success have radio and retail eagerly awaiting its sophomore set, “Love, Peace & Nappiness,” which bows on the label Tuesday (17).

“I think they’ve worked the last album for all that they could,” says Sonya Askew, urban music buyer for the 319-unit, North Canton, Ohio-based Camelot chain, of 1996’s “Legal Drug Money.” “With the success of [album tracks] ‘Renee,’ ‘Music Makes Me High,’ and ‘Lifestyles Of The Rich & Shameless,’ I think it’s a good time to



LOST BOYZ

get some new music out there while [they] are still on the mind of consumers. It’s a great opportunity to get their new album out with a bang.”

The act’s completed debut album was among the projects left in limbo at Uptown Records when then-president/CEO Andre Harrell left to head Motown in 1995. It was later picked up by Universal and released in 1996. To date, it has sold 638,000 units, according to SoundScan, and many radio programmers are still spinning many of the set’s singles.

“We’re still playing and getting calls on the old stuff,” says Vicki Preston, PD at WCHB Detroit. “They have a following that’s gonna stick.”

Even with the continued success of the set, the group is eager to move on to the next phase.

“People forget that it took us a long time to get moving with [‘Legal Drug Money’],” says group front man Mr. Cheeks, who says the material was pretty old by the time the set finally hit stores.

“It was a blessing [that the album came out], so we want to keep it moving. We don’t want people waiting to hear from us, we want people to keep hearing our music.”

First single and title track “Love Peace & Nappiness” went to radio May 26 and espouses the group’s philosophy
(Continued on page 93)

Lydon Blazes His Own ‘Path’ On Virgin Solo Bow Finds Artist Working With Electronic Genre

■ BY CRAIG ROSEN

LOS ANGELES—After fronting two of the most influential modern rock acts of the last two decades, John Lydon has finally stepped out on his own with “Psycho’s Path,” his solo debut, due Tuesday (17) on Virgin Records.

Under the pseudonym Johnny Rotten, Lydon spat his name into rock history, shouting such punk anthems as “God Save The Queen” and “Anarchy In The U.K.”

Following the Pistols’ implosion in 1978, Lydon resurfaced in Public Image Ltd., a group that in large part defined the post-punk movement of the early ’80s and whose influence can be heard in the current wave of electronic music.

While some viewed Lydon’s decision to re-form the Sex Pistols for a 1996

tour as a sham, the vocalist says the trek, dubbed the Filthy Lucre tour, was a necessity.

“I enjoyed the money,” he says, “and quite frankly I needed it to finish this album, which was one of my major reasons for doing the tour.”

While Lydon says that performing the old Sex Pistols songs was “great fun,” he’s still at odds with his fellow ex-Pistols.

“It turned out, as a tour, to be very much like the original Pistols tour,” he says. “I ended up hating the band with a passion. They behaved more or less exactly the same. The last night in Chile, they left the next morning, and not a one of them had the decency to

ring me up and say goodbye, and I haven’t spoken to any of them since.

“I earned them a lot of money,” he adds. “The least they could do is be civil, but that’s a bit too much for those bunnholes.”

On a more serious note, there were other factors leading to the resurrection of the band that Lydon frequently swore he would never re-form. He wanted to debunk the myth that surrounded the group’s short-lived career.

“In a great way, it was a cleansing process,” he explains. “When people build things up and mythologize about things, I think you should really break it down and just introduce a touch of reality to the insanity that’s called pop music.”

It was actually in 1994, prior to the Pistols reunion, that Lydon—who is managed by Panacea Entertainment’s
(Continued on page 92)



LYDON



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Smithsonian To Reissue Its Classic Folk Anthology Set

BY CHRIS MORRIS

LOS ANGELES—On Aug. 19, Smithsonian Folkways Recordings, the label arm of the Smithsonian Institution in Washington, D.C., will reissue the most influential and magical document of the American urban folk revival of the '50s and '60s, the 1952 set "Anthology Of American Folk Music."



The lavish six-CD boxed set will be released at a suggested retail price of \$82-\$85.

The "Anthology"—an idiosyncratically annotated 84-track collection of vintage blues, old-time country, and Cajun music initially released on 78s between 1927 and 1932—was first issued as a trio of two-LP sets by Moses Asch's Folkways Records (which was acquired by the Smithsonian in 1987). For years, it has been available only on cassette from Smithsonian Folkways' mail-order department.

"It's been the most requested thing since I've been here, which is 10 years," says Jeff Place, archivist for Smithsonian Folkways and the Smithsonian Institution's Folklife Collection. The reissue is "pretty much the most exciting thing I've ever worked on... Since I've worked here it's probably been the project, and it will be probably for some years. I can't see us doing anything that's going to be more spectacular than this one."

The "Anthology" had an almost immeasurable impact on folk musicians. In "When We Were Good" (Harvard University Press), a 1996 book on the folk revival, musicologist Robert Cantwell calls the collection the revival's "enabling document, its musical constitution."

Folklorist/musician Mike Seeger was first exposed to the "Anthology" as a young man in Washington, D.C. His band the New Lost City Ramblers

would go on to cover a number of songs on the collection, and Seeger would himself record several of the surviving musicians heard on the "Anthology." Some of these recordings are included on the new Smithsonian Folkways album "Close To Home."

"We listened to [the 'Anthology'] as soon as it came out," Seeger recalls. "We just loved it. I'd heard commercial recordings of that music before, but never anything like that, and then the book was incredible... Although I was reared on Library of Congress field recordings and a few things like that, I'd never heard as much material and presented in the particular way that it was."

The "Anthology" was assembled by Harry Smith, an artist, filmmaker, folklorist, anthropologist, record collector, (Continued on page 89)



JEFFERSON

Combs, Dupri Top ASCAP Honorees

Songwriters, Publishers Feted At Rhythm & Soul Awards

BY SHAWNEE SMITH

NEW YORK—Sean "Puffy" Combs, CEO of Bad Boy Entertainment, and Jermaine Dupri, CEO of So So Def Records, were honored as songwriters of the year at ASCAP's 10th anniversary Rhythm & Soul Music Awards ceremony, held June 3 at the Manhattan Center here. Combs, who received the award for the second consecutive year, was honored for his work on such songs as "No One Else," "Only You" and "Soon As I Get Home"—all recorded by artists on his Arista-distributed label.

Dupri's honor stems from the success of "Always Be My Baby," "Keep On, Keepin' On," and "Tonight's The Night."

Clive Davis, president of Arista Records, presented the award to Combs, while Michael Mauldin, executive VP of Columbia black music and senior VP of Columbia Records Group, presented the award to his son, Dupri.

Other key awards for the evening included publisher of the year, EMI Music Publishing; R&B song of the year, "You're Makin' Me High"; rap song of the year, "How Do U Want



COMBS



DUPRI

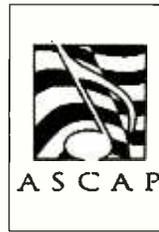
co-hosted the event, presented the award to Scott.

The evening included performances by Sandy B. and the Melanie Daniels Allstar Gospel Choir, as well as a musical tribute to the late Notorious B.I.G. that featured 112, Faith Evans, newcomer rap act the Lox, and Combs.

Other ASCAP award winners were as follows:

"Ain't Nobody," Dallas Austin and Treach, DARP Music, EMI Music Publishing, Naughty Music; "All The Things (Your Man Won't Do)," Joe and Joshua Thompson, PolyGram International Publishing Inc.; "Always Be My Baby," Jermaine Dupri and Manuel Seal, Air Control Music Inc., EMI Music Publishing, Full Keel Music Co., So So Def Music;

(Continued on page 14)



Fearless Music's Debut Supports UNICEF, Bosnia

BY DOUG REECE

LOS ANGELES—An independent label founded by two Bosnian émigrés is giving something back to that troubled country with its debut release.

Fearless Music, based in Los Angeles, has pledged to give 5% of the wholesale price of "Rain Of Mercy" to a UNICEF global fund, as well as \$10,000 to help the organization's relief work in Bosnia (Billboard Bulletin, May 30). The label also will donate a portion of proceeds from Agarth's second album, "Rain Of Mercy II," to UNICEF.

Zoran Todorovic and Boro Vukadinovic founded Fearless, as well as the band Agarth.

Additionally, Fearless has decided to offer an accompanying video for album single "The Crossing" as a

bonus to consumers. The album and video are due for release July 29.

Fearless president Stanley B. Herman—who scripted the Romeo and Juliet-themed videoclip based on the true story of a Bosnian Muslim girl and her Serbian Christian boyfriend—says the label had planned to sell the videos, but ultimately decided to offer the clip as a premium.

"Realistically, we felt that we could get more money out of the CDs, and therefore more monies to UNICEF, if we offered the videos as a giveaway," says Herman. "We will either get the stores to stock [the videos] or offer them through an 800 number."



Fearless is distributed by Plymouth, Minn.-based Simitar Entertainment.

The UNICEF tie-in was spurred by Todorovic and Vukadinovic's roots, as well as the opportunity for Fearless to pair itself with a powerful brand name,



Herman says.

"UNICEF's endorsement is kind of like the Good Housekeeping Seal of Approval, and that gives us a tremendous advantage in marketing the album, but Boro and Zoran are also very sensitive about their homeland and have been involved in helping children's causes," he says.

"Rain Of Mercy" will sport a

UNICEF logo and a sticker notifying consumers of the charity program.

Fearless will ship the album to public radio and new age specialty shows simultaneously with the album release.

Herman says Fearless also will host a benefit concert for UNICEF's Bosnian efforts in September. The event, still in the planning stages, will include performances by Agarth and other acts.

UNICEF will promote the album project via newsletters and its World Wide Web site at www.unicefusa.org.

Charles Lyons, president for the U.S. committee for UNICEF, says the money raised from the album will most likely go to basic health care needs, such as vaccinations and medicine.

He adds that UNICEF expects sim- (Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Burns is appointed executive VP of Giant Records Nashville. He was a consultant to Azoff Entertainment.

Jay Durgan is named senior VP of international for PolyGram Holding in New York. He was senior VP of international for A&M Records.

Atlantic Records in New York names Willie Smith VP of marketing, urban music, and Philmore Anderson senior director of marketing, urban music. It promotes Donna Jaffe to associate director of regional and tour media. They were, respectively, director of marketing for EMI Records/EMI-Capitol Music Group North America, Eastern division marketing manager for the Dannon Co., and manager of media relations.

David Kuehn is promoted to VP of marketing and A&R, classical music, for BMG Classics U.S. in New York. He was senior director of marketing,



BURNS



DURGAN



SMITH



KUEHN



KUSTER



PARNESS



BURROUGHS



WALLACE

Zomba Recording Corp. in New York promotes Gerry Kuster to VP of production and Rory Parness to VP of finance. They were, respectively, senior director of production and financial controller.

Jef Burroughs is appointed GM of Bad Boy Entertainment in New York. He was director of product management at Arista Records.

Douglas McVehil is named director of national video promotion for 550 Music in New York. He was manager of video promotion for Epic Records.

Gerald Seligman is appointed director of international A&R for Metro Blue Records/Hemisphere in London. He is founder of Hemisphere and was director of strategic marketing for EMI International.

Gregg P. Goldman is appointed counsel for Sony Music Entertainment in Santa Monica, Calif. He was an associate with Gibson, Dunn & Crutcher.

Philip Mataragas is appointed senior director of crossover promotion for EMI Records in New York. He was director of crossover promo-

tion for Relativity Records.

Joanne Grand is named national director of rock promotion for Red Ant Entertainment in Los Angeles. She was promotion manager for Castle Communications.

Howard Greer is named national promotion director for Wild Pitch Records in New York. He was national rap promotion coordinator for EMI Records.

PUBLISHING. Al Wallace is promoted to COO at ASCAP in New York. He was senior VP of operations.

Jon Platt is promoted to VP, creative, for EMI Music Publishing, West Coast, in Los Angeles. He was creative director.

Dana Kasha is promoted to manager of creative services for MCA Music Publishing in Los Angeles. She was creative assistant.

RELATED FIELDS. David E. Leibowitz is named vice chairman of the board for ARIS Technologies in Cambridge, Mass. He was executive VP/general counsel for the Recording Industry Assn. of America.

Hook Finds 'Pleasure' With Monaco

New Order Bassist's New Band Debuts On Polydor

BY CARRIE BORZILLO

LOS ANGELES—After years of fighting the urge to play those melodic bass lines that helped put the U.K.'s New Order on the map, Peter Hook has reconciled his internal musical differences and returned to his dance/rock roots with his new band, Monaco.

The group's debut, "Music For Pleasure," due July 1 on Polydor/A&M and released June 9 in the U.K., has already sparked modern rock airplay with "What Do You Want From Me?"

After New Order's "Technique" was released in 1989, Hook, also a veteran of New Order precursor Joy Division, formed the ill-received Revenge with his Monaco sidekick, guitarist David Potts. It was in Revenge that Hook opted to cast aside his renowned bass playing and pop sensibilities.

"What happened is at the time, because I was forced to have a break from New Order—which was not my idea—I got into a bit of a hump and was set in my mind that I wanted to be different from New Order," says Hook. "To strike out on my own, it was a bit optimistic. I just wanted to sound different, so I played the bass side really

down. I exploited all my weaknesses and ignored my strengths . . . Yes, it was a bit rebellious. And I wasn't 100% happy with the record. Live, we were much better."

It was Potts, a longtime New Order fan who met Hook when he began working as a tape operator at his studio in 1989, who encouraged him to return to his truer self. "He said to me, 'I think you're daft. Why don't you play the bass the way you used to do it?' And, I thought, 'Shit. Why don't I?'" says Hook. "And, lo and behold, we found it easy and natural and much more spontaneous. Revenge sounded forced. I'm doing what's in my heart again."

If this leads one to believe that Monaco sounds like New Order, well, it does. However, where New Order is best known for its danciest tracks, Monaco will likely be remembered for its more rocking alterna-pop offerings ("What Do You Want From Me?," "Buzz Gum," and "Shine"), though the



MONACO

Christy 'Breeds' A Fresh Sound On New Mercury Set

BY CHUCK TAYLOR

NEW YORK—With Lauren Christy's second musical outing, "Breed," due July 22, no one will accuse the Mercury artist of capitalizing on the familiar.

Packaged as an adult contemporary entity on her 1994 self-titled debut, the singer/songwriter has now forged an aggressive, guitar-driven musical foothold. She says it is an honest reflection of an artist who was too young to know that in the music industry, once launched, you are often stylistically cemented in the eyes of radio.

On her first project, Christy played the role of hurtful balladeer with sweeping, tender production that earned her a top 20 AC hit in "You Read Me Wrong" and an American Music Award nomination and Golden Globe nod for the top 25 AC title track she co-wrote for the Bruce Willis flick, "The Colour Of The Night."

"I loved 'Colour Of The Night,' but those kinds of songs need to be sung by Barbra Streisand," Christy says. "I can't compete with Celine Dion and those types of singers that can hold a note for 15 seconds and hit higher notes than a canary."

"This album is exactly who I am right now. I collaborated with people who like the same kind of music I do," naming Garbage, Beck, Nine Inch Nails, Tricky, and Bjork as her favorites. "This is the record I wanted to make."

Early rumblings at radio side in her favor. "She's always had the talent. It was just finding the correct material at the right time," says Linda Silver, music director at modern adult WDBZ (the Buzz) New York. "This is going to blow her career wide open. She's also a sweetheart of a person, very genuine."

"Her success in AC was fairly limit-

ed, and I believe with this new agenda, she will become more of a mainstream, broad-based artist. She has the potential to go to modern rock, mainstream rock, top 40, and modern adult," she says.

"Breed's" 11 tracks not only represent an intrepid step to the left in terms of musical styling, but also in the themes Christy approaches. For example, on the first single, the title track



CHRISTY

"Breed"—which has earned her a coveted spot on the upcoming "Batman & Robin" soundtrack—she fires home a testy read on birth control.

"With 'Breed,' I was in London working on this record and had

called the pharmacy for another six months of Logynon," a birth control pill. "I said, here we go again, pumping myself full of drugs," she says. "I wondered what it would be like to say, 'Forget it, I'm going to take my chances, so what if I get pregnant.' The song is really about the fact that I've been controlling my body with the pill since I was 16 years old. One day I'll say there's nothing to lose and 'let the rain come down on me'—the hook of the chorus."

Other tracks on the album serve up Christy's personal perspective with grit, sexiness, and humor. "Magazine" consists of lyrics taken directly from blurbs found in Cosmopolitan magazine, while "25 Back Then" explores how historic events over past decades shaped society, from the golden age of Hollywood to landing on the moon.

"I always felt those were amazing
(Continued on next page)

album does have its share of impressive dance tracks ("Sweet Lips" and "Junk").

New Order fanatics will easily recognize Monaco's first U.S. single, "What Do You Want From Me?," as a Hook song. KITS (Live 105) San Francisco music director Aaron Axelsen, who was one of the first programmers in the country to find the single in an import bin and start playing it, agrees that the song possesses the signature New Order sound. "But it still challenges that sound and moves beyond it," he adds.

Axelsen first played "What Do You Want From Me?" the first week of March on his Saturday "Subsonic" show from 1-6 a.m. and received phone calls about the song after its initial spin.

(Continued on page 13)



Trial And Error. Staffers from Windham Hill Group and its distributed High Street imprint celebrate the release of High Street's first soundtrack, music from "Trial And Error." The movie stars Jeff Daniels and "Seinfeld's" Michael Richards. Shown, from left, are Ron McCarrell, VP of marketing for Windham Hill Group; Richards; director Michael Halsband; Jay Wilson, Taj Mahal's manager; Taj Mahal; Patrick Clifford, VP of A&R for High Street; and Steve Vining, president of Windham Hill Group.

STP Members Launch Talk Show; Track Factory And MCA Call It Quits

PUTTING ON A SHOW: Dean DeLeo, Robert DeLeo, and Eric Kretz, who make up three-quarters of Stone Temple Pilots (STP), have formed Talk Show with former Ten Inch Men vocalist Dave Coutts. The group's self-titled debut is slated for a Sept. 2 release on Atlantic Records.

The quartet started recording the project last summer (Billboard, Aug. 1, 1996) but delayed its release until this fall. "Due to the sporadic, should I say, nature of STP, we were just kind of looking for the appropriate time to put all our energy into this," says Robert DeLeo. STP wrapped up an arena tour last month.

While DeLeo stresses that "STP doesn't have any intentions of breaking up," his frustrations with lead singer Scott Weiland's woes are apparent. Weiland's problems with substance abuse have been played out in public, especially over the last two years, and have caused the band to cancel concerts, postpone recording projects, and generally put their lives on hold.

"This is a big move for us," DeLeo says of the Talk Show project. "I don't think we can sit around and just see what's going to happen with the fate of one person anymore. We've been doing it for a couple of years now. Dean, Eric, and I want nothing more [than] to make music, and STP has become the farthest thing from being about making music anymore."

While undeniably still a popular band, STP's album sales fell off with the release of its most recent project. The band's Atlantic debut, 1992's "Core," has sold 4.2 million copies, according to SoundScan. "Push," released in 1994, has sold 3.9 million, while "Tiny Music . . . Songs From the Vatican Gift Shop," released in March 1996, is at 1.4 million.

DeLeo says he had been a longtime fan of Coutts. "I've known him for about 10 years, and about 2½ years ago I was really just thinking about the three of us [Robert, Dean, and Eric] doing something different, and Dave came to mind. I was always a very big fan of his voice. I tried to get ahold of him, and it turns out he lives a town away from me."

Coutts' vocals, according to DeLeo, "are 180 degrees from Scott's. Dave's voice is like [a blend of] Freddie Mercury and John Lennon." Still, since he and his brother wrote the bulk of the music for STP, he stresses that "this material is [in] no way going to abandon STP fans. I think STP fans will be very excited."

Unlike STP for which Weiland writes all the lyrics, Talk Show is a collaborative effort. "Everyone has an equal hand in writing music, lyrics, and melody. Eric is writing lyrics, which he's never done. Dave has a couple of songs on here. It's a very [collaborative] force."

Talk Show, whose members are still looking for man-

agement, will begin a club tour in October. Weiland is also writing music for a separate project.

TALK ABOUT SHORT-LIVED: MCA and the Track Factory, which is the record-label arm of Sid Sheinberg's the Bubble Factory, have dissolved their very short joint-venture agreement. The split results from the dissolution of an exclusive production agreement between MCA Records' parent Universal Studios and the Bubble Factory. Track



by Melinda Newman

Factory/MCA artist Sammy Hagar, whose album came out May 20, will continue as an MCA artist. Another Track Factory signee, Louise Hoffsten, will also have a release out on MCA later this summer.

THIS AND THAT: Joseph Nekola, former head of the Jones Beach Theater on New York's Long Island, has been charged with allegedly stealing concert tickets and selling them for

profit. Attorney General Dennis Vacco investigated the box office after Hootie & the Blowfish filed a complaint about tickets being sold by ticket brokers (Billboard, July 11, 1996). The investigation revealed that Nekola allegedly sold 14,500 tickets covering all but one show at the venue last summer.

Ronnie Earl & the Broadcasters has landed the opening slot on the Allman Brothers Band tour, which starts Friday (20) in Boston. Gregg Allman is featured on a track on the Broadcasters' new Verve album, "The Colour Of Love," which comes out June 24 . . . Paul Rodgers' "Now," which comes out Tuesday (17) on V&V, will be packaged with a free "Live: Greatest Hits" CD. The former Bad Company and the Firm member began a 45-city tour with Lynyrd Skynyrd June 10 . . . The Call, whose "Reconciled" disc was one of our favorite albums from the '80s, has reformed and is working on a new project. In the meantime, Call fans can grab hold of "The Best Of The Call," which comes out Tuesday (17) on Warner ReSound . . . The 30th anniversary of the Monterey International Pop Festival, which was held June 16-18, 1967, will be feted by the video re-release of D.A. Pennebaker's "Monterey Pop," "Jimi Plays Monterey," and "Shake," starring Otis Redding. Additionally, VH1 is showing footage from the concert during its "Summer Of Love" weekend, which was to begin June 13 . . . As the sequel to Phish's Clifford Ball last summer, which drew 140,000 over two days to the band's Plattsburgh (N.Y.) Air Force Base shows, the group will play host to the Great Went, a multi-arts festival held Aug. 16-17 in Limestone, Maine . . . Kenny Rogers, Jon Secada, James Galway, and Deana Carter are among the artists who have been tapped to appear on PBS' "A Capitol Fourth 1997" in celebration of Independence Day. The broadcast emanates from the west lawn of the U.S. Capitol.

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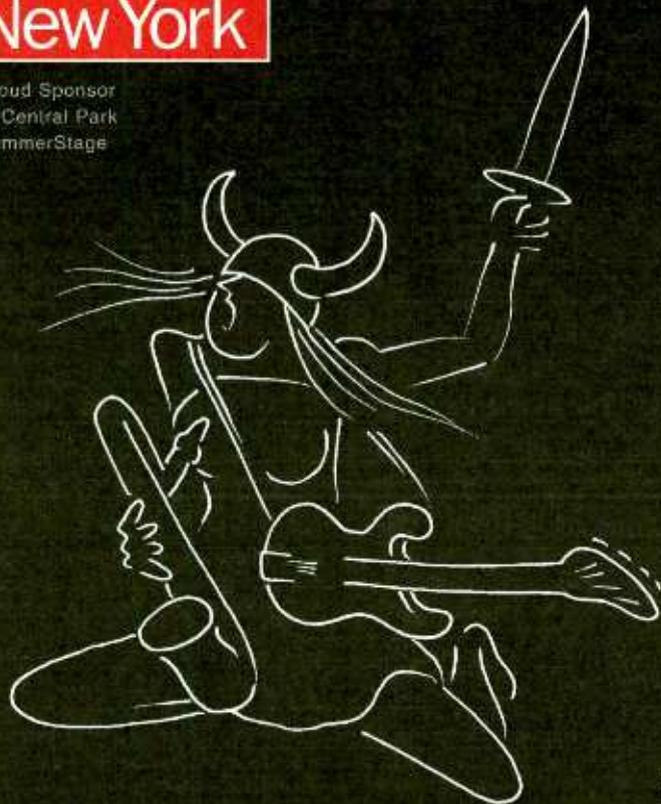
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Paladin/Revolution's Garing Goes It 'Alone' Set Displays Alt.country Veteran's Many Influences

BY JIM BESSMAN

NEW YORK—It's only his debut album, but Paladin/Revolution artist Greg Garing still has quite a large legend to live up to—his own.

As Nashville knows, Garing, whose "Alone" set comes out July 22, helped launch the downtown, Lower Broadway renewal that BR5-49 has ridden to renown. Yet Garing was already pulling in music celebrities and media to his gigs at the fabled Tootsie's Orchid Lounge when BR5-49 was still honing its act down the street.

But then Garing quit while he was behind. "I decided the only way to get ahead was to quit—and then the Lower Broadway scene happened," says Garing, an Erie, Pa., native, who first came to Nashville in 1986 "and played for damn near nobody" for the next 10 years, mainly in a Grand Ole Opry-inspired honky-tonk vein that at Tootsie's drew excited comparisons with Hank Williams.

"That's why I bailed," says Garing, whose David Kahne-produced debut owes as much to trip-hop as it does to Old Hank. "I didn't feel I sang like Hank Williams. I was just tall and skinny and dressed in a '40s-cut suit and had a cowboy hat, and one minute I was playing for nobody and the next it was packed to the gills with everybody you can imagine."



GARING

"It was kind of scary. Jason & the Scorchers and the Mavericks and Marianne Faithfull walked in one night, and I did two or three Hank Williams songs, having collected honky-tonk 78s since I was 10 years and having a catalog of 3,000 honky-tonk songs in my brain, but I was having fun! I felt that that kind of music—Hank Williams, Bill Monroe, Jerry Lee Lewis, Jimmy Martin—would always be a novelty."

This music, of course, was what Garing had come to Nashville to play, but it was just one facet of his extensive musical background. "The first thing I remember when I was 3 or 4 was the Beatles' 'White Album,'" says Garing, who is now 31. "I was into the Beatles and the Stones, but then I rebelled and played jazz, then moved to Nashville to start a honky-tonk band and bring country music back again. But playing for tourists and doing 'Rocky Top' every set wasn't what I wanted to do."

Yet that's what he was doing, in as many as 14 sets a day at the Opryland theme park and surrounding tourist traps. But he was also hanging around with honky-tonk and bluegrass heroes like Monroe, Martin, John Hartford, Vassar Clements, Jesse McReynolds, the Greenbriar Boys, Roy Acuff's Smoky Mountain Boys, and Peter Rowan, who co-wrote and plays mandolin on "Alone's" "Where The Bluegrass Grows."

Frustrated by his lack of progress playing traditional music, Garing briefly joined Nashville rock group the Shakers, splitting his time between that group and a stint with Martin before he was convinced to return to Tootsie's. "This guy told me about BR5-49 doing what I'd been doing all these years, but I'd done it forever and didn't want to fail at it anymore," says Garing. "It was still pretty seedy down there: I was just a 20-year-old kid, and I thought somebody might pull out a pistol and shoot me."

But Garing quickly drew the young alternative crowd that has since made Lower Broadway the place to be. Unfortunately for all those who had finally gotten hip to Garing, he was now "in the mind-set to play rock'n'roll again," he says, and already experimenting with the music that makes up "Alone."

A trip to Ireland resulted in Garing gathering such new influences as PJ Harvey, Garbage, Tricky, and ruby. On "Alone," with bassist Mike Watt, drummer Andy Kravitz, and Kahne handling keyboards and programming, Garing (who played guitars, banjo, mandolin, fiddle, flutes, and piano) incorporated the new influences into his previous others.

"I came around full circle, putting together all the influences I had, from hitchhiking to see Woody Herman in Erie when I was 11 to being an Irish-music fanatic and carrying over all the modern music I was hearing," says Garing.

Garing, who moved to New York a year ago, signed with Revolution-distributed, Nashville-based Paladin Records because of the creative freedom it afforded him. "I always wanted to be a singer," he says. "Not a country or rock singer, but just a singer. So I tried to approach every cut on the record differently, sometimes combining all my different influences at once."

For Revolution senior creative executive Missy Worth, the essence of "Alone" is Garing's voice. "It has the beauty and intensity of [the late] Jeff Buckley's, and he also has the musicianship of Mike Watt," says Worth. "I'd never seen those two things come together into one, and then he talked about Bill Monroe and PJ Harvey, Garbage, and Peter Rowan all at once. He talked about bringing the genera-

(Continued on page 12)

LAUREN CHRISTY

(Continued from preceding page)

times during the '50s and '60s," she says. "Today, it just seems we don't have those kinds of events to make people get up off their ass and say, 'Wow, isn't the world great?'"

Christy's path toward musical and lyrical liberation has been a momentous trial of its own—the variable that has remained unyielding is her intent to perform. She was tinkering with the piano at 2, spent much of her classroom days eluding education to write lyrics, and studied ballet seriously through much of her youth in her native England. At 16, when a photographer asked if she could sing, there wasn't a moment of hesitation.

"I told this guy I can ride a horse, I can roller skate, I can do anything," Christy says. "All the girls in ballet school told me I was a loser, I would do nothing with my life, that I was chasing a dream." Driven by her mom to audition at Whigmore Hall in London, Christy sat down at the piano, played a couple of her songs for the band's manager, and dismissed her classmates' condemnation with a contract to sing.

After deciding to turn solo, Christy was soon escorted to America, where she was nurtured by and signed to Atlantic at the age of 18 by A&R exec John Carter. "I made half the album, which they paid for; then they fired John. I was advised to continue on and borrow the money. When we delivered the record, Atlantic said, 'Lauren who?'"

The incident left Christy without a record release in sight and debts totaling 50,000 pounds (\$80,000). "It all went disastrously wrong," she says. "I was jaded by the corporate side of things at 19."

It took nine months to buy her way out of her Atlantic contract (Atlantic declined to comment) and another three years to rework the "Lauren Christy" album before its eventual release in 1994 on Mercury. Then she was awarded a publishing deal: "I got lucky. It wiped out all of my debt."

By the beginning of 1996, Christy was faced with the double-barreled trial of feeling boxed in as an AC artist without assurance that a second album was a given. It didn't help that there

was turmoil within the ranks of Mercury. Label president Ed Eckstein had been fired, and Christy worried she'd be lost in the reshuffling. "I just kept my head down and worked on the music. It's a way of armoring yourself. If you just do your art, nothing can get to you," she says.

With producers Andy Scott and Gary Clark—the latter whom Christy met at 16—"Breed" came together as she had envisioned it. "There was this amazing feeling of getting across who I really am through the production, the songs, the melodies, everything. Even my English accent," she says.

With the mentoring of writing partner Charlie Midnight and Clark, Christy took her pack of songs and confronted new Mercury head Danny Goldberg. "I actually sat down and said, 'Look, I'm making this record, I'm bridging the gap.' He said, 'Fine, go for it, make the record you want.' It was brilliant."

"Lauren seemed to have a real vision about where she wanted to go. I'm a big believer in letting an artist express their vision," says Goldberg. "She's a real artist and needed the space and the money to express it and made a very contemporary record, a really personal record. I think that's the key to making an impact."

For the near future, Mercury intends to focus "Breed's" development in the U.S. only, although Christy's exposure on the "Batman & Robin" soundtrack could change that.

"For us, it means millions more people who will become familiar with Lauren," says Mercury VP of product development Marty Maidenberg. "To be included with the likes of R. Kelly, Smashing Pumpkins, and Jewel raises her to the level we're trying to establish through this album."

Meanwhile, Christy will embark on a three-week radio and retail tour, with an eye toward touring by fall.

For now, though, Christy is thankful for the chance to be heard her way. "I've done something really honest, and I've worked my ass off," she says. "If five people buy the record, then I have five really good friends."

Walela Turns To Roots On Triloka Debut

BY STEVEN MIRKIN

LOS ANGELES—World music has carved out a comfortable niche for itself in the marketplace by highlighting various musics from all over the globe, but will U.S. fans of the genre take an interest in the music of American Indians? With the July 22 self-titled album by Walela, a vocal trio featuring Rita Coolidge, Triloka Records will see if this is the case.

Mitchell Markus, Triloka's president, thinks the time is right for American Indian music to receive a bigger audience. He backs up his assertions by referring to the sales of Robbie Robert-



WALELA

son & the Red Road Ensemble's "Music For The Native Americans" album, as well as the ratings of such documentaries as PBS' "The West," which Markus says reflects an interest in American Indian history and culture.

Markus also points out that the Santa Fe, N.M.-based label, which is marketed and distributed through Mercury, has had some success with its previous American Indian releases, such as the multi-artist "Songs Of The Spirit." Walela's prospects for crossover success are improved, however, by Coolidge's name recognition among mainstream consumers.

Coolidge, best known for her 1977 cover of "Higher And Higher," is half-Cherokee and describes her participation in Walela in mystical terms. "This is an album for the heavens," she says, adding that she is especially pleased to be working with her sister Priscilla Coolidge (an accomplished singer/songwriter who has performed with Bob Dylan and Joni Mitchell and written songs for Willie Nelson and Emmylou Harris) and with her niece Laura Satterfield.

The trio first appeared on Robertson's "Native Americans" album, on which they performed "Cherokee Love Song" (which they reprise on "Walela"). The Coolidges and Satterfield were so taken with the results that they began to perform as Walela (Cherokee for "hummingbird"). Triloka's Markus heard them play in Santa Fe and saw the crossover potential.

"Walela," he says, is a unique mix of the songs reflecting American Indian concerns, the music encompassing the Coolidges' upbringing by a Baptist minister father of Cherokee descent and a music-teaching mother of Scottish descent. The result is a mixture of ethereal voices floating above music that has elements of gospel, new-age, and folk; the blend is heard to best effect on the group's version of "Amazing Grace." The hymn is translated into Cherokee

(Continued on page 13)

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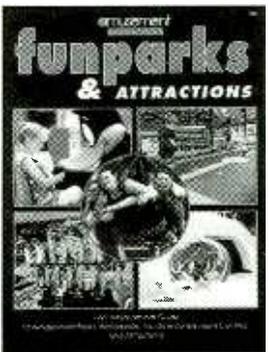


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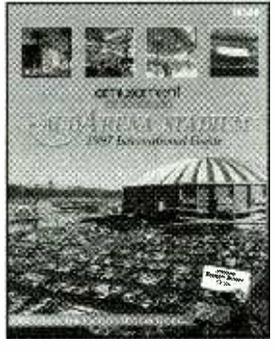
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Artists & Music

PALADIN'S GREG GARING GOES IT 'ALONE'

(Continued from page 10)

tion of his heroes to the generation of now, and that's the marketing plan."

Key here is sending out a four-song sampler titled "Come To Me." It includes "Alone," two versions of "Say What You Mean," and "Walk Away From Me," which contains elements of Folkways/Smithsonian's recording of old-time banjo player Dock Boggs' "Sugar Baby." Some 15,000 copies of the disc have gone to radio and retail, concentrating on the New York, Los Angeles, Chicago, Nashville, San Francisco, and Washington, D.C., markets.

"We're sending them out to anyone we think loves Hank Williams, Jeff Buckley, Chris Isaak, Bill Monroe, PJ Harvey," says Worth. "We're going to radio and retail, other labels, and friends and telling people to spend time with it."

A limited-edition, clear-vinyl 12-inch of "Come To Me" has mixes of "Say What You Mean," by John Fryer and Avenue A. Notes Worth, "I want to have these different pieces out there that kids who have to have them all can

find."

"Alone's" roots-and-rock-targeted single, "My Love Is Real," was purposely left off the sampler, Worth adds. The single is being shipped to radio July 11, and she expects some stations to get on it earlier and others to take more time. "It could be a very slow build, but we're interested in making a career for Greg, who could make a totally different record next time. He's not the kind of artist you can pinpoint."

Indeed, Garing, who started playing ragtime piano at coffeehouses when he was 12, and ends "Alone" with a hint of bass-end piano rag, has lately been listening to jazz again and performing traditional jazz at impromptu gigs in New York. Worth plans to present him in both solo acoustic and band performances, starting with July press events in New York and Los Angeles.

Fall travel plans, mounted by Garing's Worldwide Entertainment Management, will include Europe and the Pacific Rim.

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
YETSI/UA KOMURO GLOBE HAMIE AMURO TRF	Chung-Sham Soccer Stadium Taipei, Taiwan	May 27-28	\$2,770,072 (\$77,263,400 (Taiwanese) \$79.08/\$64.70/\$53.97	42,813 50,000 (two shows)	Prime Direction Inc./API Division
U2 RAGE AGAINST THE MACHINE	Cotton Bowl Fair Park Dallas	May 12	\$1,998,637 \$62.50/\$17.50	38,043 45,000	TNA International Ltd
U2 RAGE AGAINST THE MACHINE	Sun Devil Stadium, Arizona State University, Tempe Tempe, Ariz.	May 9	\$1,673,317 \$62.50/\$17.50	31,538 45,000	TNA International Ltd Evening Star Prods
GIPSY KINGS	Greek Theatre Los Angeles	May 29-31	\$777,114 \$62/\$45/\$36/\$23	17,286 18,467 (three shows, two sellouts)	Nederlander Organization
OZZFEST '97: OZZY OSBOURNE, PANTERA, TYPE O NEGATIVE, FEAR FACTORY, MACHINE HEAD, AND OTHERS	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	June 7	\$673,287 \$38/\$25	22,648 sellout	PACE Concerts DiCesare-Engler Prods
OZZFEST '97: OZZY OSBOURNE, PANTERA, TYPE O NEGATIVE, FEAR FACTORY, MACHINE HEAD, AND OTHERS	Blockbuster-Sony Music Entertainment Center Camden N.J.	June 8	\$664,468 \$48/\$38/\$32.50	13,786 25,333	PACE Concerts Electric Factory Concerts
JOHN MELLENCAMP AMANDA MARSHALL	Chastain Park Amphitheatre Atlanta	June 7-8	\$610,152 \$66/\$51/\$26	11,593 14,054 (two shows)	Concert/Southern Promotions
DAVE MATTHEWS BAND BELA FLECK & THE FLECKTONES	Blockbuster-Sony Music Entertainment Center Camden N.J.	June 7	\$570,891 \$26/\$21.50	25,107 sellout	PACE Concerts Electric Factory Concerts
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, PANTERA, TYPE O NEGATIVE, MACHINE HEAD, FEAR FACTORY, POWERMAN 5000, AND OTHERS	Deer Creek Music Center Noblesville, Ind.	June 4	\$553,825 \$42.50/\$35/\$25	20,061 sellout	Sunshine Promotions
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, PANTERA, TYPE O NEGATIVE, MACHINE HEAD, FEAR FACTORY, POWERMAN 5000, AND OTHERS	Alamodome San Antonio, Texas	May 31	\$529,003 \$17/\$18.25	15,193 17,426	PACE Concerts

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HOOK FINDS 'PLEASURE' WITH MONACO

(Continued from page 9)

Meanwhile, KROQ Los Angeles, KDGE Dallas, and KXRR Salt Lake City also picked up on the import version of the single. According to Broadcast Data Systems, the song received 352 spins from 44 modern rock radio stations in its first official week at radio, which was the week ending June 1.

Because of the early, unexpected airplay, the label had to push the album's street date up three weeks.

"The cool thing about this record is it's such a strong, palatable pop song that for heritage stations like KROQ and WHFS [Washington, D.C.] and [XTRA-FM] 91X [San Diego], who have a history with New Order, it's a no-brainer," says Axelsen, who first heard about Monaco from the British music magazines.

"For us, in focus groups, New Order still comes back. With Monaco, I'm very impressed with how it's developed. It

just goes to show that our format can still sniff out and find a record and go on it without the whole major-label hype machine. We added this on word-of-mouth. No SoundScan, no call-out research, no trips to England."

Dave Darus, VP of promotion and product development at Polydor/A&M, says "Music For Pleasure" is the kind of album a label executive always hopes for and the kind of sound that modern rock radio needs to differentiate itself from its mainstream rock competitors.

"Alternative radio is flooded because labels threw so much stuff at it," says Darus. "This is the kind of song, and album, that can help them separate from the active rock guy. They need tempo at the format now."

Once a handful of stations began playing the import of the single, Darus says, the label didn't immediately jump

on it. While some top 40 outlets have already played "What Do You Want From Me?," the label doesn't officially service the format nationwide until Wednesday (18).

Hook himself was quite floored by the immediate lovefest for "What Do You Want From Me?" both in the U.S. and in the U.K., where it peaked at No. 11. (The single was released in the U.K. in early April.)

"It's a great surprise," says Hook. "We've lived with it for so long. We expected it to just come out. Period. Not to have the success it's had. We thought the songs were OK, but not gonna shake the world or anything. Then it took off all over Europe. It was a real shock and exciting, like starting over again. In many ways, it's much more fulfilling. It took us two years to write these songs and six months to record them."

The label hasn't decided on the follow-up to "What Do You Want From Me?" in the U.S. Polydor president Nick Gatfield, who says the label has no plans to release any of the songs from "Music For Pleasure" as commercial singles, says that "Shine" may make a good second song, but "Sweet Lips" (the second single in the U.K.) is being considered, too. "If there's an enormous club response, maybe we'll do a remix EP or something," says Gatfield.

"Our job is to make people realize it's more than one track," he adds. "Yes, this is a live band; yes, they are touring, and there is a lot of depth to the album. There are some genuine rock tracks and really cool techno stuff. Overall, it's a very strong record, and we're going to be working this for at least 12 months."

In addition to modern rock and top

40 radio exposure and touring, clubs will also be an important part of the project, Gatfield says.

The label is planning to make a three- to four-song promotional vinyl EP for clubs in July, which will likely contain "Sweet Lips," "Shine," "Sedona," and possibly a remix of "What Do You Want From Me?"

The band—which primarily consists of Hook and Potts, joined by touring musicians—toured in May in Europe with the Charlatans U.K. Plans are taking shape for the band to hit the road in August in the U.S.

Hook says he forgot how fun it was to tour with an actual band. "I haven't had a band together for so long," he says. "I was like, 'Bloody hell. Is that what a band sounds like?' It's been so long since New Order did it, and I've been having an absolute blast. It feels so positive, so nice."

WALELA TURNS TO ROOTS ON TRILOKA DEBUT

(Continued from page 11)

and arranged with bagpipes wailing in the background. Rita Coolidge, who feels that too many American Indian albums get pigeonholed into the new-age category, says that Walela wants to be "regarded as indigenous music"; Markus calls the act's music "contemporary Native American."

David Silver, VP of A&R at Mercury, who oversees Triloka's releases, thinks that Walela "is perfect for Triloka." Mercury, he says, will be able to give the album a profile in the mainstream market—which includes, in addition to radio and retail, a presence in the international market and a chance to do soundtrack work.

Markus and Silver agree that before any of the above can take place, Walela has to perform well in the American Indian market. "You have to saturate your base before you cross over," Silver says.

The label has hired Soar, a firm that specializes in marketing to American Indians, to maximize its efforts. Most American Indian albums, Markus explains, fall into either the "powwow" or new-age categories, but Markus does not think the polyglot nature of Walela's music will be a problem. "The market is so diffuse," he says, citing tribal and language differences. Soar will help place the album into such non-traditional outlets as trading posts, reservation giftshops, and new age bookstores.

Walela has already started to attract attention in the American Indian community. Triloka sent advance copies to American Indian publications and reservation newspapers, and the

response, he says, has been universally positive. "This is the album that Rita's contemporaries have been waiting for her to make," he says. "The approval of Native Americans is also important to the Coolidges."

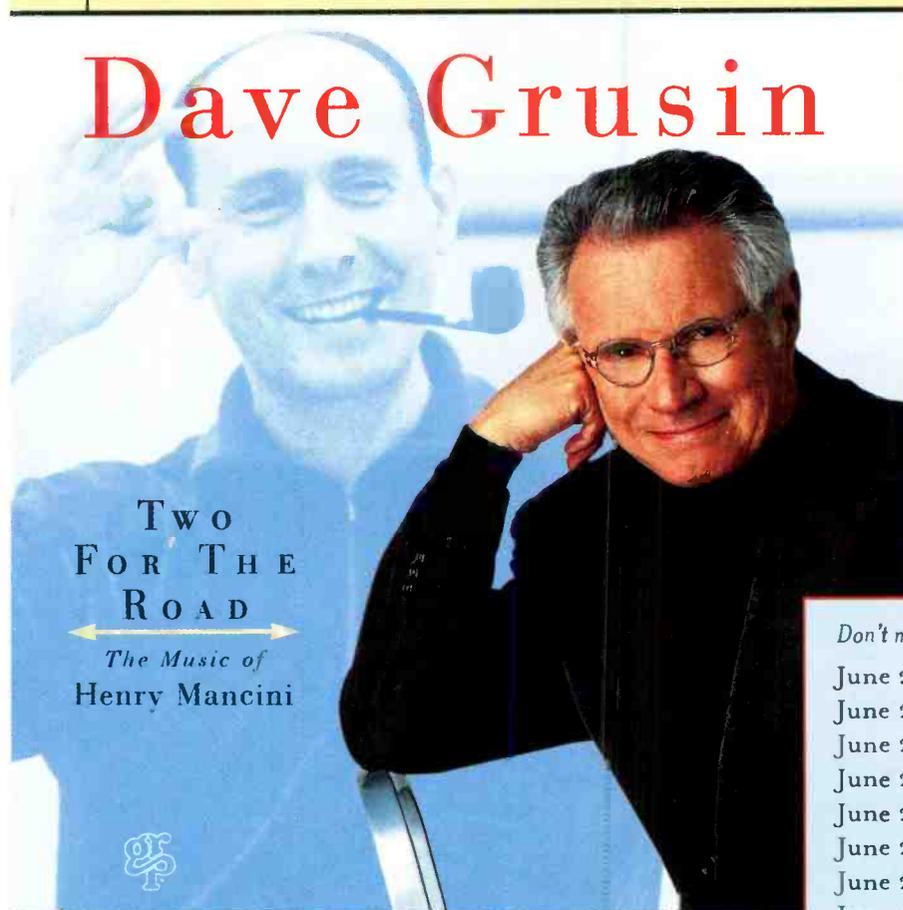
Rita Coolidge says, "A lot of Native American culture gets lost . . . It's very important that Native Americans hear this album."

Since many of the targeted outlets fall outside of the traditional music retail community, sales are very hard to gauge, and Silver has to rely more on instinct and orders in deciding when to make his move into the mainstream. In the meantime, he had been laying the groundwork for the group at Mercury. "Part of my job," Silver says, "is to make sure that when it is time for Walela to crossover, we are ready." Copies of the album will be serviced to triple-A radio, with Satterfield's solo showcase, "The Warrior," expected to be the emphasis track (Markus is also considering signing Satterfield to a solo deal).

TV will also play a part in the promotional campaign. Walela appeared on "Late Show With David Letterman" along with Robertson two years ago, and Markus expects the act to be booked as a solo act. In addition, he says, shows like "Good Morning America" and "Regis And Kathie Lee" have expressed an interest in the group. But more important to Walela is its appearance July 24 at the opening ceremonies for the Smithsonian Institution's Native American Museum, which will be followed by a tour that will find the act performing at Nature Company outlets and Borders bookstores.

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Artists & Music

ASCAP

(Continued from page 8)

"Before You Walk Out Of My Life," Andrea Marlin, Almo Music Corp., Sailandra Publishing; "Get Money," Roy Ayers, James Bedford Jr., Sylvia Striplin, the Notorious B.I.G., AFI Music, B.I.G. Poppa Music, Chrysalis Music, EMI Music Publishing, Justin Combs Publishing; "Get On Up," Jo-Jo, K-Ci, and Mr. Dalvin, Cord Kayla Music Publishing, EMI Music Publishing, LBN Publishing, Mr. Dalvin DeGrate Muzik; "Hey Lover," LL Cool J and Rod Temperton, Def Jam Music Inc., LL Cool J, Rodsongs.

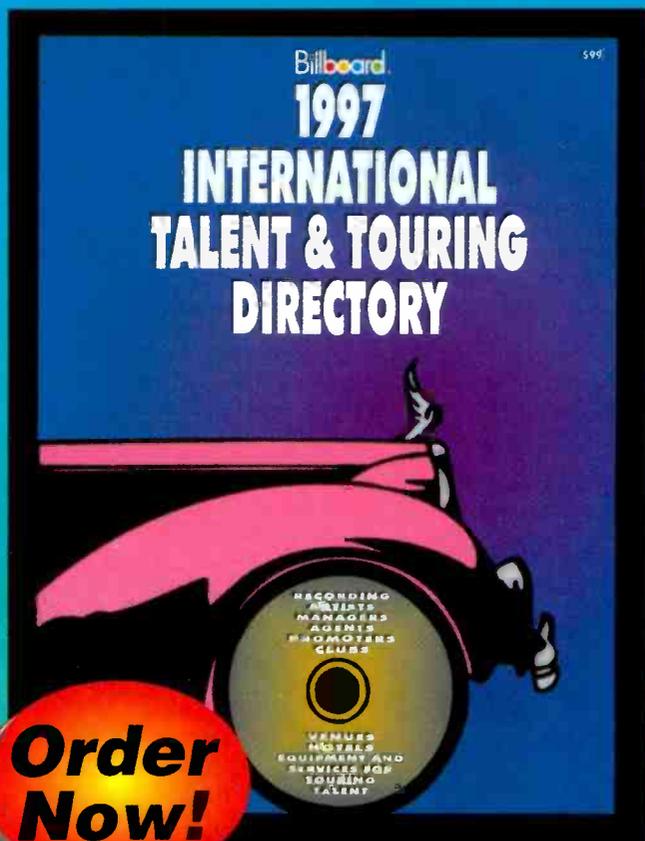
Also, "How Do You Want It," Bruce Fisher, Johnny Lee Jackson, Jo-Jo, K-Ci, Stanley Richardson, and Leon Ware, Almo Music Corp., BMG Songs Inc., Cord Kayla Music Publishing, EMI Music Publishing, LBN Publishing; "I Will Survive," Dino Sekaris and Freddie Perren, Perren Vibes Music Inc., PolyGram International Publishing Inc.; "Keep On, Keeping On" from "Sunset Park," Jermaine Dupri and MC Lyte, EMI Music Publishing, So So Def Music, Top Billin' Music Inc.; "Lady," D'Angelo and Raphael Saadiq, 12 O'Clock Music/Midnight Songs Inc., Ah-Choo Music, PolyGram International Publishing Inc., Tony! Toni! Toné! Music; "Last Night" from "The Nutty Professor," Keith Andes, EMI Publishing, Keiande Songs; "Like This And Like That," Dallas Austin, Colin Wolfe, DARP Music, EMI Music Publishing, Nuthouse Music, Warner/Chappell Music; "Loungin'," Al B. Sure!, LL Cool J and Kyle West, Across 110th Street Publishing, Def Jam Music Inc., EMI Music Publishing, and LL Cool J Music; "No Diggity," Chauncey Hannibal and Teddy Riley, Chauncey Black Music, Donril Music, Smokin' Sounds Music Ltd., Warner/Chappell Music Inc., and Zomba Enterprises Inc.; "No One Else," Sean "Puffy" Combs, Da Brat, KRS-One, and Terri Robinson, Air Control Music Inc., EMI Music Publishing, Evette Music, Justin Combs Publishing, Thowin' Tantrum Music, Warner/Chappell Music Inc., Zomba Enterprises Inc.; "One Sweet Day," Walter Afanasieff, Sony/ATV Tunes LLC, WallyWorld Music; "Only You," Sean "Puffy" Combs, DJ Rogers Jr., Daron Tavaris Jones, Michael Keith, Quinnes Daymond Parker, Marvin Scandrick, Stevie J., the Notorious B.I.G., B.I.G. Poppa Music, REMI Music Publishing, Justin Combs Publishing, Sounds From the Soul, Steven A. Jordan Music.

Also, "Pony," Stephen J. Garrett, Ginuwine, Timbaland, Herbie Hancock, Gold Daddy Music, Virginia Beach Music; "Soon As I Get Home," Sean "Puffy" Combs, EMI Publishing, Justin Combs Publishing; "The Crossroads," Anthony "Krazzie Bone" Henderson, Steven "Layzie Bone" Howse, Ernest Isley, O'Kelly Isley, Marvin Isley, Ronald Isley, Rudolph Isley, Chris Jasper, Byron "Bizzy Bone" McCane, Charles "Wish Bone" Scruggs, Bovina Music Inc., EMI Music Publishing, Ruthless Attack Muzick; "Tonight's Tha Night," Jermaine Dupri, EMI Music Publishing, So So Def Music; "Touch Me, Tease Me" from "The Nutty Professor," Mary J. Blige, Foxy Brown, Case, Kenny "Smooove" Korngay, Daryl L. Young, 88 Fingas Music, Baby Spike Music, Cummin' At Ya, EMI Music

(Continued on next page)

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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

GET YOUR BURGER'S WORTH: Meat lovers and vegetarians alike will be grooving to Capitol Records' July 15 release of the soundtrack to Paramount Pictures' "Good Burger," the quirky comedy about dueling hamburger joints that's based on the sketch from the Kenan- and Kel-hosted Nickelodeon serial "All That."

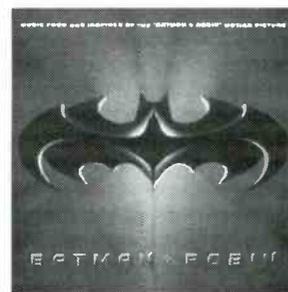
The album is stacked with new cuts from R&B and pop artists, including **Mint Condition**, **Warren G**, **Hootie & the Blowfish**, **the Presidents Of The United States Of America**, and the recently reticent **Tracy Spencer**. It also will spotlight supergroup-of-sorts **Trulio Disgracious**, featuring **De La Soul**, and a new song being written for the protagonists to sing, called "I'm A Dude," which is being produced by **Tipper Jones**.

702's new "All I Want" will be the first single from the album, which Capitol VP of soundtracks **Karyn Rachtman** says should crisscross demographic boundaries like ketchup and mustard on a hamburger bun. "There are no age boundaries to this movie," Rachtman says. "And the soundtrack crosses all color lines and age lines. It should have the same audience as the 'Space Jam' soundtrack."

Rachtman says that because of the popularity within the music community of "All That," which frequently features guest artists, signing on musical talent for the project was a piece of cake. "Musicians love this show, and there were so many people that were familiar with it, it was really easy to get people to contribute to the soundtrack," she says.

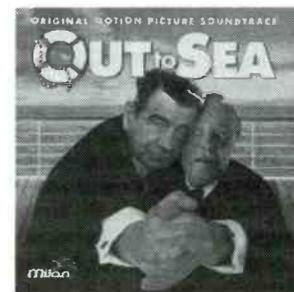
Capitol also is planning to release an interactive CD of the soundtrack that will include additional toppings, and it is hoping "Good Burger" will fill its soundtrack cravings through the summer. The label's "Boogie Nights" soundtrack has been bumped back from June until the end of August to coincide with the rescheduled film-release date.

WARNER BROS. RECORDS is on an interactive crusade. Aside from its much-touted "Batman & Robin" soundtrack, the label released on June 10 an enhanced CD titled "Music From & Inspired By The 'Batman & Robin' Motion Picture." The CD features new recordings from **Me'Shell Ndegéocello**, **R. Kelly**, **R.E.M.**, and **the Smashing Pumpkins**, as well as Internet access software from Prodigy that leads fans directly to the official World Wide Web site for the "Batman & Robin" album.



VISITING MILAN: Lots of summer soundtrack action at Milan Entertainment, which this month augments its "Directors Series" with a new album of music from **Ron Howard** films. Up next will be a best-of collection of music from the films of **Rainer Werner Fassbinder**.

As for current film releases, Milan's soundtrack to the **Jack Lemmon/Walter Matthau** boating brothers-in-law story "Out To Sea" hits the street July 1. The album bubbles with a bevy of cruise ship/lounge-style covers that would make even the Love Boat's Capt. Stubing sway, plus original-score numbers composed by **David Newman**. On deck are "Celebration," "Cheek To Cheek," "Oye Como Va," "More," "Canadian Sunset," and "Sea Cruise," many of which feature vocals by **Brent Spiner**, who plays a cruise director in the film and is known to Trekkies the world over for his role as the android Data in "Star Trek: The Next Generation."



GUIDED BY VOICES: If the task of keeping tabs on the ever-complex film and TV soundtrack industry is getting a bit too unwieldy for your Rolodex, consider checking out the just-off-the-presses 1997 "Film/TV Music Guide." Compiled by **Ritch Esra** and **Stephen Trumbull** of the Los Angeles-based Music Registry, the guide is chock-full of names and contact information for people in the know, indexed by categories that include record labels, music publishers, film and TV music departments, music supervisors, and music editors.

PRODUCTION NOTES: Walt Disney Records is preparing the soundtrack to accompany the direct-to-video holiday feature "Beauty And The Beast—The Enchanted Christmas," which features several new songs composed by **Rachel Portman** and **Don Black**. . . London Records is planning to release a sequel to its hot-selling "Braveheart" soundtrack in September. The album is tentatively slated to include additional score music that wasn't featured on the original album, plus related readings.

ASCAP

(Continued from preceding page)

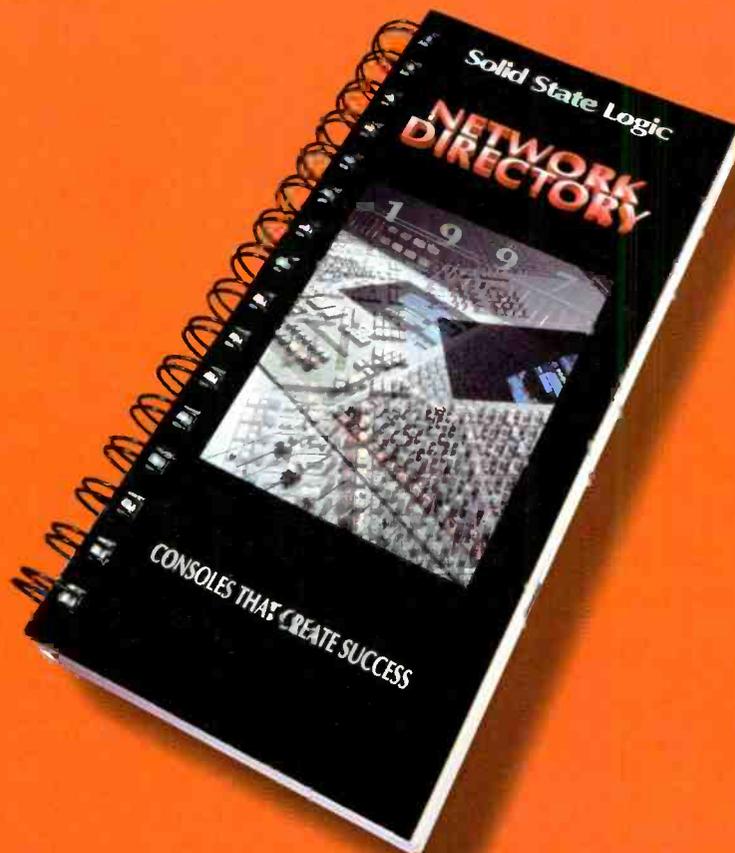
Publishing, Mary J. Blige Music, MCA Music, a Division of Universal Studios Corp., Pork Music Inc., Warner/Chappell Music Corp.; "Twisted," Eric McCaine, Keith Sweat, Deep Sound Music, Keith Sweat Publishing, Warner/Chappell Music Inc., Zomba Enterprises Inc.

Also, "What Kind Of Man," Jeffrey Allen, Ricky Kinchen, Keri Lewis, Homer O'Dell, Stokley, Lawrence Waddell, EMI Publishing, Mint Factory Tunes; "You're The One," Allstar, Cheryl "Coco" Gamble, Tamara "Taj" Johnson, Leanne "Leele" Lyons, Andrea Martin, Ivan Matias, Al's Street Music Inc., Almo Music Corp., One O' Ghetto Ho, Sailandra Publishing, Warner/Chappell Music Inc., Wonder Woman Sings Music.

Also, "Elevators (Me & You)," Andre "Big Boi" Benjamin, Antwan Patton, Chrysalis Music, Gnat Booty Music; "Everything Remains Raw," Easy Mo Bee, Bee Mo Easy Music, EMI Music Publishing; "Get Money," Roy Ayers, James Bedford Jr., Sylvia Striplin, the Notorious B.I.G., AFI Music, B.I.G. Poppa Music, Chrysalis Music, EMI Music Publishing, Justin Combs Publishing; "Hey Lover," LL Cool J, Rod Temperton, LL Cool J Music, Rodsongs; "Keep On, Keepin' On" from "Sunset Park," Jermaine Dupri, MC Lyte, EMI Music Publishing, So So Def Music, Top Billin' Music Inc.; "Loungin'," Al B. Sure!, LL Cool J, Kyle West, Across 110th Street Publishing, Def Jam Music Inc., EMI Music Publishing, LL Cool J Music; "Po Pimp," Samuel C. Lindley, Carl Mitchell, N the Water Publishing Inc.; "Tha Crossroads," Anthony "Krayzie Bone" Henderson, Steven "Layzie Bone" Howse, Ernest Isley, O'Kelly Isley, Marvin Isley, Ronald Isley, Rudolph Isley, Chris Jasper, Bryon "Bizzy Bone" McCane, Charles "Wish Bone" Scruggs, Bovina Music Inc., EMI Music Publishing, Ruthless Attack Muzick; "Tonight's Tha Night," Jermaine Dupri, EMI Music Publishing, So So Def; "Woo-Hah! Got You All In Check," Galt MacDermot (SOCAN), MacDermot Music (SOCAN).

Also, "Day By Day," Cajmere, Dajae, Timothy McKinley, Cajual Music, Deshawn Publishing Co., Karen D. Gordon Music; "I Found It," David Anthony, Daphne Rubin-Vega, BMG Songs Inc., D. O'K Music, S. Plum Music, Yuh Big Music; "Keep On Jumpin'," Patrick P. Adams, Kenneth Morris, Keep On Music (SOCAN), Leeds Music, MCA Music, a Division of Universal Studios Inc., On Backstreet Music Inc., Patrick Adams Associates Inc.; "Looking At You," Alan Paul Carnell (PRS), Lucia Holm (PRS), BMG Songs Inc.; "Move Your Body," Derek A. Jenkins, Dwayne "Spen" Richardson, Joanne Yavahn Thomas, Stephen B. Wilson, B-Room Publishing, Chrysalis Music, M-Word Music; "One More Try," Rollo Armstrong (PRS), Rob Dougan (PRS), Kristine W., BMG Songs Inc., EMI Music Publishing; "Stand Up," Dewey B., Kevin Nance, Latanza Waters-Brown, Bocu Music Ltd. (PRS), EMI Music Publishing, Ghetto Thinkin' Music, Shpidopa Music, Tan Brown Music; "The Lover That You Are," Carla Bianco, David Morales, 10th Panel Music, Def Mix Music, EMI Music Publishing, Jelly's Jams, LLC.; and "You're Makin' Me High," Bryce Wilson, Almo Music Corp., Grove 78 Music.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	11	OMC HUH! 533435/MERCURY (10.98 EQ/16.98)	HOW BIZARRE
2	1	2	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
3	NEW	2	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
4	6	6	SISTER HAZEL UNIVERSAL 53030 (15.98 CD)	SOMEWHERE MORE FAMILIAR
5	7	14	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
6	5	10	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
7	3	17	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
8	4	4	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
9	9	15	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
10	10	44	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
11	8	5	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
12	NEW	2	JUNGLE BROTHERS GEE STREET 27001*/V2 (9.98/16.98)	RAW DELUXE
13	17	6	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
14	14	5	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
15	11	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
16	22	14	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
17	23	9	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
18	13	22	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
19	15	3	FEAR FACTORY ROADRUNNER 8834 (9.98/14.98)	REMANUFACTURE (CLONING TECHNOLOGY)
20	12	6	TRAPP DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
21	21	9	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
22	18	23	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
23	16	6	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
24	37	11	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
25	24	4	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN

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	25	11	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
27	19	6	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
28	29	30	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
29	26	2	BORN JAMERICANS DELICIOUS VINYL 5018*/RED ANT (10.98/15.98)	YARDCORE
30	40	3	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS
31	30	17	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
32	20	9	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
33	42	3	JOOSE FLAVOR UNIT/EASTWEST 62021/EEG (10.98/16.98)	JOOSE
34	34	39	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
35	NEW	2	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
36	36	17	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
37	28	32	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
38	27	6	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS
39	31	4	MISFITS GEFEN 25126* (10.98/16.98)	AMERICAN PSYCHO
40	39	13	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
41	48	8	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
42	32	6	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
43	44	44	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
44	45	9	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE
45	35	5	COREY STEVENS EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
46	RE-ENTRY	2	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
47	NEW	2	SONS OF THE DESERT EPIC 67619 (7.98 EQ/11.98)	WHATEVER COMES FIRST
48	49	19	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
49	RE-ENTRY	2	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
50	RE-ENTRY	2	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU

POPULAR UPRIISINGS

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

CHARGED AND READY: "Maybe It's Me," the RCA debut by Toronto rock act **Treble Charger**, will bow here July 29.

The group has been a long-time favorite in its home market, with two self-released



Ready To Ride. "WhoRidin'," the Southpaw/Delicious Vinyl/Red Ant debut by rap act the WhoRidas, is set for release Aug. 5. The group has already built a name for itself in its Northern California home territory with the release of its "Shot Callin' & Big Ballin'" EP last year and will attempt to spread the word when it begins a national promotional tour Friday (20). "WhoRidin'" will feature the single "Talkin' Bout' Bank," which is No. 32 on the Hot Rap Singles chart this issue.

albums, "NC 17" and "Self-Title." Its new single, "Friend Of Mine," will be serviced June 30 to U.S. modern rock radio.

The band will be featured in Musician magazine in August

and open for the **Verve Pipe** in the fall.

YOUNG GUN: Cash Money recording artist **Juvenile** stays in the top 10 on the South Central Regional Roundup this issue, landing at No. 9. Look for Juvenile's album, "Solja Rags," to break out of his home market soon.

SKUNK TRAVEL LTD.: Skunk Records kicked off the summer in grand fashion by inviting more than 400 of its closest friends to the label's first South of the Border SkunkFest, held in Salsipudes, Mexico.

The event, which took place at a beachside campground the first weekend of June, featured such Skunk artists as **Filibuster**, **All Day**, **Slightly Stoopid**, and the **Long Beach Dub All Stars** (featuring former members of **Sublime**).

Representatives from the Southern California-based Skunk say word-of-mouth and fliers were the only tools they needed to spur fans into making the trek.

SUNRISE: "Heaven's Bright Sun" by Forefront Celtic/folk act **Iona** is the first live recording and two-disc set by the Christian group.



Year Of The Dog. "Retreat From The Sun," the latest album from Geffen act that dog, continues to make sales gains as the act's single "Never Say Never" gathers support from such modern rock stations as WRZX Indianapolis and KTBZ Houston. The band is in the midst of its summer tour, appearing in Seattle Wednesday (18) and Vancouver Thursday (19).

The album, a comprehensive blend of traditional hymns, folk songs, and inspired spirituals, bows July 1.

The Irish and English bandmates headline dates at the Cornerstone Festival, which begins July 3, and make an appearance on "The 700 Club" later in the month.

RESIDENT DRIFTER: High Plains Drifters vocalist **Bruce Henderson** is playing Wednesday nights through July 2 at the Rodeo Bar in New York in support of his solo album on Omad/Paradigm, "The Wheels Roll."

Henderson will be joined by noted musicians **Kerryn Tolhurst**, **Paul Ossola**, and **Steve Holly**, along with multiple special guests. Two of Henderson's songs have been featured on **Robert Altman's** ABC series, "Gun."

BOMB DROP: Astralwerks has picked up electronic act **Fluke** for distribution in the U.S. The band's single "Atom Bomb," which is featured on the "MTV's Amp" compilation, will also be included on its Astralwerks debut, "Risotto." The latter title bows Sept. 23.

The act, which is signed to Circa in the U.K., is primed to

break out after spending nearly a decade building its audience in Europe and the U.K.

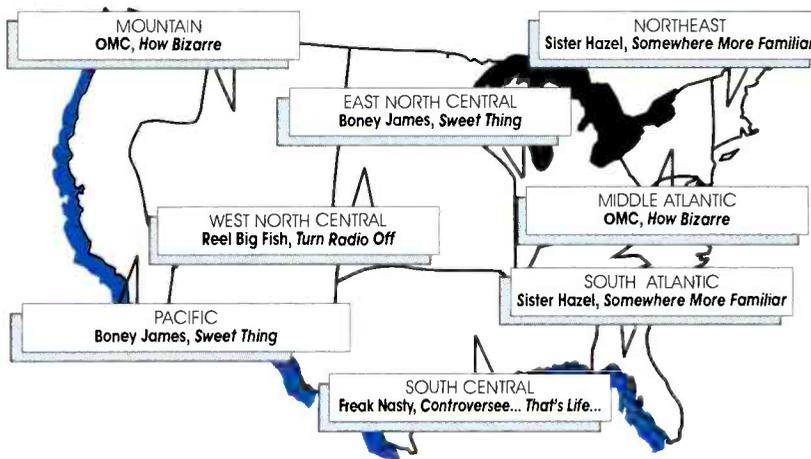
ROADWORK: Earache Records act **Napalm Death** begins a nationwide club tour July 11 at the Chance theater



The Three's Second. The Keystone Trio, comprising pianist John Hicks, bassist George Mraz, and drummer Idris Muhammad, has recently finished "Newklear Music: The Songs Of Sonny Rollins." The album, which comes as a follow-up to the act's stunning debut, "Heart Beats," was released June 3 by Milestone. On the new album, the trio works its way through such Rollins classics as "Airegin," "Tell Me You Love Me," and "Silk 'n' Satin."

in Poughkeepsie, N.Y. The act's seventh album, "Inside The Torn Apart," which was released June 3, is at No. 23 on the Northeast Regional Roundup this issue.

REGIONAL HEATSEEKERS NO. 1s

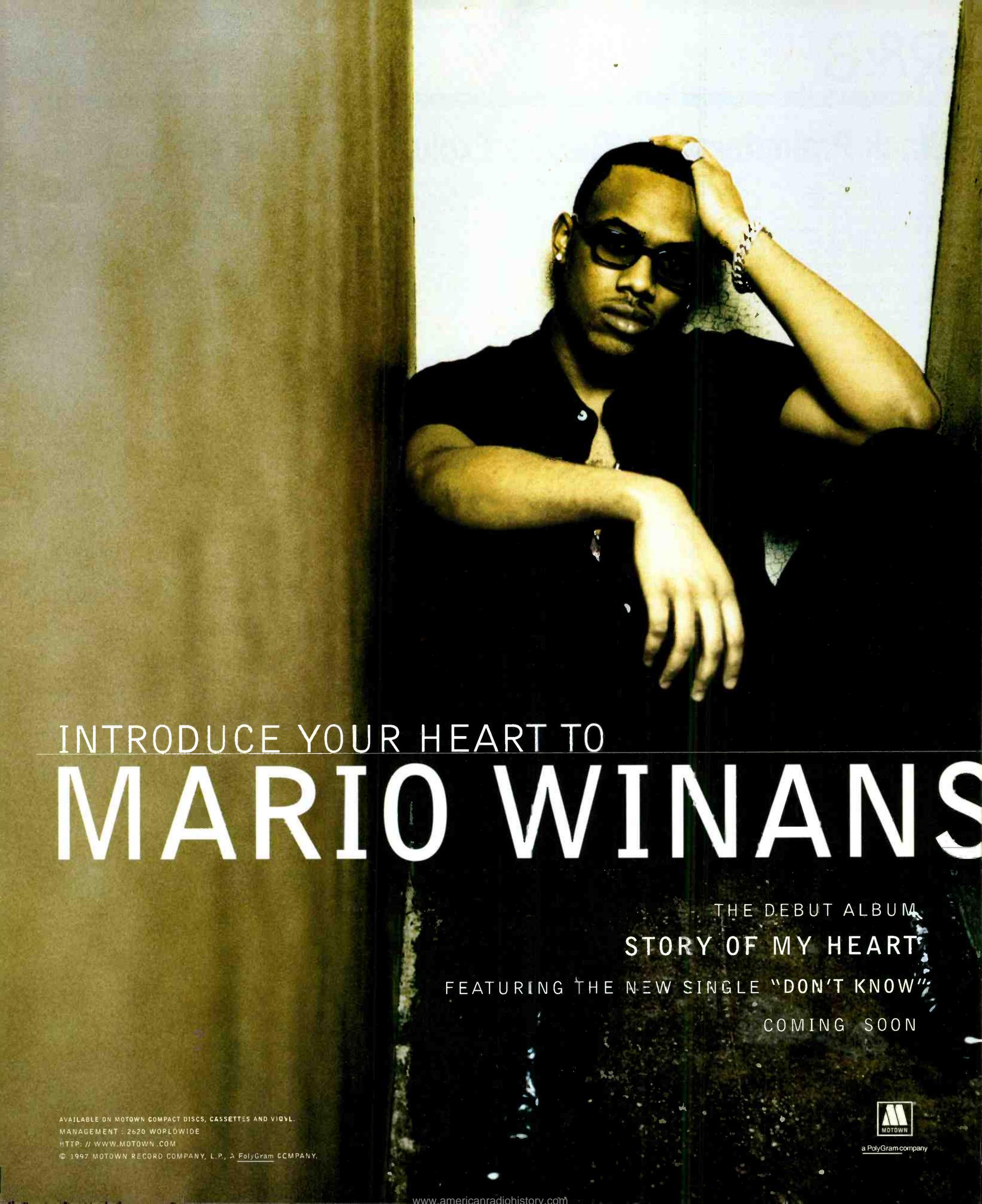


THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Boney James *Sweet Thing*
 2. Reel Big Fish *Turn The Radio Off*
 3. 3X Krazy *Stackin Chips*
 4. Sneaker Pimps *Becoming X*
 5. Jocelyn Enriquez *Jocelyn*
 6. OMC *How Bizarre*
 7. Juan Gabriel/Rocio Durcal *Juntos Otra Vez*
 8. Los Tucanes De Tijuana *Tucanes De Oro*
 9. Buck-O-Nine *Twenty-Eight Teeth*
 10. Allure *Allure*

- SOUTH CENTRAL**
1. Freak Nasty *Controversee... That's Life...*
 2. Lee Ann Womack *Lee Ann Womack*
 3. Three 6 Mafia *The End*
 4. La Mafia En Tus Manos
 5. K's Choice *Paradise In Me*
 6. OMC *How Bizarre*
 7. Cowboy Mouth *Are You With Me?*
 8. Boney James *Sweet Thing*
 9. Juvenile *Solja Rags*
 10. Robert Earl Keen *Picnic*



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Black Promoters Say They're Excluded From Top R&B Gigs

BY J.R. REYNOLDS

LOS ANGELES—As R&B artists embark on their annual summer tours (Billboard, May 24), black promoters are wondering whether they will receive their fair share of dates—especially when it comes to big-name R&B acts.

According to members of the Black Promoters Assn. of America (BPA), African-American concert promoters have been systematically excluded by booking agencies from bidding for many high-powered R&B crossover acts. BPA representatives cite Creative Artists Agency (CAA) and the William Morris Agency as the leading culprits.

"We work hard to get developing black acts popular enough to be in a position to do big concert dates, then when they cross over, the dates all go to [white] promoters," says BPA president Leonard Rowe, who heads College Park, Ga.-based Rowe Productions.

In addition, BPA claims its members never have been offered the chance to work nonblack shows by any major agency.

BPA is a coalition of 12 African-American-owned promotion companies from across the nation that includes such high-profile promoters as Boston-based Al Haymon (Haymon Entertainment) and Washington, D.C.-based Bill Washington (Dimensions Unlimited).

"R&B music is the black community's biggest economic resource," Rowe says. "And if we can't share in the profits when black acts become successful, then we're just sharecroppers."

Rowe says that he and other representatives of BPA have met with the leading agencies (CAA, William Morris, and International Creative Management [ICM]) to address their concerns, with limited results.

"We've sent the companies letters and have had phone conversations, but we're not satisfied with what we're hearing from CAA and Morris," he says.

Representatives from CAA and William Morris declined to comment.

Rowe says that while CAA and William Morris have never used BPA members' services to promote R&B shows, ICM has always included black promoters on R&B concerts. "They have always done the right thing with regard to giving black promoters a chance to cash in on the big-name recording acts," says BPA member Jesse Boseman, president of New York-based Sun Song Productions.

ICM urban music VP Phil Casey says he makes a conscious effort to include African-American promoters on all his R&B concert dates. "That's just how I work," he says. "I deal with the most qualified people, and many of them are black."

Casey says Haymon is the biggest concert promoter in the country, black or white. "Al will do 300-400 dates a year, and you never see him get promoter of the year [awards given by industry trade publications]. He doesn't even get nominated. These promoters are grown men; many of them

have 20 years or more experience, with expertise in production. They have the knowledge and skill to put quality shows together but don't get the chance to [regularly] work the big dates."

Among the artists who black promoters say they have never promoted shows for are Luther Vandross, Diana Ross, Sade, and Tina Turner. The promoters also cite the House of Blues Smokin' Grooves tour as a package that is not represented by black promoters.

According to Amusement Business, in 1996, the Smokin' Grooves tour grossed sales of \$6.23 million over 42 shows. In addition, Ross' 1995-96 tour grossed \$3.48 million over 18 shows, Vandross' 1995-96 tour grossed \$4.38 million over 21 shows, Sade's 1993 tour grossed \$7.61 million over 48 shows, and Turner's 1996 tour grossed \$6.46 million over 12 shows.

All of the artists mentioned and their managers would not comment.

All Pro Entertainment promoter Arthur Johnson says the use of black concert promoters can benefit other black businesses. "When black promoters work shows, they use black vendors, which enriches a significant portion of the black economic community," he says. "We make sure to buy [concert] advertising for black radio and black-owned newspapers; we hire black-owned limousine, catering, and security services; [and we use black-owned] poster companies, print shops—it's the trickle-down effect, and the black business community benefits."

Former William Morris agent Kevin Harewood agrees that African-American promoters have received the short end of the stick and that white promoters indeed have greater opportunities to work both white and black acts. But the independent record label consultant says that his assessment is not based solely on his tenure with William Morris.

"I noticed it at most all of the agencies across the industry for years when I worked in management," says Harewood, who was VP/GM for Hush Productions prior to his stint with William Morris.

Harewood says the big agencies generally ignore smaller acts from any genre, because they pose a greater box-office risk. "That's why they tend to go after the bigger R&B acts," he says. Harewood also suggests that most agencies do not exclude black promoters for malicious reasons when booking shows.

"Historically, there've been very few black agents in the business. And when most [white agents are] putting a deal together, they're going to take the path of least resistance and deal with people who are most like them," he says. "Plus, they're going to go where they have the most leverage. There's very few [white] agents out there like [Casey] and Norby Walters who look at the sociopolitical reasons when considering using black promoters."

Rowe dismisses detractors who say the BPA's argument constitutes reverse discrimination. "We're not saying that white promoters shouldn't be allowed to work top black acts," he

says, "or that since they do, then black promoters should be allowed to promote top white acts—something no agency has ever let happen."

BPA's position is that its promoters should be invited by booking agents to participate in the bidding process for superstar black acts. BPA representatives say William Morris and CAA have been denying black promoters the opportunity to work such acts.

"Black promoters are starving," says Lee King, president of Ridgeland, Miss.-based First Class Productions. "They say we can't handle the big shows, but that's not true. [BPA promoters] worked with ICM on Boyz II Men concerts, and those dates more than qualify as big shows."

In his more-than-22-year tenure as a concert promoter, Rowe says he has promoted arena and stadium dates (ranging from 12,000-50,000 seaters) for acts that include the Jacksons, Boyz II Men, New Edition, Patti LaBelle, Marvin Gaye, the O'Jays, Parliament/Funkadelic, and Barry White.

While he and Haymon have promot-

ed worldwide and national tours, Rowe says most BPA members are local in scope and are seeking to promote acts within their individual markets.

"But they've all worked big dates over the years—just not through CAA and Morris," he maintains.

Another criticism launched at black promoters is that their bids for big shows are often higher than their white counterparts'. However, according to Casey, black promoters are in a Catch-22 situation. He says that when promoters have repeat business at the larger venues, the cost to rent them decreases. "If [black promoters] were given more opportunities to do the big shows, the halls would give them better deals," he says.

"We're not asking for anything but a fair shake," says Boseman. "There's not a great inventory of black acts out there on tour in the first place, and since we aren't offered white shows to promote, not getting the big black ones shrinks our ability to remain viable businesses."

During Toni Braxton's recent con-

cert tour with Kenny G, black promoters initially were not offered any dates, according to Rowe. However, after BPA representatives made Braxton's manager, Randy Phillips, aware of the situation, he insisted William Morris include black promoters on the tour.

"I did not feel that [black promoters] were given sufficient opportunity to bid for shows and wanted to make sure that Toni's core R&B audience was adequately aware of her shows," says Phillips.

"He did the right thing," Rowe says. "If New Edition had put Kiss on their tour and not included rock promoters, [those promoters] would have kicked down the doors of every agency in town, and rightly so. They were the ones who developed Kiss to [its current level of success] today."

"We're not asking to work pop or rock acts, because that's not our specialty," he says. "Just let us enjoy the fruits of our labor with the superstar R&B acts that we helped to develop over the years."

(Continued on page 71)

EastWest's Elliott Gets A 'Supa Dupa' Launch; Brandy, Whitney Give 'Cinderella' Star Power

FLY ON THE WALL: My excitement over the innovative, floor-moving clip to Jamiroquai's "Virtual Insanity" had just subsided when EastWest dropped an equally stimulating video in support of debut vocalist Missy Elliott's "The Rain (Supa Dupa Fly)."

The clip was serviced to video shows June 3, and the single was serviced to radio programmers May 20 (see story, page 45). "Supa Dupa Fly," the artist's debut album, is slated for release July 22.

If there was ever a generation X-type clip, this is definitely it. Playing off the "fly" wording of the single's title, the video features Elliott cast in the role of a human fly, sans any horror-flick imaging. She's a good fly.

During various quick-cuts the artist appears clad in black "fly" gear that balloons in all sorts of directions, physically morphing the vocalist's bod as her head makes sudden but playful insect-like movements. In addition, director Hype Williams utilizes a fisheye lens in various camera shots, further enhancing the clip's bugged-out motif.

Backing up the artist in the video is a cavalcade of hip record-industry talent. Among those making cameo appearances are Yo Yo, Da Brat, Puff Daddy, and Adina Howard.

Using quick-cut scenes of popular stars in a developing artist's debut is a shrewd move, since everybody likes to see a star. (It certainly kept my attention.)

This project is already heating up in many quarters, thanks to the creative tack the label took with the clip. Talk about a fun summer single. Wouldn't every marketing and promotion department love to have an attention-getting catalyst like Elliott's video?

FAIRY-TALE ROLE: Although she doesn't have a wicked stepmother, Atlantic's Brandy has led a Cinderella-like recording career. So it's not surprising that the artist has been cast in the role of the stepchild-turned-princess for the updated television musical production of "Cinderella."

The ABC Entertainment/Walt Disney Television collaboration begins production June 23, and the special is scheduled to air in November.

Brandy's a natural for her role and is playing opposite Arista's Whitney Houston, who has the part of Cinderella's fairy godmother. "Seinfeld" actor Jason Alexander plays the prince's valet. Other roles were being cast at press time, and the names banded about demonstrate equally impressive star power.

Producer icon Arif Mardin serves as the show's music producer.

An interesting aspect of this production is its multi-ethnic approach; actors of various races blend to make the '90s version of "Cinderella" a true rainbow coalition of thespians.

PLANS ARE UNDER WAY for Aftermath vocalist Kim Summerson's debut album. Her team is looking for quality production talent. Summerson's manager, Kirk Burrowes (who also happens to be president of Bad Boy Entertainment), is hunting for additional material for his artist's set, which is penciled in for release in early '98.

The deal among Burrowes, Dr. Dre, and Mike Lynn, who signed the artist to Aftermath, further demonstrates the unity between East Coast and West Coast creative and business forces.

"I'm looking for additional talent to supplement the work by the Bad Boy and Aftermath hitmakers who are already participating on the project," Burrowes says.

Explaining the search for hot outside talent, he says, "We just want to get another spin for Kim's music to give it more of an edge and reflect the incredibly diverse talent that she possesses."

HIP-HOP ALERT: The Hip-Hop Power Summit II: For Peace . . . Unity . . . For Us . . . will be held July 25-27 in Atlantic City, N.J. The purpose of the summit is to promote unity and advancement of the hip-hop community through constructive discussions, strategic planning, and networking.



by J.R. Reynolds

Billboard TOP R&B ALBUMS

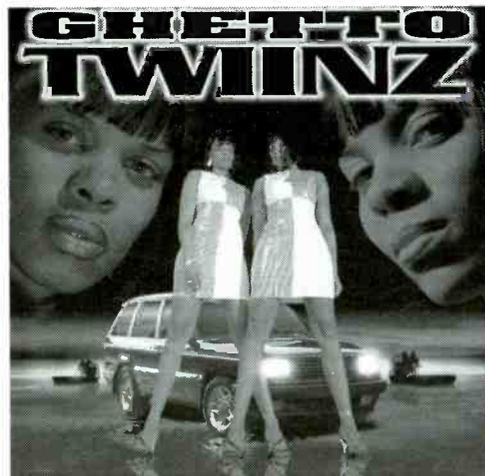
JUNE 21, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/HOT SHOT DEBUT ***						
1	NEW	1	1	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98) 1 week at No. 1	WU-TANG FOREVER	1
2	1	22	3	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
3	2	1	3	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
4	3	3	8	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
5	4	5	12	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
6	6	6	17	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
7	5	2	3	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	2
8	9	8	13	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
9	11	10	8	ROME RCA 67441* (10.98/15.98)	ROME	7
10	8	7	7	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
11	10	9	14	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
12	13	13	6	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
13	12	11	15	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
14	7	4	4	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4
15	16	14	16	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
16	15	16	32	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
17	14	15	40	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
18	17	20	31	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
19	23	24	52	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
20	21	19	41	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
21	24	28	29	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
22	25	21	35	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
23	19	23	30	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
24	27	26	62	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
25	22	17	6	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
26	28	25	51	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
27	20	18	9	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
28	29	29	41	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
29	18	12	3	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
30	26	27	7	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
31	32	30	5	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
32	36	35	29	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
*** Greatest Gainer ***						
33	60	75	5	SOUNDTRACK HOLLYWOOD 162097 (10.98/16.98)	THE 6TH MAN	33
34	31	31	29	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
35	NEW	1	1	SOUTH CENTRAL CARTEL DEF JAM 531159*/MERCURY (9.98 EQ/16.98)	ALL DAY EVERYDAY	35
36	39	42	31	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
37	NEW	1	1	JUNGLE BROTHERS GEE STREET 27001*/V2 (9.98/16.98) HS	RAW DELUXE	37
38	41	46	28	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
39	44	39	8	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
40	37	41	32	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
41	38	36	13	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
*** Pacesetter ***						
42	72	—	2	VARIOUS ARTISTS SWERVE 70011 (11.98/15.98)	SPREAD YO' HUSTLE	42
43	40	40	70	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
44	30	32	22	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
45	35	34	4	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	29
46	33	33	5	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
47	42	38	30	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
48	43	50	35	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24

49	48	44	50	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
50	58	63	10	VARIOUS ARTISTS INTERSCOPE 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	50
51	47	45	33	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
52	34	37	59	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
53	NEW	1	1	VARIOUS ARTISTS MOTOWN 553641 (10.98/17.98)	PURE SOUL	53
54	52	57	56	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
55	49	58	9	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
56	63	62	36	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
57	73	71	54	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
58	56	70	18	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
59	53	49	11	WARREN G G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
60	50	51	29	SHAQUILLE O'NEAL T.W.ISM./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
61	61	47	40	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
62	71	65	54	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
63	78	67	19	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
64	64	56	36	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
65	54	61	37	MINI CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
66	45	—	2	CHUBB ROCK SELECT 21659* (10.98/15.98)	THE MIND	45
67	51	55	6	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
68	46	43	9	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
69	66	66	37	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
70	68	69	19	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
71	59	78	3	VARIOUS ARTISTS THUMP 4740 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 4	59
72	65	—	2	BORN JAMERICANS DELICIOUS VINYL 5018*/RED ANT (10.98/15.98) HS	YARDCORE	65
73	57	53	6	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	53
74	55	48	17	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
75	69	52	32	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
76	79	72	35	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
77	74	64	26	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
78	62	54	13	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
79	76	79	95	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
80	67	68	36	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
81	87	80	52	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
82	70	59	13	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
83	NEW	1	1	SHAMUS RAW TRACK 1298* (7.98/11.98)	SERVING LIFE EP	83
84	82	82	48	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
85	90	89	28	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
86	99	98	99	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
87	83	74	43	AKINYELE ZOO 31142*/MOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
88	75	85	31	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
89	NEW	1	1	THE WHISPERS SOLA/R/THE RIGHT STUFF 57604/CAPITOL (9.98/15.98)	GREATEST HITS	89
90	95	94	21	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS	68
91	NEW	1	1	ROBIN S. BIG BEAT 92716*/ATLANTIC (10.98/15.98)	FROM NOW ON	91
92	93	76	9	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	6
93	RE-ENTRY	10	10	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	69
94	96	—	40	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
95	86	95	39	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
96	88	83	9	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
97	92	97	10	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
98	85	60	33	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
99	RE-ENTRY	11	11	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
100	RE-ENTRY	22	22	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6

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



GHETTO TWINZ

They first gave you a taste with "MAMMA'S HURTING."

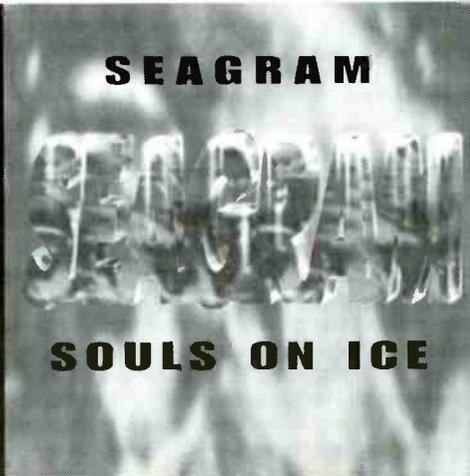
Now they're back with their new album.

IN THAT WATER,

Featuring their first single "RESPONSIBILITY."

In That Water in stores July 1.

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SEAGRAM

SEAGRAM

SOULS ON ICE

The last lyrical chapter from Oakland rapper Seagram Miller

IN STORES AUGUST 12

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DATU FAISON'S RHYTHM SECTION

WU WEE: With a hefty 612,000 units at the overall panel and more than 145,000 among R&B core stores, Wu-Tang Clan's "Wu-Tang Forever" (Loud/RCA) easily clinches No. 1 on The Billboard 200 and Top R&B Albums. In the process, the Wu earns Hot Shot Debut while becoming '97's second-largest tally; however, the rap collective falls less than 78,000 units shy of The Billboard 200 mark set by the Notorious B.I.G.'s "Life After Death" (Bad Boy/Arista). Largest sales markets for the album included New York, the group's hometown (114,000 units); Philadelphia (39,500); and Los Angeles (31,500), according to SoundScan. "We have taken a no-holds-barred approach in promoting the Wu project, one of which was a Wu coin promotion," says Randy Roberts, executive VP of Loud. In the promotion, gold Wu-Tang coins were given to consumers who prepaid for the album at independent retail stores, to boost pre-orders and make large orders more cost-effective to shop owners. "It was helpful because I was able to give [consumers] the limited-edition coin as an incentive, while putting a fix on how many pieces I could afford to take in," says Sy Lerner, owner of Jamaica, N.Y.'s Hot Waxx. "The label also paid someone to stand outside my store for three hours a day with a huge sign advertising the album's arrival."

Although "Triumph," the first single, was not released commercially, it garnered more than 6 million audience impressions on 43 Broadcast Data Systems-monitored stations and ranks No. 54 on Hot R&B Airplay.

The Clan just completed a 30-minute MTV "Rockumentary," which is the first to feature a rap group. The show is scheduled to air in July. Additionally, the act will begin a national tour with Rage Against The Machine Aug. 9.

SALES WON'T STOP: If you thought last week's 222,000 units on Hot 100 Singles Sales was impressive, then take a look at the 318,500 units that "I'll Be Missing You" (Bad Boy/Arista) by Puff Daddy & Faith Evans (Featuring 112) scanned this week. In the SoundScan era, "I'll Be Missing You" is second only to one title, Whitney Houston's "I Will Always Love You" (Arista), which scanned 632,000 units at the full panel and 87,800 at core R&B stores in the Jan. 9, 1993, issue. At core stores, Puff's 24% unit increase places this week's sum at 75,000 units, which is more than three times that of the No. 2 title on R&B Singles Sales, Changing Faces' "G.H.E.T.T.O.U.T.," which rang in 23,500 units. At R&B radio, 64 stations are supplying the audience with more than 37.5 million listener impressions, moving "I'll Be Missing You" 6-3 on the R&B Hot Airplay list.

Meanwhile, the B-side, "We'll Always Love Big Poppa" by the Lox, has secured airplay on 28 monitored stations and has an audience of more than 4.5 million, with a 42% audience increase, and will likely hit next issue's Hot R&B Airplay chart.

THE TEACHERS: "What's Stopping You" (Global Soul/Volcano) by the veteran O'Jays makes its debut at No. 44 as the group's first single in almost four years. The song also marks the first release from Global Soul, which is owned by group member Eddie Levert's son Gerald Levert, who also wrote and produced the tune. Airplay has been steadily picking up, with 34 stations on board and a 38% increase totaling 181 spins among our R&B panel of 31 adult outlets. Station leaders include WBLS New York, WALR Atlanta, and WFXC Raleigh, N.C.

R&B

Critique's Damage Looking To Make A Dent In The U.S.

BY GINA VAN DER VLIET

LOS ANGELES—After scoring three top 10 U.K. hits and winning over reluctant British programmers and press, London-based R&B group Damage is eager to prove itself in the U.S. with "Forever," its debut album, which hits stores July 15.

The five-member British vocal act—consisting of Andrez, Coreé, Jade, Noel, and Ras, whose ages range from 18 to 21—landed a five-album U.S. recording deal with Winchester, Mass.-based Critique Records after label president Carl Strube noticed the group's U.K. success early this year and heard the catchy single "Love II Love," the same track that is leading the way for the album at top 40 and R&B radio.



DAMAGE

Critique is distributed through BMG.

"I felt very strongly about the group after I heard 'Love II Love' and thought it would be a great record for America," says Strube. "There was a big buzz about them in Europe, and when I saw the video on MTV Europe and some of the group's TV appearances, I had a very good feeling about them. So I contacted their U.K. label, Big Life Records, and consequently signed the group to our label in January."

"Love II Love" was serviced in early May to R&B and top 40 stations and received 370 detections at 35 stations for the week ending May 27, according to Broadcast Data Systems.

Top 40 KLUC Las Vegas PD Cat Thomas added the single to the station's playlist even though he says that early radio acceptance is unusual for a U.K. group that is relatively unknown to U.S. programmers.

"These guys can definitely sing," says Thomas. "The song is perfect for our station; it's very upbeat and happy music. Especially the kids who will be out of school for the summer will enjoy this kind of music."

In support of "Forever," which also includes a soulful rendition of Eric Clapton's "Wonderful Tonight," Damage is scheduled to travel in July to the U.S. to appear at the BMG Distribution Convention in New York. There are also plans for the act to play summer festivals, although no dates have been confirmed.

Live shows, the group insists, are an important element for offering consumers a well-rounded picture of Damage as an act.

"A lot of artists sing over [a recording] of themselves accompanied by a (Continued on page 71)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	★★★ No. 1 ★★★ I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112) 2 weeks at No. 1
2	43	—	2	★★★ GREATEST GAINER ★★★ LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
3	46	—	2	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
4	2	1	9	HYPNOTIZE (C) (D) BAD BOY 79092/ARISTA	THE NOTORIOUS B.I.G.
5	NEW ▶	1	1	SMOKIN' ME OUT (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEAT. RONALD ISLEY
6	3	45	3	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
7	6	4	38	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
8	4	2	11	MY BABY DADDY (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
9	5	3	22	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
10	7	5	7	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN, MIA X, NO B. DICK & O'DELL
11	12	21	12	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98025/ATLANTIC	TWISTA
12	8	10	13	THAT'S RIGHT (C) (D) (X) BREAKAWAY/SUCCESS 58641/EMI	DJ TAZ FEAT. RAHEEM THE DREAM
13	11	9	7	IF U STAY READY (C) (D) (T) ISLAND 854976	SUGA FREE
14	9	6	45	LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
15	13	8	20	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
16	14	11	9	STOP THE GUNFIGHT (C) DEFF TRAPP 9269/INTERSOUND	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
17	10	7	19	I'LL BE (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
18	NEW ▶	1	1	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA	THA ALKALHOLIKS FEAT. OL' DIRTY BASTARD
19	15	33	6	DA' DIP (C) (D) (T) BIG BEAT 98022/AG	MC LUSCIOUS FEATURING KINSUI
20	19	16	12	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
21	20	20	9	FEELIN' IT (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	JAY-Z
22	21	22	10	KEEP IT ON THE REAL (C) (D) NOO TRYBE 38584/VIRGIN	3X KRAZY
23	18	13	19	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	TRACEY LEE
24	16	12	14	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442*	KRS-ONE
25	17	14	15	I SHOT THE SHERIFF (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY	WARREN G
26	NEW ▶	1	1	BRAIN (C) (T) GEE STREET 27500V2	JUNGLE BROTHERS
27	23	15	11	GONNA LET U KNOW (C) (D) (T) ISLAND 854914	LIL BUD & TIZONE FEAT. KEITH SWEAT
28	22	18	4	WHO YOU WIT (FROM "SPRUNG") (T) QWEST 43883*/WARNER BROS.	JAY-Z
29	28	32	8	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 537857*/MERCURY	CRU FEATURING SLICK RICK
30	25	26	18	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 71937/TOMMY BOY	CAPONE-N-NOREAGA
31	24	17	13	WU-RENEGADES (C) (D) (T) WU-TANG 53267/PRIORITY	KILLARMY
32	27	31	4	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
33	RE-ENTRY	3	3	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
34	31	39	17	DO THE DAMN THING (C) (D) (T) LIL' JOE 893	THE 2 LIVE CREW
35	29	23	18	GHETTO LOVE (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	DA BRAT FEATURING T-BOZ
36	30	24	16	GANGSTAS MAKE THE WORLD GO ROUND (C) (D) (T) LENCH MOB 53264/PRIORITY	WESTSIDE CONNECTION
37	NEW ▶	1	1	FAST LANE (C) CROSSTOWN 1011	MAD DOG CLIQUE
38	33	29	37	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY
39	32	—	2	SHOW ME LOVE (C) (T) ORGANIZED NOIZE 97016/INTERSCOPE	KILO ALI
40	26	25	8	G.O.D. PT. III (C) (D) (T) LOUD 64833/RCA	MOBB DEEP
41	35	27	30	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
42	41	—	2	MY BABY MAMA (C) (T) (X) ROBBINS 72013	NUT N' 2 NICE
43	34	35	20	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	TRU FEAT. ICE CREAM MAN (MASTER P)
44	39	30	11	2 MUCH BOOTY (IN DA PANTS) (C) (D) (T) ID/WRAP 4141/CIBIANA	SOUNDMASTER T
45	37	36	5	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
46	38	19	17	BIG DADDY (C) (D) (T) UPTOWN 56039/UNIVERSAL	HEAVY D
47	NEW ▶	1	1	HOMEOYZ (C) (D) (T) STREET LIFE 78108/ALL AMERICAN	COMRADS
48	47	38	5	THE BEGINNING OF THE END (C) (D) (T) (V) PENDULUM 58639/EMI	BOOGIEMONSTERS
49	45	40	13	SHO NUFF (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	TELA FEATURING EIGHTBALL & MJG
50	49	37	4	PICK IT UP (T) DEF JAM 573927*/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)
1	—	1	SUMMERTIME SUMMERTIME CORINA (SO SO DEF/COLUMBIA)
2	8	5	LISTEN (FIVE MINUTES) DFC (BIG BEAT/PENALTY/TOMMY BOY)
3	2	2	HOMEOYZ COMRADS (STREET LIFE/ALL AMERICAN)
4	—	1	FAST LANE MAD DOG CLIQUE (CROSSTOWN)
5	1	3	MY BABY MAMA NUT N' 2 NICE (ROBBINS)
6	5	3	SERENADE SHADES (MOTOWN)
7	6	3	FIRE BRIGETTE MCWILLIAMS (VIRGIN)
8	—	1	RELAX & PARTY IVORY (LOUD)
9	—	1	SOMETHING ABOUT YOU PREMIERE (ALIEN??)
10	7	3	MY WORLD O.C. (PAYDAY/FFRR/ISLAND)
11	4	6	PRESSURE THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
12	—	1	NOTHING NO ONE THE RUDE BOYS (BUCHANAN/WARLOCK)
13	19	6	WHAT IF ASHFORD & SIMPSON WITH MARY ANGELOU (HOPSACK & SILKCHIBANI)

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

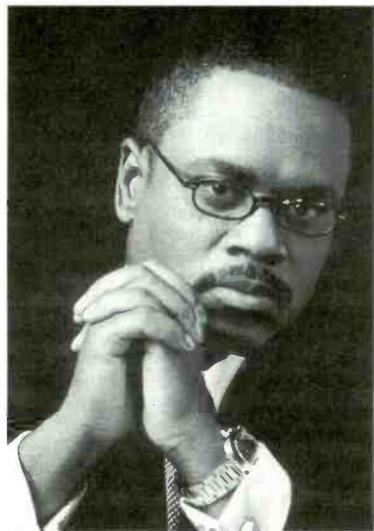
ATLANTA



Names like Dede Vogt, Gerard McHugh or Caroline Aiken may not mean very much to anyone outside of Atlanta's sometimes insulated music community, and they likely never will. That's not the point, not tonight. The scenario illustrates what is still one of the more charming characteristics of the Georgia capital's music industry: as much as certain factions seemingly outgrow its confines, there remains an ingrown commitment to give something back, to not forget where you came from, to reinvest—to stay down-to-earth.

IN LAFACE

Staying down to earth, however, may become next to impossible. Atlanta's status as a music-industry



Trailblazer Antonio "L.A." Reid

hot spot has grown considerably in the 1990s, due partly to the decision by urban music artists/producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds to establish

STAYING DOWN-TO-EARTH

Atlanta Brims With Creativity As It Develops Its Business Sense

BY JEFF CLARK

It's a lovely late-April evening in Atlanta's quiet Candler Park neighborhood, but there's a commotion outside The Flying Biscuit, a quaint no-red-meat eatery. An unsuspecting crowd notices the music coming from inside, wanders over to investigate and begins dancing and singing along on the sidewalk. Just inside the front window, the Indigo Girls are charging through a few new songs for several hundred friends and guests, invited to help celebrate the release of "Shaming Of The Sun," their new Epic album. Yet, as the set progresses, the number of folks on the tiny makeshift stage increases, and the number of Indigo Girls songs decreases; instead, Amy Ray and Emily Saliers downsize into the role of backing musicians, turning the spotlight over to some of their longtime friends in Atlanta's acoustic music scene.

their LaFace Records label here in 1989. LaFace has become one of the most successful urban-music labels currently operating, establishing such multi-platinum stars as Toni Braxton, TLC, Outkast, Tony Rich and Goodie MoB. And with LaFace's success has come a slew of similar labels, new studios, management firms, artists relocating to the city, and so on.



Hometown hero Brendan O'Brien

"I'm not taking all the credit for it," says Reid. "I'd say that we all have positively affected the economy of Atlanta, because we have hundreds of people here now who were not here before."

While Edmonds relocated back to Los Angeles a few years ago, Reid says the major factor that brought him to Atlanta—and is keeping him here—is his view of the city as "a great place to raise a family." Beyond that, and more specifically concerning LaFace, Reid describes Atlanta as "a
Continued on page 24

ATLANTA

DOWN TO EARTH*Continued from page 23*

city that had always dabbled in music, but had never really made the big impression that we thought it could have. And we wanted to be somewhere we could develop. It wasn't that we could not develop in a major [music] industry city, but [it wouldn't have had] the same impact."

PRODUCING URBAN MUSIC

Since LaFace's emergence, an urban-music boom has dominated Atlanta's music scene, as producers like Dallas Austin and Jermaine Dupri have risen to prominence, establishing their own labels and attracting big-name talent to their hometown studios. Dupri's So So Def label, distributed through Columbia, has enjoyed success with Kris Kross, Xscape and Ghostown DJs and is hoping for more of the same this summer with the release of the sec-

and Dionne Farris are establishing themselves as solo artists.

But where is the live urban music? In a city with so much business, and so many artists putting down roots, most black-oriented music venues tend to rely on DJs and pre-recorded tracks.

"It speaks of the way this music originates these days," says Sonia Murray, who covers urban music for the *Atlanta Journal-Constitution*. "It's a producer's scene; very few artists are actually playing live on the records, and there are very few people who know how to play live. It's a reflection of the genre itself, not necessarily Atlanta." Still, two bi-monthly functions, "Chocolate Soul" and "Funk Jazz Cafe," hit various clubs on a regular basis, hosting progressive urban and groove-oriented live-music nights.

ROCK ON

Atlanta's rock scene is obviously more live-oriented, with a myriad of



The Indigo Girls are Atlanta's favorite daughters; Amy Ray (right) heads Daemon Records.

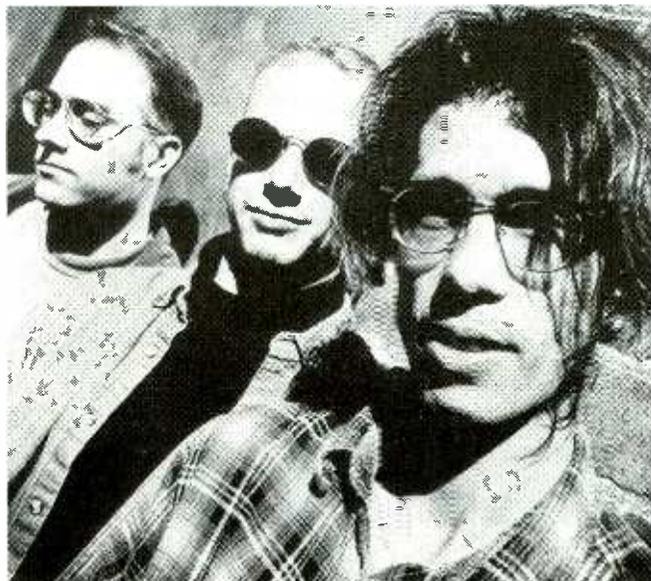
larger company when you're doing promotion and marketing, it's really hard to try to break through."

Capricorn Records can appreciate that statement, having recently inked a deal with Mercury. Phil Walden's company also just relocated its headquarters from Nashville to Atlanta, and it's easy to see why. With Capricorn's roster moving increasingly toward alternative acts like 311 and Cake, Nashville's country establishment has never embraced the company to any large extent. Atlanta, meanwhile, is one of Capricorn's strongest markets—not to mention that four of its acts (Col. Bruce Hampton, Widespread Panic, Vigilantes Of Love and new signees Memory Dean) are Georgia-based.

Meanwhile, well-known industry heavyweight Walter Yetnikoff sees promise in the area's rock talent, too, having signed Georgia acts Five-Eight, Michelle Malone and Babyfat to his new Velvel label, based in New York.



Worry Bird Disk's Catfight



Capricorn's Vigilantes Of Love

ond All-Star Bass compilation and an album from Atlanta group Jagged Edge. Austin's Rowdy Records, meanwhile, released a Fishbone album last year but has since terminated its affiliation with Arista, leaving further releases in limbo until new distribution is arranged. Nevertheless, Austin continues to produce acts like Joi, Monica and Caron Wheeler at his D.A.R.P. Studios.

Elsewhere in the city's urban world, the production group known as Organized Noize has been snatching up and promoting such emerging Atlanta acts as Little Will, while the Triad/Power Records group has had some "freaky" success recently with Freak Nasty ("The Dip") and 12 Gauge ("Freak Out"). Ichiban Records still concentrates on established R&B artists (Millie Jackson), blues (Francine Reed is a local favorite) and rap (MC Breed is their hottest talent there) and distributes other smaller labels. And while the acclaimed hip-hop act Arrested Development splintered after its second album died a quick death, former members Speech

stalwart clubs and constant newcomers popping up. Most of them, typically, tend to specialize: The Star Community Bar goes for the "redneck underground," or offbeat country and rockabilly acts; Masquerade gravitates toward hard rock, Gothic and industrial; Eddie's Attic is acoustic central; and Dottie's tends to land the fringe alt-rock crowd. Still, there is some cross-pollination.

Amy Ray, for instance, sings the praises of local vagabond outsiders Smoke, having employed them to back the Indigo Girls on "Hey Kind Friend," the closing song on "Shaming Of The Sun." Yet, despite a few key markets like New York and San Francisco, the concentration of people outside of Atlanta who've even heard of Smoke—and other non-cookie-cutter Atlanta bands—is woefully scattered. "In terms of critical attention, there are plenty of people getting write-ups," says Steve Dollar, a music critic for the *Journal-Constitution*. "But



So So Def's Xscape

most of the bands are just kinda stuck here." This, despite the efforts of Ray and a handful of others promoting the scene with burgeoning independent labels.

All of the major labels operate promotion and distribution branches in Atlanta, of course, but the real heart of the city's rock scene can be found on the smaller indie companies. Ray's Daemon Records has released

several acclaimed albums by diverse Atlanta acts like the reverb-mad Rock*A*Teens and singer-songwriter Michelle Malone, plus an all-local recording of "Jesus Christ Superstar" that won praise with live performances in Austin and Seattle. Smoke, meanwhile, resides on the eclectic Long Play label, which also has issued fine albums from offbeat pop group Big Fish Ensemble and vocalist Kelly Hogan. Newcomer G.M.M. Records concentrates on hardcore punk, but broke the mold with 17 Years' co-ed pop-punk debut last year. And the Worry Bird Disk label continues to be a factor, releasing all-girl trio Catfight's delightful "Kitty Glitter" album earlier this year. Additionally, as in most other active rock scenes, many bands don't wait on even the smaller local labels to notice them; they simply press and release their own music, counting on sales at shows and local-friendly retailers to help them recoup their investment. Collective Soul's first album, in fact, first saw light as one of those "glorified demos."

But while those aforementioned labels may accurately represent Atlanta's alternative-rock core, they still face the constant realities of a lack of funding and spotty distribution. On the other hand, local producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots, Matthew Sweet) has emerged as one of Sony Music's major assets in the past few years, having been named a senior VP at Epic. And he has his own label—two, in fact: 57 Records (which concentrates on more commercially viable acts like Michael Penn and newcomer David Ryan Harris) and Shotput (with more of a local Atlanta focus). The difference is, he's getting backing and selected distribution from Sony and says he "certainly wouldn't have started it if I didn't have that kind of resources. Unless you're connected to a much

PROS AND CONS

There are other factors in Atlanta's favor. For one, it's a strong concert market, certainly the premier top stop in the Southeast. The annual Music Midtown festival, in particular, has in four short years become a springtime tradition and has outgrown its present site, having attracted more than 200,000 partyers to this year's three-day outdoor event in early May. There are several prominent music-business attorneys based in the city, namely Joel Katz (Collective Soul, Toni Braxton, Jimmy Buffet) and Russell Carter (Indigo Girls, Matthew Sweet). And, says O'Brien, "From my perspective, what it has going for now that it maybe didn't have three or four years ago, are some pretty great recording studios. Southern Tracks is great, and Doppler... You know, really first-rate recording places."

What's lacking? Well, the presence of the national media, says Reid. The basic infrastructure of the industry, offers O'Brien. But perhaps what ultimately needs to happen to truly turn Atlanta into a nonstop musical heavyweight is simply for the primary factions—the urban and rock ends—to take some notes from each other. Wouldn't it be exciting if the local urban talent took Atlanta's live-music scene seriously? And how high could some of this underground rock and alternative talent rise if it used some of the business savvy of the urban players? And what if all of this could be accomplished while still remaining—as the Indigo Girls' actions demonstrate—down-to-earth?

The possibilities are exciting, to say the least. But whether any of that comes to pass or not, folks like L.A. Reid remain enthusiastic about the city's musical future: "Atlanta is a creative community. And because it's a creative community, all it needs to do is continue to develop creative people. I don't think major trends ever come out of major, major cities. I think major trends always come out of cities like Atlanta." ■

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UGLY AMERICANS
VIGILANTES OF LOVE

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ATLANTA

SAM SALTER

Who's the next R&B sensation to break out of LaFace Records' seemingly bottomless hitmaking barrel? A lot of people are betting on Sam Salter, a handsome, sultry-voiced 19-year-old Los Angeles native who moved to Atlanta last year to become part of the formidable LaFace roster.

"I was floored," says LaFace co-founder L.A. Reid, recalling the day Salter's demo tape first reached his ears. "He's a great singer. I mean, we live in an era where you don't necessarily have to be, but he is!"

Salter's smooth, classic R&B style is readily evident on "After 12 Before 6," his debut single. Co-written by Salter, it tells the story of a man trying to balance a career and a relationship. It's a situation that workhorse Salter knows well, although with LaFace's extensive summer marketing plans staring him in the face, he's not even thinking about a girlfriend right now. "I like



to treat women good," he insists, "and right now my schedule just won't permit it. I'm gonna do whatever I need to do, whatever it takes."

The second of seven children, Salter developed his gospel-tinged vocals as a child in Los Angeles, singing at the Faithful Church of God In Christ. By the time he got to high

school, he'd dived headfirst into the R&B world, finally winning the

school's talent show his senior year, after losing in three previous tries. "I won \$30!" he laughs, but after that small victory he knew exactly what he wanted to do. "It felt so good. I was like, 'I can do this!'"

Salter counts Stevie Wonder and LaFace's co-founder Kenny "Babyface" Edmonds among his inspirations. "They are very sincere in what they do," he explains. "They put their all into every song. And I'm a fan of longevity. They've been able to sustain it, [and] that's what I want to do."

THE ROCK*A*TEENS

"I kinda wanted to create the sound of where we're from," declares

Rock*A*Teens vocalist Chris Lopez, in a state of foggy, post-dusk crypticism, "or even to create some kind of mythical place: the South in general and the dawning of rock 'n' roll. We try to make the music sound like orchestra-

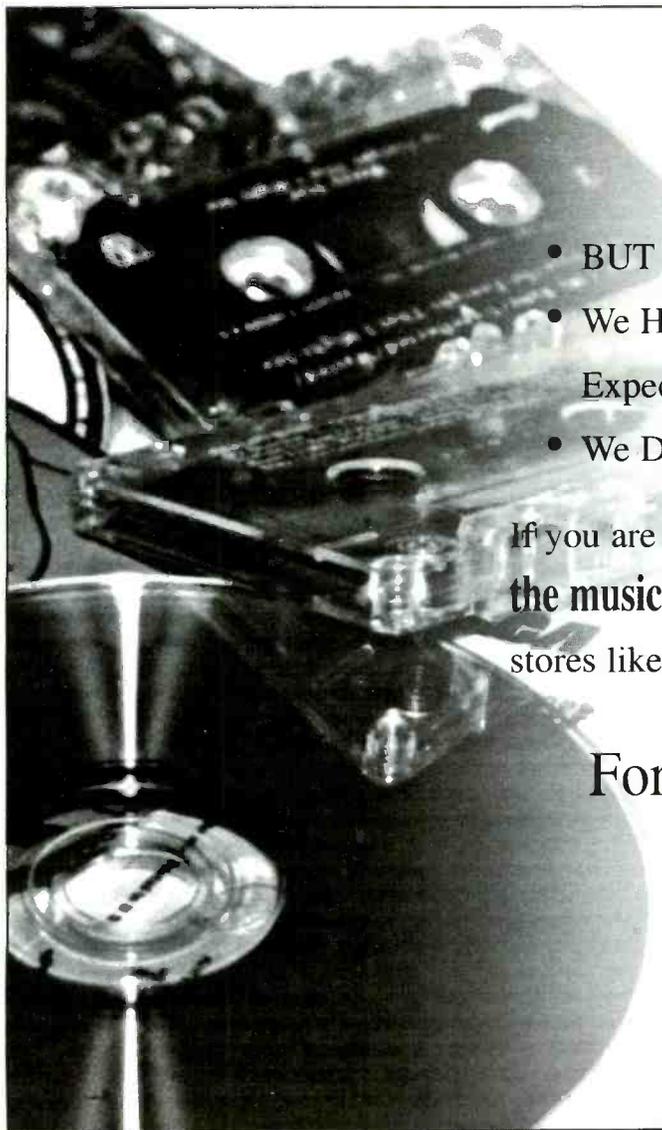


tion—which is a word that comes up all the time with us—so it doesn't just sound like guitars and drums."

Nevertheless, guitars and drums are what fester at the heart of this reverb-soaked quartet, which calls Atlanta's well-worn Cabbagetown neighborhood home. But one listen to "Cry," the Rock*A*Teens' second album on Indigo Girl Amy Ray's Daemon label, confirms the otherworldly mood Lopez is striving for. His desperate, middle-of-the-night vocals howl over the rumbling, screwy twang of guitars sparring in a muddy tangle. And yet, as Chris Verene jabs at his drums like a waltzing prize fighter, it's all somehow danceable, too. In particular, "Black Ice," "Cry Crybaby" and "Your Heart Or Your Life" are propelled by a disorienting fusion of nervous energy and creepy majesty.

One of three guitarists in the group, Lopez says the Rock*A*Teens' lack of a bass player happened by necessity more than anything. He sincerely explains,

Continued on page 28



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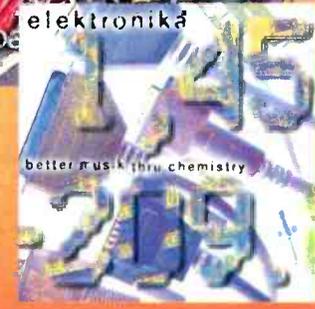
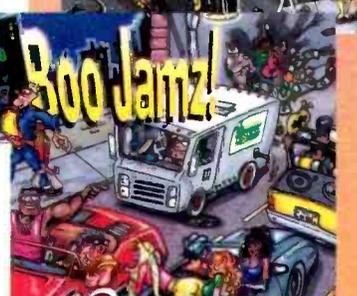
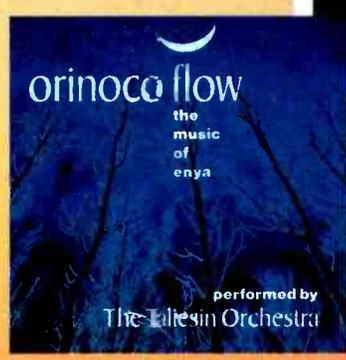
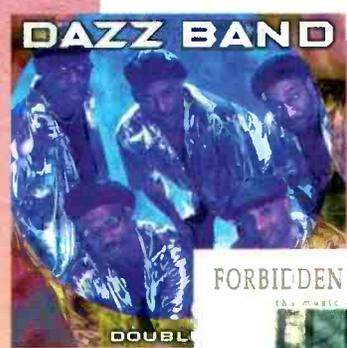
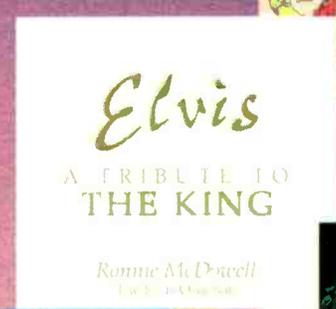
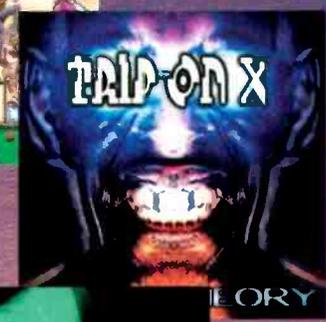
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ATLANTA

LOCAL NOISE
Continued from page 26

"Everybody had a guitar."
With a recent East Coast and Midwest tour under their belts, the Rock*A*Teens now must face guitarist Kelly Hogan's departure; she's relocating to Chicago to concentrate on a solo singing career. But Lopez predicts the group, and its offbeat vision, are nowhere near over. "When I was a teenager," he muses, "and I heard Murrur, I thought, 'Who are these people, and where do they live? They must live in some magic land.' The whole sound of that record; it would be really cool to accomplish something like that."

SUBSONICS

With a raw, trashy sound that rumbles like a party in Poison Ivy's garage and a leatherpants, glitterhouse look straight out of New York's Lower East Side, the Subsonics would not immediately come to mind when the term "Southern rock" gets bandied about. Indeed, outside of the members' hometown of Atlanta, many folks just automatically assume they're from New York City.

It's understandable, according to gum-chomping, stand-up drummer Buffi Aguero. "We've probably played in New York more in the past year than we have in Atlanta," she says, adding that their friends in NYC garage-trash bands like the Chrome

Cranks and Speedball Baby have assisted in getting gigs. Add to that list the Jon Spencer Blues Explosion, who took the Subsonics (Aguero, flamboyant guitarist/vocalist Clay Reed and bassist Christy Montero) on a recent Florida jaunt. Spencer was so impressed that he invited the Atlanta trio out to Los Angeles for two subsequent shows.

The band's third album, "Everything Is Falling Apart," is out on the inde-



pendent Get Hip label, and its notoriety is rising abroad as well. A 7-inch single is being readied for Spain, where they recently toured, and a late-summer tour of Sweden is in the cards as well. Additionally, Get Hip plans vinyl reissues of the Subsonics' first two albums, originally on Atlanta indie Worry Bird Disk.

It's good to finally see years of hard work and dedicated touring finally start to pay off, says Aguero: "To me, the way we're approaching it is much more like R.E.M. did in the beginning; it's like, tour, tour, tour, make a record, tour, tour, tour... Most people now wait to get money. We never have any money, so everything we do is a real grassroots kind of thing."

ANGELLA CHRISTIE

After a casual listen to Angella Christie's music, you might assume that this Atlanta-based alto saxophone instrumentalist was a promising new name in the "light jazz" musical world. And, from one perspective, you'd be right: She's opened shows for Najee and has played jazz festivals with the likes of Jonathan Butler. But in her heart, she calls what she does "instrumental gospel," because her inspiration comes from a Higher Source.

"I get out here in the real world, and people say, 'Wow, I love the way you play jazz.' I'm like, 'Huh?'" she laughs. "I don't want you to exclude me—I want you to appreciate what I do—but I want you to understand where I'm coming from."

The daughter of missionaries, Christie grew up in Houston, attending a performing-arts high school and playing hymns in church. "Secular music wasn't allowed in our house," she explains. "I was not exposed to the Charlie Parkers, I didn't even know who they were. I got all my improvisation from church. I drew my licks from the gospel singers who would stand up and, instead of singing 'He will,' they'd go, 'Hee-ee-eee-eeee wiiiiiiii.' So I played [those sounds] on my horn. As far I was concerned, I was playing the gospel."

After studying music at Houston Baptist University, Christie set out on the road, playing shows in America, Africa and Europe—and eventually selling nearly 30,000 copies of her four independent releases. Last year,

she signed with Atlanta International Records, who issued her label debut, "Eternity." Explains Christie, "I wanted a label, because I can't be everywhere at the same time." Now she finds herself in more places than she ever expected, being featured in *Upscale* and *BET Magazine* and performing for President Clinton at the National Baptist Convention.

With a new album set for early-'98 release, Christie plans to continue telling everyone she plays to that "God is really real. And He will respond to you." Or should that be, "Hee-ee-eee-eeee wiiiiiiii!"

DAVID RYAN HARRIS

For David Ryan Harris, the most important thing he's learned since his former band Follow For Now disintegrated four years ago is patience. "I guess right after we broke up, what I wanted to do was kinda parlay whatever name I'd made for myself with that band into a deal and keep moving immediately. Of course, that didn't happen."

Instead, after Chrysalis rejected the Atlanta funk-rock quintet's demos for their second album, there was talk of a Harris solo deal with Columbia Records, which never materialized. "But ultimately, I wasn't really ready, even if it had happened," Harris now says.

He spent much of '94 and '95 playing guitar with fellow Atlantan Dionne Farris, on her "Wild Seed—Wild Flower" album (on which he also co-wrote and co-produced several tracks) and subsequent tour. It was on several of those dates that Harris opened Farris' show with a solo set, getting comfortable with his new songs and the idea of being the sole focal point.

"At that point, [solo gigs] were really the most petrifying experiences you could imagine," Harris claims. "Now it's the easiest. It's really gratifying, because I know I'm in full control."

Now Harris is gearing up with a new band and preparing to tour in



support of his long-awaited solo debut, due in July on Brendan O'Brien's 57 Records, through Columbia. With a more soulful, introspective bent than the ram-bunctious Follow For Now was known for (the band took its name from a line in a Public Enemy song), the "David

Ryan Harris" album reflects the down-to-earth concerns of a 29-year-old father of three who has finally outgrown impatience. "I admire people who are slow and deliberate," Harris says. "So I'm just trying to chill out." ■

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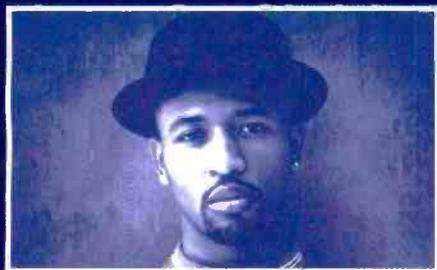
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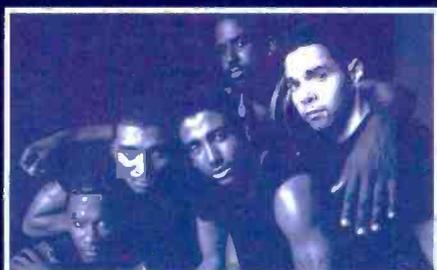
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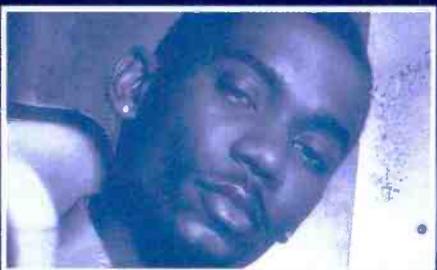
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Atlanta International Record Co., 881 Memorial Dr. SE. Specializes in black gospel.

Capricorn Records, 1100 Spring St., Suite 103. Recently relocated from Nashville. Rock, alternative, blues.

Casino Records, 881 Ponce De Leon Ave. Eclectic rock.

Daemon Records, P.O. Box 1207. Amy Ray's indie label concentrates on offbeat regional rock and

VITAL STATISTICS

acoustic acts.

57 Records, 3155 Roswell Rd. Brendan O'Brien's label focuses on rock and alternative. His **Shotput Records** imprint concentrates more on local and fringe acts.

G.M.M. Records, P.O. Box 15234. Punk, hardcore.

Gray Dot Records, 1991 South Cobb Dr. Pop, rock, Christian.

Ichiban Records, P.O. Box 724677. Multi-genre company with several specialized imprint labels. Selected titles distributed by EMD. R&B, hip-hop, blues, rock, alternative.

Intersound, Inc., 11810 Willis Rd. Large independent recording and distribution company. Jazz, classical, gospel, R&B, rock.

LaFace Records, 3350 Peachtree

Rd. L.A. Reid and Babyface's Arista-distributed label has been instrumental in triggering Atlanta's urban-music boom. R&B, hip-hop, urban pop.

Long Play Records, P.O. Box 55233. Eccentric pop, rock.

Rising Star Records, 52 Executive Park South. Eclectic label with new age, classical, Celtic and comedy.

Rowdy Records, 75 Marietta St. Owned by producer/artist Dallas Austin. Hip-hop, funk, R&B.

So So Def, 685 Lambert Dr. Jermaine Dupri heads this Columbia-distributed urban-music player. R&B, hip-hop, funk.

Table Of The Elements, P.O. Box 5524. Experimental, avant-garde.

Triad Records, 6350 McDonough Dr. Hip-hop, R&B.

Worry Bird Disk, P.O. Box 95485. Garage rock, edgy pop.

All of the major distributors and labels have promotion and marketing offices in Atlanta.



Blind Willie's, 828 N. Highland Ave., cap. 85; blues in an intimate setting.

Dottie's, 370 Memorial Dr., cap. 90; mostly local, indie rock, alternative, fringe.

MJQ, 551 Ponce De Leon Ave., cap. 100; late-night dance, lounge, exotica. DJs and live music.

Yin Yang Cafe, 64 Third St., cap. 124; jazz, acid jazz. DJs and live music.

Dark Horse Tavern, 816 N. Highland Ave., cap. 250; local rock, alternative appealing to college crowd.

Eddie's Attic, 515-B N. McDonough St., cap. 250; acoustic singer-songwriters.

Smith's Olde Bar, 1578 Piedmont Ave., cap. 250; local and national rock/jam acts.

Star Community Bar, 437 Moreland Ave., cap. 250; rockabilly, surf, garage, twang. Lots of atmosphere and a special shrine to The King.

The Point, 420 Moreland Ave., cap. 350; local and national rock, alternative.

Cotton Club, 1021 Peachtree St., cap. 600; touring rock and alternative acts.

Masquerade, 695 North Ave., cap. 1,000; rock, alternative, funk, industrial. Adjacent underground dance club.

Variety Playhouse, 1099 Euclid Ave., cap. 1,000; eclectic bookings run the gamut: rock, blues, jazz, Cajun, folk, country...

Kaya, 1068 Peachtree St., cap. 1,200; Bistro with live jazz, funk and hip-hop, plus DJs.

Roxy, 3110 Roswell Rd., cap. 1,500; touring rock and alternative acts.

International Ballroom, 6616 New Peachtree Rd., cap. 5,000; A big, bleak warehouse with hard rock, metal, alternative, Salsa, Latino, funk acts.

Fox Theatre, 660 Peachtree St., cap. 4,618; Ormate old Egyptian-motif concert hall. The occasional pop or rock act slips in amid the musicals and plays.

Chastain Park Amphitheatre, 4469 Stella Dr., cap. 6,000; Many concert-goers use the tables up front to enjoy fancy picnic dinners during the show. Bookings gravitate toward the adult end of the rock and pop spectrum.

Lakewood Amphitheatre, 2002 Lakewood Way, cap. 19,000; Major touring acts and festivals hit this summertime shed. All genres.

Georgia Dome, 1 Georgia Dome Dr., cap 60,000; The home of the Atlanta Falcons football team, this is where the Rolling Stones and U2 play when they hit Atlanta.



Criminal Records, 466 Moreland Ave. Impressive alternative selection, new and used, plus comics, 'zines, T-shirts, books. Despite the name, virtually the only "records" you'll find are indie 7-inch singles.

Rainy Day Records, 3005 N. Druid Hills Rd. Good selection of local music, especially in the acoustic singer-songwriter realm.

Wax 'N' Facts, 432 Moreland Ave. Lots of used vinyl in an appropriately cluttered environment.

Fantasyland Records, 2839 Peachtree Rd. Good selection of collectibles.



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THE SOUND OF THE CITIES

ATLANTA

VITAL STATISTICS

Continued from page 30

Earwax, 1052 Peachtree St. New and used hip-hop, rap, urban, reggae.

Red Beans And Rice, 434 Ponce de Leon Ave. R&B, blues, jazz.

The Tower, Blockbuster, Best Buy, HMV and Media Play chain stores all have locations in the city.



Atlanta Journal-Constitution, Major daily owned by Cox Enterprises, Inc., circ. 500,000. Several music writers do occasional feature stories, columns. Thursday's paper

offers record reviews, Friday's has previews of weekend events.

Creative Loafing, free weekly, owned by Eason Publications, circ. 120,000. Sizable music section; features, columns, reviews, previews.

Stomp And Stammer, free monthly, owned by Funny Farm Press, circ. 40,000. Irreverent and informed coverage of national and local rock 'n' roll, related topics.

R&B Music Guide/Rap Guide, published seven times yearly by Atlanta personality Steven Rhim, circ. 20,000. Features and columns cover black music, including R&B, rap, blues and gospel.



D.A.R.P. Studios, 582 Trabert Ave. Noted R&B/hip-hop producer Dallas Austin owns and uses it for his projects. Clients have included KRS-One, Collective Soul, George Clinton, TLC,

Monica, Bobby Brown, Boyz II Men, Outkast and Goodie MoB.

Doppler Studios, Inc., 1922 Piedmont Circle. Traditionally known for R&B, pop and soul work. Local R&B star Tony Rich uses the room for many of his projects. The "Savannah" TV show's dialogue overdubbing is done here too. Musical clients have included Mariah Carey, Babyface, Edwin McCain, David Ryan Harris, Matthew Sweet, Michael Bolton, Aaron Neville, Roberta Flack and Kenny Rogers.

Griffin Mastering, 449 1/2 Moreland Ave., #218. Full-time mastering, mainly focusing on local talent. Clients have included Swans, Drivin' 'n' Cryin' and Rock*A*Teens.

Silent Sound Studios, 588 Trabert Ave. Noted R&B producer Daryl Simmons presides over this facility. Clients have included Aretha Franklin, Monica, Keith Sweat, Wynonna Judd and Dru Hill.

Southern Tracks Recording, 3051 Clairmont Rd. Large collection of vintage microphones, gear. Producers like Brendan O'Brien cite the relaxed vibe as a major selling

point. Clients have included Pearl Jam, Stone Temple Pilots, Matthew Sweet, Indigo Girls, Huey Lewis, Paul Westerberg, Keith Sweat, Black Crowes, Rage Against The Machine, Michael Penn, Pete Drobe, Fishbone and Widespread Panic.

Triclops Recording, 120 Interstate North Pkwy East, Suite 164. The owners' dogs, Mojo and Kasey, are adored by many a band, having gotten "thank you" mentions in album credits. Clients have included Hole, Smashing Pumpkins, Matchbox 20, Brother Cane, Soul Asylum, Collective Soul, Indigo Girls, Corrosion Of Conformity, Warren Haynes, Drivin' 'n' Cryin' and the Command Band of the U.S. Air Force Reserves.

Smaller facilities like **Casino Music Recording Studio** (426 Seminole Ave.) and the **Snack 'n' Shack** (1750 DeFoor Ave.) cater more to the local crowd. The former boasts former Clash manager Kosmo Vinyl as a producer, with clients including Jack Logan and Drivin' 'n' Cryin', while local musician extraordinaire Rob Gal has worked the knobs for Atlanta favorites 17 Years and Big Fish Ensemble at the latter.



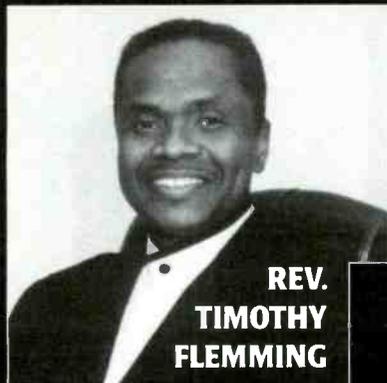
Considering Atlanta's sizable African-American population, it's no surprise that urban and hip-hop sounds dominate the airwaves. Ratings-wise, **WVEE "V-103" (FM 103.3)** is tops, with a

mix of smooth-to-funky R&B, rap and urban pop. More aggressive in the youth market is **WHTA "Hot 97" (FM 97.5)**, which debuted nearly two years ago with a totally hip-hop/rap attack.

But hey, this is the South, and country is still quite huge, especially in Atlanta's surrounding areas. The city has several country-music stations, including perennial powerhouse **WKHX (101.5)**. Of special note is **WMLB (AM 1170)**. Despite a signal that can be heard only on the north end of town, its grass-roots country and Americana format has won dedicated listeners and praise from the *New York Times*.

On the rock front, **WNNX "99x" (FM 99.7)** covers the modern-rock end, **WKLS (FM 96.1)** remains an AOR staple, and **WZGC (FM 92.9)** plays classic rock. **WSTR "Star 94" (FM 94.1)** keeps those Top 40 hits coming.

Atlanta is blessed with several commendable college and non-commercial radio outlets, including Georgia State University's **WRAS (FM 88.5)**, 100,000 watts worth of underground rock and other genres. Georgia Tech's **WREK (FM 91.1)** is considerably more diverse and obscure in its programming, while Clark Atlanta University's **WCLK (FM 91.9)** distinguishes itself as the city's only true jazz outlet. Meanwhile, listener-supported **WRFG (FM 89.3)** plugs along with an unpredictable mix of African-American and special-interest programming. ■



REV. TIMOTHY FLEMMING

SOON TO BE RELEASED
Got The Devil Under My Feet



DEBBIE AUSTIN

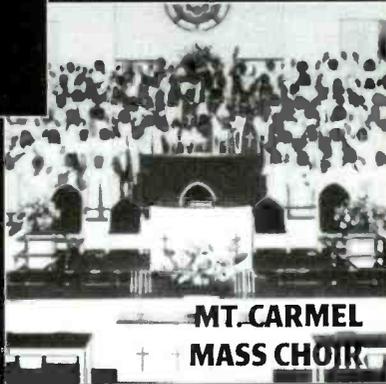
NEWLY SIGNED ARTIST

MARGARET MADDOX-DAVIE
RELEASE DATE
JULY 1997



KATIE GRAHAM

TO BE RELEASED JULY 1997
Can't Nobody Do Me Like Jesus



MT. CARMEL MASS CHOIR

NEW RELEASE
I'm Excited

God's Strength Records

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Joe Rich

Song Of The Year

"Nobody Knows"

Organized Noize

"Waterfalls"

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Sweden's Robyn Is Poised To Take U.S. By Charm

HAVIN' WHAT IT TAKES: There's something perilously precocious and potentially off-putting about an 18-year-old artist who casually mentions tragic chanteuse Edith Piaf when asked to cite her primary musical influence—particularly when there's nary a trace of that legend's essence in the newcomer's extraordinarily giddy pop/dance music. But when the artist in question is the disarmingly charming and sincere Swedish ingénue **Robyn**, it's easy to give her the benefit of the doubt.

Then again, her performance throughout her RCA debut, "Robyn Is



ROBYN

Here," boasts a remarkably soulful tone that belies her youth. Maybe she's been taking copious notes from those dusty old Piaf recordings after all.

"When you're young, it's natural to gravitate to music that captures the intensity of emotions you're experiencing for the first time," she says, her feather-light voice etched with a joltingly mature self-awareness. "No, I'm not locked away in my room crying for hours in fits of teenage angst, but I have always been one of those people who has actively used music as an emotional outlet. It can speak for you when words fail."

Like most kids her age, the singer also spends loads of time consuming the hits of stateside stars like **Brandy**, **TLC**, and **R. Kelly**. "You can probably hear more of those artists in my music," she says. "But I'm not mimicking them. I'm simply following their lead and using them as an inspiration to develop my own ideas."

Confident words for a teenager? Not when you take into consideration the fact that Robyn has been in and out of recording studios and writing songs since she was 10 years old. Actually, a large chunk of "Robyn Is Here" was released in her native Sweden and various parts of Europe two years ago—a fact that has her approaching the introduction of the project in the States with a tiny tinge of exhaustion.

"Right now, I'm feeding off the energy of people who are hearing the album for the first time," she says. "But I'm itchy to get back into the studio. My whole childhood is on this first album. I'm proud of it. But I have a lot



by Larry Flick

of new things to say."

For an album that was cut so long ago, "Robyn Is Here" sounds astonishingly fresh and timely. On cuts like the exuberant first single, "Do You Know (What It Takes)," her penchant for weaving elements of streetwise funk and saucy disco grooves is apparent. The original production is fleshed out to rugged proportions by **Eric "E-Smoove" Miller**, who wrecked us in the most positive way by nicking the bassline from **Hall & Oates'** "I Can't Go For That (No Can Do)," and **Derek Brin**, who underlines the track with **Cameo**-like synths. If you look beyond the chirpy harmonies of the song's mad-catchy chorus, you'll find verses with vocals that leave the mind reeling with fantasies of where Robyn will take listeners once she's fully grown into adulthood. As it stands, the girl is already quite capable of throwing down with the best stateside jeep belter.

"Do You Know (What It Takes)" is one of about a half-dozen single-ready jams. The playfully infectious "Show Me Love" is the next logical release, as "Bumpy Ride" and "Do You Really Want Me" wait in the wings with rumbling grooves and nursery rhyme hooks. Just about any track on this album is appropriate for dancefloors with pop leanings, while we think "How Long" is an underground anthem waiting to happen—all it needs is a lush house treatment à la **Satoshi Tomiie**. Regardless of what the next single will be, expect to be hearing a lot of Robyn in the coming months—a prospect that has her guardedly excited.

"Well, I feel that I have to be humble as I approach America," she says. "It would be foolish to come storming into that territory like I'm the greatest thing ever. But I sure wouldn't mind slowly building up to that point."

STEPS IN TIME: Remember the days of acts like **Johnny Hates Jazz**, **Vitamin Z**, and the **Blow Monkeys**? Aah... the lush Anglo-soul melodies, the breezy dance rhythms, and the sweetly subdued vocals. Quite frankly, it was our idea of pure heaven. Well, as we watch the media rush of '70s nostalgia give way to '80s remembrances, we've been hoping for a revival of such bands. The first hint of our fantasy becoming reality is "Ocean Drive," the glorious debut of A&M duo **Light-house Family**.

Singer **Tunde Baiyewu** and musician **Paul Tucker** have already seen the project spawn several mainstream hits in their native Britain, starting with the warmly optimistic top five smash "Lifted." Just issued to radio here, it's a track that perfectly captures the essence of the '80s Anglo-soul movement, while expanding and updating the sound for '90s consumption.

Mike Peden handles the production

of this collection with a refreshingly clear respect for songwriting. Although he always opts for melody over groove, "Ocean Drive" never lacks for insinuating basslines and percussion that is as accessible to a club as it is to a home listening system. We haven't been able to dislodge this disc from our stereo. Once you hear "Lifted," as well as the house-inflected "Sweetest Operator" and the jazzy, string-laden "What Could Be Better," we know you'll have the same problem.

Whilst we're on an '80s jag, we want to direct like-minded folks toward **Lexicon**, a fun little fanzine devoted to the acts of that era. We've been having an absolute blast poring through things like interviews with **Thomas Dolby** and **Black**; updates on **ABC** and **Heaven 17**—both of which have strong new albums in import bins at the moment ("Skyscraping" and "Bigger Than America," respectively); and lively essays with titles like "Mel & Kim: The Original Spice Girls." Editor/writer **David Richards** handles **Lexicon** with the contagious passion of a die-hard music fan. Hunt for a copy in your local record shops, or contact Richards at the zine's office in Silver Spring, Md.

SOUP'S ON: With every dance indie in the U.S. stumbling in its efforts to generate a crossover radio hit with flashy and often poorly conceived singles, the enduring **Strictly Rhythm** Records continues its steady crawl up the ladder of radio prominence. The latest proof of the label's shrewd A&R and marketing direction is "Dub-I-Dub" by **Me & My**.

Released on **Strictly's** pop imprint, **Grand Slam**, the track originates from Denmark, where it was a No. 1 single for 12 weeks. With its blippy synths, cutie-pie vocals, and wriggling hi-NRG beats, this is a sure-fire peak-hour crowd-pleaser—not to mention an easy bet for top 40 stations. Some singles just define the carefree fun of the summer season... and this is one of 'em.



Seeing Manilow. Barry Manilow chilled backstage with industry pals following one of his recent eight sold-out shows at Radio City Music Hall in New York. The pop icon is trekking across the country in support of his current Arista album, "Summer Of '78," which has spawned a budding dancefloor hit with "I'd Really Love To See You Tonight." Sporting post-production by Tony Moran, the single has just been issued to retail with a previously unavailable club version of "Could It Be Magic" by Trevor Horn. Pictured, from left, are Danny C., manager of dance promotion, Arista; Manilow; Moran; and Hosh Gureli, director of A&R, Arista.

While we have **Strictly Rhythm** on the brain, we want to recommend "Search'n (Higher Ground)" by **Divine Soul**. Oooh baby, is this deep! Producer **Choco** has created a wicked little bassline, which he embellishes with plush keyboards and vocal loops that grab the ear and never let go. Look for DJs to be divided between the sprawling vocal version and the tingly **Circle Children** remix.

The folks behind the venerable recording/production team **Blaze** are getting into the indie-label business with the formation of **Artform Records**. Judging from its first single, "Superstar" by **CeCe Rogers**, hardcore househeads are going to be frothing over the company's every release. Mr. Rogers shows that he still has what it takes to thrill with a performance that is larger than life and rife with gospel-like fervor. It's hard to believe that he's been at it for nearly a decade.

On the electronic tip, we're pleased to report that **Fluke** has inked a stateside deal with **Astralwerks/Caroline Records**. Good news, indeed. In a field of bandwagon-jumping wannabes, this veteran act never fails to deliver the real deal. Its new single, "Atom Bomb," can be heard on the label's new "MTV's Amp" compilation, as well as on its "Wipeout XL" collection. **Fluke** is locked away in a studio, assembling tracks for a new album, tentatively titled "Risotto," which is expected to hit retail in September.

Speaking of **Astralwerks**, the label is also readying the second single from the **Chemical Brothers'** current collection, "Dig Your Own Hole." "Elektro Bank" will go to club jocks and radio programmers later this month, and it will include a non-album B-side track featuring guest vocalist **Justin Warfield**.

DIS'N'DAT: Reggae siren **Diana King** continues her ongoing flirtation with clubland with "I Say A Little Prayer," which can be heard on the **Work Group** soundtrack to "My Best Friend's Wedding." King appears to be having a festive time playing with the classic **Hal David/Burt Bacharach** composition, adding tasty bits of im-

provisation. She is complemented by the rhythmic touch of **Love To Infinity**, who come out of hiding with remixes that sparkle with multiformat possibilities. We're still baffled over why **LTI** siblings **Andy** and **Pete Lee** have yet to be snagged by a U.S. label for an album deal. Their demos with singer/songwriting partner **Louise Bailey** are far better than the piles of records that we've recently been getting pressured by labels to publicly acknowledge.

How excited are we to be welcoming **Rozalla** back to active club duty? With the aptly titled "Coming Home," the singer who was once crowned the "queen of rave" issues her first new single in more than two years. She is reunited with **Band Of Gypsies**—the team that helped create the now-classic "Everybody's Free (To Feel Good)"—and working a similarly hearty hi-NRG sound. The vocals are far more assured this time around, showing a notably more flexible range. We're still grieving over how poorly her last Epic album, "Look No Further," was promoted. But we're confident that this lovely young woman is on the road to a comeback worthy of her considerable talents.

Remember "Express Yourself" by **Jimi Polo**? The early '90s house chestnut has been unearthed and remixed for release on **Perfecto's** Red subsidiary in the U.K. The spankin'-hot double-record package includes the original versions by **Dr. Bob Jones** and **Frankie Focsett**, as well as stormin' new versions by **Mousse T.** Besides offering punters a fun twirl back in time, it triggers a hankering for a new recording by this always-intriguing artist. Perhaps **Perfecto** honcho **Paul Oakenfold** has something up his sleeve. If not, perhaps he should take this item as a loving nudge in the right direction.

We love nothing more trumpeting the start of a new life. It sparks nothing but feelings of hope and endless possibilities. **Hot Tracks** producer **Ron Hester** and his wife, **Kellie**, welcomed the addition of a daughter, **Genesis Taylor**, June 4. Please join us in wishing 'em nothing but health and happiness.

Billboard. **Dance**
HOT Breakouts
JUNE 21, 1997
CLUB PLAY

1. YOUR WOMAN WHITE TOWN
BRILLIANT!
2. THE MESSAGE TEMPLE MOONSHINE
3. GLOWING SUN ON THE RISING TIDE
KAPTA CLEVELAND CITY IMPORT
4. NEVER MAKE A PROMISE DRU HILL
ISLAND
5. ALL THAT YOCO ROSS COLUMBIA

MAXI-SINGLES SALES

1. DANCE HALL DAYS WANG CHUNG
GEFFEN
2. HOPES & DREAMS KULT OF KRAME-
RIA TWISTED
3. CARPENTER MAD LION WEEDD
4. I'M SCARED YOU'RE SCARED
QKUMBA ZOO ARISTA
5. DA' DIP MC LUSCIOUS BIG BEAT

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	3	6	7	IT'S NO GOOD MUTE 43845/REPRISE 1 week at No. 1	◆ DEPECHE MODE
2	4	9	7	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
3	9	12	8	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP NUYORICAN SOUL FEAT. JOCELYN BROWN	
4	11	19	5	FREE STRICTLY RHYTHM 12513	ULTRA NATE
5	8	8	9	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
6	1	4	8	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
7	10	15	7	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
8	15	22	5	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
9	7	5	11	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
10	6	1	8	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
11	14	18	7	FUN FOR ME ECHO 43877/WARNER BROS.	◆ MOLOKO
12	5	2	9	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
13	2	3	10	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
14	13	7	12	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
15	19	26	5	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
16	17	20	8	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
17	21	27	6	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
18	24	25	7	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
19	31	—	2	SOMETHING GOIN' ON LOGIC 48213 ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	
20	25	28	5	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG
21	16	11	12	TESTIFY SOULFURIC 0005	JAY WILLIAMS
22	12	10	10	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
23	27	36	4	JUST A FREAK MERCURY 574433 ◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	
24	28	35	6	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
25	18	13	11	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
26	26	24	8	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
27	22	16	10	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
28	34	45	4	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
★★★ Power Pick ★★★					
29	42	—	2	DIN DA DA WAVE 50020	KEVIN AVIANCE
30	38	46	4	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
31	30	34	6	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
32	36	44	5	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
33	33	38	5	MOMENT OF MY LIFE DEFINITY 001 BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
34	32	40	4	NARRA MINE FRR/LONDON 531110/ISLAND	GENASIDE II
35	40	47	3	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN GROOVE JUNKIES FEAT. AJANI	
36	44	48	3	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
37	23	14	12	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
38	41	49	3	ON TRACK MERCURY IMPORT	YELLO
39	35	30	9	GONNA MAKE IT MOONSHINE 88437	STATESIDE
40	48	—	2	SLIDE RCA 64846	JUNKSTER
41	47	—	2	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
★★★ Hot Shot Debut ★★★					
42	NEW ▶	1	1	THE WAY TWISTED 55260/MCA	FUNKY GREEN DOGS
43	20	17	14	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12504 ◆ REEL 2 REAL FEAT. PROYECTO UNO	
44	NEW ▶	1	1	THIS MAN MOONSHINE 88438	KELLEE
45	NEW ▶	1	1	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
46	NEW ▶	1	1	ENCORE UNE FOIS ULTRA 002/FFRR	◆ SASH!
47	NEW ▶	1	1	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
48	46	43	7	VIRTUAL INSANITY WORK PROMO	◆ JAMIROQUAI
49	NEW ▶	1	1	AROUND THE WORLD SOMA IMPORT/VIRGIN	◆ DAFT PUNK
50	39	23	11	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®					
★★★ No. 1/GREATEST GAINER ★★★					
1	1	—	2	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA 2 weeks at No. 1	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
2	2	—	2	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
3	3	1	14	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
4	7	5	12	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
5	5	4	4	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
6	4	2	4	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
7	18	—	2	FREE (T) (X) STRICTLY RHYTHM 12513	ULTRA NATE
8	10	18	9	CAN U FEEL IT (T) (X) DVB 582123/A&M	◆ 3RD PARTY
9	9	6	15	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
★★★ Hot Shot Debut ★★★					
10	NEW ▶	1	1	SOMETHING GOIN' ON (T) LOGIC 48213 ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	
11	6	3	17	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
12	12	8	16	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
13	8	7	18	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
14	NEW ▶	1	1	I'D REALLY LOVE TO SEE YOU TONIGHT (T) (X) ARISTA 13379	BARRY MANILOW
15	11	22	7	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
16	13	11	41	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
17	NEW ▶	1	1	WHAT'S STOPPING YOU (T) GLOBAL SOUL 42721/VOLCANO	◆ THE O'JAYS
18	NEW ▶	1	1	GIMME SOME LOVE (T) (X) ETERNAL 43864/WARNER BROS.	◆ GINA G
19	RE-ENTRY	5	5	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI ◆ DJ TAZ FEAT. RAHEEM THE DREAM	
20	14	13	4	THE PERFECT DRUG (X) NOTHING 95007/INTERSCOPE	◆ NINE INCH NAILS
21	23	26	7	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
22	20	23	6	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
23	22	16	7	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON
24	16	20	3	CUPID (T) (X) BAD BOY 79102/ARISTA	◆ 112
25	33	25	30	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
26	NEW ▶	1	1	DIN DA DA (T) WAVE 50020	KEVIN AVIANCE
27	19	17	6	THINKING OF YOU/LET'S GET DOWN (M) (T) (X) MERCURY 574383	◆ TONY TONI TONE
28	34	29	5	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
29	36	—	10	CHECK THE RHIME (T) JIVE 42464	◆ A TRIBE CALLED QUEST
30	15	9	9	IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3102/GRP NUYORICAN SOUL FEAT. JOCELYN BROWN	
31	35	24	10	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
32	26	32	10	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
33	46	42	29	SUGAR IS SWEETER (T) (X) FRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
34	NEW ▶	1	1	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	CORINA
35	37	19	21	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
36	31	14	3	WHEN I DIE (T) (X) ARISTA 13368	NO MERCY
37	RE-ENTRY	11	11	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
38	RE-ENTRY	2	2	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
39	43	40	26	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
40	25	30	3	5 MILES TO EMPTY (T) (X) M.J.J./WORK 78495/EPIC	◆ BROWNSTONE
41	50	47	5	THE BEGINNING OF THE END (T) PENDULUM 58639/EMI	◆ BOOGIEMONSTERS
42	RE-ENTRY	12	12	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
43	30	28	3	JUST A FREAK (T) MERCURY 574433 ◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	
44	24	10	4	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN
45	17	12	19	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE
46	NEW ▶	1	1	MMMBOP (T) MERCURY 574261	◆ HANSON
47	21	36	8	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
48	27	35	17	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
49	48	21	11	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
50	RE-ENTRY	7	7	DA FUNK (T) SOMA 38587/VIRGIN	◆ DAFT PUNK

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

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Anderson Makes Mercury Nashville Bow With New Set

BY JIM BESSMAN

NEW YORK—For John Anderson, whose first Mercury Nashville album, "Takin' The Country Back," comes out July 29, his new label affiliation "seemed right from the beginning."

Then again, Anderson, whose last album, "Paradise," was released a year ago on BNA, has past ties with his new label's senior VP of A&R, Keith Stegall (who produced the new album), that go back to when both first arrived on the country music scene.

"Keith came to Nashville about the same time I did, and we had a lot of the same experiences," says Anderson, a Florida native who came to Nashville in a beat-up Volkswagen in 1971 after graduating from high school. "We both went down a lot of the same roads—and ended up in different places."

Anderson, of course, became one of his generation's most significant country music voices.

"He's the best," says Darlene

Evans, music director at WKIS Hollywood, Fla. "On the wall in my office is a quote from Mark Knopfler saying, 'John Anderson is the greatest country singer ever,' and I truly believe that nobody will ever sing like him."

Anderson's excellence, in fact, is seen by Mercury Nashville as confirmation of its own arrival at the level of quality envisioned by Stegall and label head Luke Lewis.

"Keith said how we hoped to get the label in shape to where an artist of John's stature would want to be here," says Mercury senior VP of sales John Grady, citing a comment Stegall made at a recent industry showcase in Key Largo, Fla. "When he came around to the department heads and said he was thinking of signing John Anderson, nobody hesitated. Everybody was a big fan to start with, and the only thing I can say is they made a state-of-the-art country record."

Anderson himself was just as excited to come to Mercury Nashville after leaving BNA. "I was really thrilled just to hear they wanted to

talk," he says. "Mercury's one of the hottest labels in town, and I thought they were pretty much full.



ANDERSON

listening to us"

Anderson and Stegall also agreed to wait until they got the right material before going into the studio. "We made sure we had plenty of songs of all dif-

ferent kinds, and the album seems to be pretty well-rounded, which is the way I like," says Anderson, who co-wrote six of the 11 tracks. "'Sarah' I co-wrote with [Dave] 'Bucket' Colwell of Bad Company, and it seems kind of different—not one I would have pulled out in '74. But these days it's country by all means, and 'Somebody Slap Me' has a nice country lyric."

Penned by Bob McDill and Roger Murrah, "Somebody Slap Me" is the album's first single. "I heard him do it in Florida," says WKIS' Evans, and as soon as I get it in my hand, it goes on [radio]." She'll get it June 23.

"It's a smash!" says Grady of the single, while predicting at least three more from the album. He mentions

the title track—the likely second single—along with "Small Town," "Jump On It," and the ballad "Sarah."

Grady says the key now is to "announce" the album. "Used to be, we'd let retail announce it through their systems, but I don't think that reaches enough of the base," says Grady.

"John has a very loyal fan base and a very, very good rep at retail, though his last couple records didn't do what everybody wanted them to. But our research shows that if he has a hit, radio will play it, and it will sell. So my plan is very basic: to announce the record to people who are wondering where the heck is John Anderson."

Mercury Nashville, notes Grady, (Continued on page 38)

BlackHawk Puts Emphasis On Songwriting On 3rd Arista Set

BY DEBORAH EVANS PRICE

NASHVILLE—Often the first casualty of success in an act's career is songwriting. It's commonly said that an artist has a whole life to write songs for the first album and just a few short weeks or, at best, months, to write the second one.

Such was the case for singer/songwriters Dave Robbins, Van Stephenson, and Henry Paul of BlackHawk. So, for their third Arista album, "Love & Gravity," due July 29, they recommitted themselves to writing and co-wrote seven of the 11 cuts.

"You get to make your second album, and you're out of songs and don't have time to write them, and you're out of luck," says Stephenson. "One good thing about this record is we sort of took a divide-and-conquer mentality for the songwriting. We got with some pretty heavyweight writers like Desmond Child, Mark Sanders, and Jim Peterik for songs for this record, and it paid off."

Writing while touring was a big part of their creative effort. "We took a studio on the road with us," Stephenson says. "We put it in a big road case, and we rolled it off the bus every day, right into the hotel room, and made demos. We knew if we didn't concentrate on the songwriting [for] this record we would be stuck with other people's material."

"Which isn't a bad idea, either," adds Paul. "There are some great outside songs on the record, too. But there is some balance on the third record, [as with] the first record."

took shape on the road."

The first single from the album, "A Hole In My Heart," was written on the road, along with the cuts "She Dances With Her Shadow" and "If That Was A Lie." Robbins says that by demoing the songs on the road, they determined what songs would work before going into the studio. The ones that didn't work were pitched to others. One of their tunes was cut by the group Buffalo Club.

One cut sure to draw attention is "If



BLACKHAWK

That Was A Lie," as it features Stephenson on lead vocals, marking the first time a member other than Henry Paul sings lead.

"I was a solo artist back in the '80s, and I made some records, and I like to sing," Stephenson says. "We felt like we've established our sound well enough to at least branch out a little. Dave would have sung on this record, too, if he could have found something that he wanted to sing. So there's a good chance on the next album that all of us will be singing lead."

Stephenson modestly denies that the song might be a single, but Arista senior VP/GM Mike Dungan doesn't rule out the possibility, saying the trio is so established at country radio, it could branch out a little. However, the (Continued on page 38)

Rimes Debuts TV Special; New Garth Set Delayed; Old Dogs' New Tricks

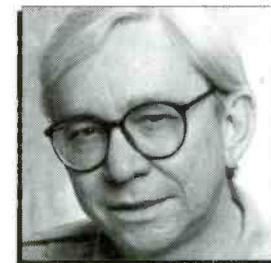
PEOPLE: LeAnn Rimes' first TV special airs June 22 on the Disney Channel at 7 p.m. EST/PST. A screening shows that it's a real fantasy: Besides concert footage, it presents the precocious superstar Rimes as a typical teenage girl, doing such typical teenage things as riding a roller coaster. Great show for the teenagers . . . Garth Brooks' forthcoming album, "Sevens," has been delayed and will miss its scheduled Aug. 7 release date, originally set to coincide with his Aug. 7 concert in New York's Central Park. Brooks, meanwhile, continues to rack up impressive ticket sales. For his Oklahoma homecoming dates in July, he sold out five dates (73,000+) in Tulsa, for shows July 17-21, and three more (45,000+) in Oklahoma City, for July 3-5 . . . Wynonna makes a rare festival appearance June 28 at the Chicago Country Music Festival. Other artists performing at the June 27-28 fest are Marty Stuart, Paul Brandt, Bryan White, and Jo-El Sonnier. The event also features a "Rebel Country" show with the Waco Brothers, David Allen Coe, the Grievous Angels, and Shaver.

Vince Gill has lined up several dozen country celebrities for his annual Vinny golf tournament, set for June 30 and July 1 at the Golf Club of Tennessee. The event benefits Tennessee Junior Golf . . . Béla Fleck & the Flecktones launch their world tour June 28 with a concert at Congress Hall in Warsaw. The tour will include stops at the Montreaux Jazz Festival July 10 and the North Sea Jazz Festival in the Hague, Netherlands, July 12 and winds up at the Festival Internacional de Agosto in Caracas, Venezuela, July 26 . . . By mutual agreement, Aaron Tippin leaves RCA Nashville.

OLD FART NEWS: Bobby Bare regularly had country hits on major labels from 1962 until 1986, when the youth movement in Nashville resulted in a wholesale early retirement for a number of country artists. Now, he and a few fellow "retirees" are exacting their revenge with a recording project tentatively titled "Old Dogs." Children's book author and country songwriter Shel Silverstein, who wrote a number of hits for Bare and others, is writing the songs, and Waylon Jennings, Mel Tillis, and Jerry Reed are the other "old dogs" taking part. "We just decided that since we can't get played on radio anymore to just have some fun with it," Bare tells Nashville Scene. "The hell with them. We're just doing old fart music. Shel told me he hasn't laughed so hard in his life." Bare says a typical old fart song is "It's Hard When It Ain't." Another

cut, "Come Back When You're Younger," pokes fun at the country industry's continuing fixation on youth. "Jerry sings, 'Look what I can still do,'" says Bare, "and the industry's reply is, 'Come back when you're 22.'" Bare says Atlantic Nashville has decided to release the album. No date set yet.

Hank Thompson is in town finishing his upcoming Curb album. For a remake of his 1952 No. 1 hit "Wild Side Of Life" he's joined by Kitty Wells and Tanya Tucker. They also reprise Wells' "It Wasn't God Who Made Honky Tonk Angels," which was Wells' answer song to Thompson's hit. Wells' song also charted at No. 1 . . . Kenny Rogers has finished recording his second album for Magnetone Records. "Across My Heart," produced by Brent



by Chet Flipppo

Maier, is set for release July 15. Guest performers include Kim Carnes, Bekka Bramlett, Billy Burnette, All-4-One, and Michael McDonald. Rogers debuts songs from the album at his Monday (16) Fan Fair appearance . . . Harlan Howard has been inducted into the Songwriters' Hall of Fame. He is the seventh country songwriter to enter that august body, joining Felice and Boudleaux Bryant, Jimmie Rodgers, Fred Rose, Hank Williams, and Kris Kristofferson.

THINGS: Fan Fair, which runs June 16-21, will be accessible for the first time online. The World Wide Web site was developed in conjunction with www.country.com, TNN and CMT's country music Web site, which offers access to TNN, CMT, TNN Motorsports, TNN Outdoors, the Grand Ole Opry, the Ryman Auditorium, and Opryland Hotel and Theme Park. As a site within a site, www.fan-fair.com will present concert schedules, interviews, stories about fans and performers, and daily digital photos. Fan Fair itself has an expanded lineup this year, with Monday (16) being devoted to eight independent labels and the bluegrass show and Friday given over to a morning "Working Man's Show" (with Merle Haggard and others) and an afternoon "Honky-Tonk Finale" (with Hank Thompson, Kitty Wells, and others). Tuesday has shows by Mercury Nashville, MCA Nashville, and Decca Records. Artists from Capitol Nashville, RCA and BNA, and Warner/Reprise and Giant perform on Wednesday. Thursday has shows by Atlantic Nashville and Asylum, Arista and Career Records, and Columbia/Epic Records. The all-day Grand Masters Fiddling Championship closes out the week on Saturday.

Billboard TOP COUNTRY ALBUMS

JUNE 21, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/HOT SHOT DEBUT ***						
1	NEW		1	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	1
2	1	1	7	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	2	2	48	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	1
4	3	3	17	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	4	4	40	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
6	NEW		1	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
7	5	5	9	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
8	6	6	21	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
9	7	7	50	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
10	8	8	32	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
*** GREATEST GAINER ***						
11	18	19	9	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
12	10	11	34	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
13	11	12	12	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
14	9	10	60	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
15	13	13	11	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
16	12	9	4	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9
17	15	18	31	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
18	16	16	85	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
19	14	14	8	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
20	22	25	63	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
21	19	17	9	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
22	21	20	37	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
23	23	21	50	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
24	17	15	94	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
25	20	22	58	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
26	24	24	11	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
27	27	28	8	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
28	30	31	38	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
29	28	26	59	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
30	26	27	37	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
31	25	23	39	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
32	29	29	36	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
33	31	35	29	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
34	34	38	90	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
35	32	32	33	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
36	36	37	43	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
37	33	33	31	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	45	50	15	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98) HS	MARK WILLS	38
39	37	34	41	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
40	39	39	91	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
41	41	41	93	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
42	42	43	54	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
43	35	30	18	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
44	40	40	72	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
45	43	42	81	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
46	48	49	81	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
47	46	51	57	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
48	38	36	33	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
49	51	45	91	GEORGE STRAIT ▲ ² MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
50	44	44	38	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
51	49	48	48	CLEDUS "T." JUDD FAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	23
52	50	52	11	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33
53	NEW		1	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	53
54	57	56	5	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
55	56	55	37	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
56	55	57	48	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
57	47	47	6	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98) HS	TAMMY GRAHAM	47
58	53	53	33	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
59	54	54	72	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
60	52	46	7	JOE DIFFIE EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
*** PACESETTER ***						
61	62	60	7	KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
62	58	58	7	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
63	59	59	51	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
64	71	—	10	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
65	65	67	6	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	65
66	60	62	15	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
67	63	61	87	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
68	61	66	41	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
69	64	63	69	RICOCHE ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
70	66	69	99	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
71	68	64	52	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
72	75	75	41	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
73	69	68	59	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
74	74	73	66	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
75	RE-ENTRY		2	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	74

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
JUNE 21, 1997

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 ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	122
2	2	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	130
3	4	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	168
4	3	PATSY CLINE ▲ ² MCA 12* (7.98/12.98)	12 GREATEST HITS	533
5	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	134
6	5	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	247
7	11	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	146
8	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	151
9	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	161
10	9	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	157
11	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	398
12	10	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	122
13	15	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	140

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	157
15	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	324
16	12	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	193
17	21	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	235
18	16	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	303
19	17	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	150
20	22	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	103
21	18	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	503
22	19	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	323
23	23	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	27
24		BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	198
25	25	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	109

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.

COUNTRY CORNER



by Wade Jessen

EVERYTHING THAT GLITTERS: Opening with 223,000 units, Tim McGraw's "Everywhere" commandeers the top slot on Top Country Albums and takes the runner-up trophy on The Billboard 200 behind Wu-Tang Clan's "Wu-Tang Forever," which scanned a whopping 612,000 units (see Between the Bullets, page 92). This is the largest opening week for a country album since Garth Brooks' "Fresh Horses" blew in at No. 1 with 480,000 pieces in the Dec. 9, 1995, Billboard.

While McGraw's album causes a tidal wave on Top Country Albums, the lead single, "It's Your Love," increases more than 5,000 units to score a sixth consecutive week on Top Country Singles Sales and bullets at No. 8 on the Hot 100. On the airplay page, "It's Your Love" increases 242 spins to tighten its three-week grip at No. 1 on Hot Country Singles & Tracks.

Benson Curb, national sales director for the Curb Music Group, says the single, which scanned more than 100,000 units for the week, was an early indicator of "hot pockets" for the placement of album product. "Our prediction for the first week was 150,000 to 175,000 units. We weren't as surprised by the total numbers sold as by the activity in specific markets, like Phoenix." Curb says Phoenix was the fifth-largest market for "Everywhere," behind Los Angeles, Dallas/Fort Worth, Houston, and Atlanta.

"Everywhere" is McGraw's fourth set and his third to enter the country chart at No. 1. His prior album, "All I Want," marked his highest opening-week score, with 110,000 units in the Oct. 7, 1995, issue.

MAKES A GREAT FATHER'S DAY GIFT: Entering at No. 6 with more than 19,000 units, second-generation country diva Pam Tillis marks her biggest opening week on Top Country Albums with her first hits package. "We put two new cuts on the album, and Pam worked really hard to find the right pair of songs," says Rick Shedd, VP of sales for Arista's Nashville camp. "She went back to the drawing board more than once, and the airplay success for 'All The Good Ones Are Gone' proves to us that it paid off. It would have been easy to fill those slots with a couple of other singles, and we certainly would have had enough to choose from." Previously, Tillis' highest scoring first week was with "Sweetheart's Dance," which scanned more than 18,000 units to open at No. 6 in the May 14, 1994, Billboard. Meanwhile, "All The Good Ones Are Gone" rises 16-15 on Hot Country Singles & Tracks.

PASS IT ON DOWN: Following Alabama's June 6 appearance on "Good Morning America," its "Dancin' On The Boulevard" gets the Greatest Gainer nod on Top Country Albums with an increase of more than 3,000 units (18-11). "This wasn't a typical network television appearance," says Ron Howie, sales and marketing VP at Nashville's RCA Label Group. "The hosts spent about 10 minutes [with the group] and had dancers demonstrating the shag, which is a popular dance in the beach towns along the lower Eastern seaboard." Howie says that four out of the five markets showing the largest sales gains are in that region and cites the North Carolina pockets of Raleigh, Greensboro, and Charlotte as well as Greenville/Spartanburg, S.C., as the big gainers.

The second single from the new set, "Dancin', Shaggin' On The Boulevard," is airing on 16 of our monitored stations, including KKBQ Houston, and barely misses the 131 spins necessary to debut on Hot Country Singles & Tracks.

BLACKHAWK PUTS EMPHASIS ON SONGWRITING ON 3RD ARISTA SET

(Continued from page 36)

next single might be "Postmarked Birmingham," a poignant ballad penned by Don Sampson and Phil Vassar.

"I think we've got a hit record on our hands," says Dungan. "We've got a pretty wide menu here, everything from 'Postmarked Birmingham'—which is a very mature lyrically, emotional song—all the way to 'Will You Be There In The Morning?,' a Mutt Lange song which rocks. They pull both off really well, and we could go any direction on this thing. It works no matter which way we go."

To make consumers aware of the album, Dungan says the label has a multilevel marketing campaign. "We have a pretty extensive consumer print campaign in the works. The guys are going to be CMT artists of the month in August. We're shooting a video right now for that. We're going to have a pool party/syndicated radio premiere through Premiere Radio Networks around a pool. It will air the weekend before the street date. We're also updating their Web site, and we're putting together a Web site online contest to help launch the record."

Dungan says the group will promote the album via concert appearances and a series of in-store appearances in numerous markets. "We've pretty much got in-store locked up. We'll be up front, priced, and positioned everywhere you could possibly buy music."

"They are a fantastic band for us," says Skip Young, senior music buyer for the Amarillo, Texas-based Hastings Books, Music & Video chain. "They have always ended up being on our endcap programs. They've done in-stores for us. With the strong touring they do—they are out on the road all the time—I know they've been through our headquarters here in Amarillo at least three or four times the last two years. So they work the whole gamut of the touring schedule."

"Plus, they put out really good records, and radio is supportive of them. They get a lot of airplay. We've been very successful with them on all of their albums."

Dungan says the marketing thrust will be aimed at every segment of the group's wide fan base. "What's great about this band is the unique thing that they bring to this format," Dungan says. "These guys have tremendous appeal to a younger demographic. From the first month's sales of the first record, when we saw, a little to our own

surprise, a much heavier percentage of our sales coming out of the record stores in the malls, we knew this band had youth appeal. We weren't really expecting that on that first record."

Dungan says research confirmed that not only were females in their teens and 20s purchasing BlackHawk, but so were men in the same age group.

Dungan says of the research, "One of the things that really blew us away is that of BlackHawk's core fans, their top five [favorite] artists were pretty much the major country stars like Garth, Reba, Alan Jackson, and Vince. But when you looked beyond the top five into the top 10, two of the acts listed were the Eagles and Aerosmith."

"This is an audience that country radio should want more of. This is a band that not only brings them those hardcore P1s, but also delivers the P2s and P3s. I'm on a campaign to make this format go a little broader again."

Dungan attributes the group's broad-based appeal to its unique sound. "They are a high-energy act with great country harmonies that seem to appeal to an older hardcore country fan and a younger, occasional country listener," Dungan says. "They cross all boundaries, and that's why I'm on this mission. It's important to us as an industry to have acts like this out there."

Dungan says the group's wide fan

base is partly due to the way it has toured in the past. "They were out there with Tim McGraw, which was definitely a youth tour," he says. "When I went out on a couple of those dates, it felt like a rock show, the audience was so young. Then they made a conscious effort to go away from that when they opened for Wynonna, which obviously brings in a more mature audience. They've been very smart about that."

Paul feels many people are unaware of BlackHawk's accomplishments. "We are trying to tell a story right now because I don't think a lot of people realize the success we've enjoyed," he says. "Right now we are the largest-selling group in country music, and most people don't know that. We've sold 3 million records. So I guess in some ways there's an identity crisis that we are trying to get rid of."

Paul says the group has learned to appreciate the benefits of a slow-building career. "I think there's a danger of falling too fast if you rise too quickly. I'd trade 5 million records in 1992 for 3 million in 1997 any day of the week for the prospects of an ongoing career."

BlackHawk is managed by Nashville-based Rick Alter Management and booked by Creative Artists Agency. All three members are published by EMI Music.

ANDERSON MAKES MERCURY NASHVILLE BOW

(Continued from page 36)

will employ a variety of methods of announcing "Takin' The Country Back," including TV and "outdoors" publications like Outdoor Life and Field and Stream. "He walks the walk and talks the talk in outdoors circles," says Grady. "He'd rather hunt and fish than do almost anything, and he spends 100% of his free time doing that and has spoken of it many times in the past."

Because TNN offers substantial outdoors programming, a TNN national campaign is likely, adds Grady, perhaps accompanied by local-market advertising on ESPN. "I don't know this for a fact," says Grady, "but their viewership is probably a lot higher in summer, and a lot more money is spent then on sporting goods than on music, so we'd like to reach those people."

Otherwise, Mercury Nashville "will hit every country music countdown show we can get on," says Grady. "We

want to tag some stuff with Wal-Mart and Kmart, where country records traditionally sell. And there will be a major press effort. There's a lot to write about John as an artist, his new label, our commitment, and his producer Keith Stegall, who loves to make traditional country music records. And John Anderson's one of the best country singers of all time."

As Grady notes, Anderson has "never stopped touring" and is now gearing up for June dates at Fan Fair—where he opens the Mercury show—and Lefty Frizzell Day in Cross Plains, Tenn. From then on, "he's all over the place" through mid-November.

But Anderson says he's also getting into "a writing frame of mind," having already gone six months since his last writing sessions. "I'm ready to start thinking of the next album, because I've still got a whole lot more songs and shows to do."

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

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

- 15 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM
- 27 BETTER MAN, BETTER OFF (Ensign, BMI/Shot Straight, ASCAP) HL
- 45 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 37 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 68 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 11 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 74 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
- 18 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D, ASCAP) HL
- 10 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 73 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC) WBM
- 60 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Melaine, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tunes LLC, ASCAP) HL
- 44 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thornhawk, BMI) WBM
- 34 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM
- 53 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden

- 54 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
- 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
- 6 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
- 12 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
- 30 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) WBM
- 19 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
- 62 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI) WBM
- 1 IT'S YOUR LOVE (EMI Blackwood, BMI) HL
- 24 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM
- 49 JUST THE SAME (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) HL/WBM
- 70 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL
- 16 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 5 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
- 2 A LITTLE MORE LOVE (Benefit, BMI) WBM
- 9 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
- 75 LIVE TO LOVE AGAIN (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI)
- 4 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Inving, BMI) WBM
- 48 LUCKY IN LOVE (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI)
- 39 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL
- 58 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 61 MOVIN' OUT TO THE COUNTRY (BMG, ASCAP) HL
- 55 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM
- 56 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL
- 20 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
- 23 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 28 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 8 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
- 29 SAD LOOKIN' MOON (Maypop, BMI) WBM
- 72 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 46 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)
- 64 SHE GIVES (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 26 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
- 38 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 7 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.L.D., ASCAP/Zomba, BMI)
- 13 SITTING ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
- 42 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)
- 65 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Willdawn, ASCAP/Bolmur, ASCAP) WBM
- 35 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 36 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
- 63 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 66 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
- 47 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP)
- 17 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
- 51 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI)
- 3 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL
- 14 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buf-falo Prairie, BMI/Chris Waters, BMI) HL
- 57 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL
- 67 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Illeg-al, BMI/Bugle, BMI/Inving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI) HL/WBM

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 21, 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	1	7	IT'S YOUR LOVE 3 weeks at No. 1 J.STROUD,B.GALLIMORE,T.MCGRAW (S.SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
2	4	6	13	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	2
3	2	2	11	WHO'S CHEATIN' WHO K.STEGALL (J.HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	2
4	10	12	14	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	4
5	5	7	14	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	5
6	9	11	11	I'D RATHER RIDE AROUND WITH YOU R.MCENTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	◆ REBA MCENTIRE (V) MCA 72006	6
7	3	5	20	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	3
8	13	16	17	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	8
9	11	13	17	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	9
10	14	15	13	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	10
				★★★ AIRPOWER ★★★		
11	20	36	8	CARRYING YOUR LOVE WITH ME T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	11
12	15	20	9	I LEFT SOMETHING TURNED ON AT HOME S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	12
13	6	3	17	SITTIN' ON GO B.J.WALKER,J.R.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	1
14	8	9	14	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	8
15	16	22	9	ALL THE GOOD ONES ARE GONE B.J.WALKER,J.R.P.TILLIS (D.DILLON,B.MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	15
16	17	19	15	LET IT RAIN T.BROWN (M.CHESSNUTT,S.LESIE,R.SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	16
				★★★ AIRPOWER ★★★		
17	19	25	16	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIIDGE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	17
18	22	27	8	COME CRYIN' TO ME D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	18
19	18	24	14	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	18
20	12	8	15	ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	◆ GEORGE STRAIT (C) (V) MCA 55321	1
21	21	26	9	THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	21
22	7	4	17	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
23	29	33	9	ONE, TWO, I LOVE YOU J.STROUD,C.WALKER (B.JONES,E.HILL)	◆ CLAY WALKER (V) GIANT 17351/REPRISE	23
24	27	30	10	I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	24
25	30	35	6	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	25
26	28	28	10	SHE'S GOING HOME WITH ME D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	26
27	25	18	18	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVIS)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	2
28	26	23	18	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	2
29	23	14	17	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	2
30	24	10	17	I MISS YOU A LITTLE C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	6
31	33	38	8	HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE)	◆ RICOCHET (C) (D) COLUMBIA 78564	31
32	36	49	4	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	32
33	32	37	11	FIT TO BE TIED DOWN K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	32
34	35	39	6	DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA 72002	34
35	42	—	2	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE RCA ALBUM CUT	35
36	37	40	12	THE SWING D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY (C) (D) EPIC 78560	36
37	39	45	4	BUTTERFLY KISSES D.COOK,T.BROWN (B.CARLISLE,R.THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA 72016	37
38	44	57	4	SHE'S GOT IT ALL B.CANNON,N.WILSON (D.WOMACK,C.WISEMAN)	◆ KENNY CHESNEY (V) BNA 64867	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	38	41	10	LUCKY ME, LUCKY YOU L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	38
40	41	47	5	FLOWERS G.FUNDIS,B.YATES (B.YATES,M.CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	40
41	52	61	3	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	41
42	34	17	17	SIX DAYS ON THE ROAD M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	13
43	43	46	11	FROM WHERE I'M SITTING M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	◆ GARY ALLAN (V) DECCA 72003	43
44	48	56	4	DAY IN, DAY OUT P.MCMAKIN (M.GREENE,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	44
45	46	52	5	BUTTERFLY KISSES B.CARLISLE (B.CARLISLE,R.THOMAS)	◆ BOB CARLISLE DIADEM ALBUM CUT/JIVE	45
46	45	50	5	THE SHAKE K.LEHNING (J.MCELROY,B.CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	45
47	61	—	2	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH MERCURY NASHVILLE ALBUM CUT	47
48	47	48	5	LUCKY IN LOVE E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	47
49	49	53	6	JUST THE SAME K.STEGALL,C.WALKER,T.CLARK (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 574456	49
50	50	54	7	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	53	69	3	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	51
52	67	—	2	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	52
53	51	55	6	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO,M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	51
54	56	74	3	HOW YOUR LOVE MAKES ME FEEL -M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO ARISTA ALBUM CUT	54
55	40	32	15	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.SHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	23
56	63	71	3	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	56
57	60	62	5	YOU AIN'T LONELY YET P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER)	◆ BIG HOUSE (V) MCA 72005	57
58	59	59	9	MARY GO ROUND B.J.WALKER,JR. (P.VASSAR,S.EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	58
59	70	—	2	HOW DO I LIVE C.HOWARD,W.RIMES (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	59
60	62	63	20	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	21
61	64	66	5	MOVIN' OUT TO THE COUNTRY C.YOUNG,B.CHANCEY (D.DODD)	DERYL DODD (C) (D) COLUMBIA 78571	61
62	74	—	3	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	62
63	57	43	13	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17381	38
64	RE-ENTRY	2	2	SHE GIVES B.BECKETT (S.BOGARD,J.STEVENS)	◆ EMILIO (X) CAPITOL NASHVILLE 19603	64
65	54	51	12	SOMEWHERE IN LOVE D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS (C) (D) MERCURY NASHVILLE 574300	49
66	58	44	16	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	25
67	69	72	3	YOU CALL THAT A MOUNTAIN M.BRIGHT,K.BEAMISH (M.GARVIN,B.JONES)	JEFF WOOD IMPRINT ALBUM CUT	67
68	72	—	2	BUTTERFLY KISSES C.HOWARD (B.CARLISLE,R.THOMAS)	◆ JEFF CARSON CURB ALBUM CUT	68
				★★★ Hot Shot Debut ★★★		
69	NEW ▶	1	1	THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK DECCA ALBUM CUT	69
70	65	60	9	KING OF THE ROAD (FROM "TRAVELLER") A.PALEY (R.MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	51
71	55	42	14	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	37
72	66	65	19	SAY YES M.BRIGHT (M.BEESON,C.JONES)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	37
73	71	67	20	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	42
74	73	70	20	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	30
75	NEW ▶	1	1	LIVE TO LOVE AGAIN M.BRIGHT (M.BEESON,T.BRUCE,K.HOWELL,S.LEMAIRE)	◆ BURNIN' DAYLIGHT CURB ALBUM CUT	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	6	IT'S YOUR LOVE CURB 73019 6 weeks at No. 1	TIM MCGRAW (WITH FAITH HILL)
2	3	14	3	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
3	2	2	21	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
4	NEW ▶	1	1	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
5	NEW ▶	1	1	HOW DO I LIVE CURB 73022	LEANN RIMES
6	4	3	14	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
7	5	4	53	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
8	6	6	11	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
9	8	8	11	SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
10	9	10	11	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
11	10	9	14	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
12	11	7	15	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
13	7	5	12	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	13	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
15	13	12	22	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
16	18	23	3	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
17	14	13	28	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
18	15	15	8	SAD LOOKIN' MOON RCA 64775	ALABAMA
19	16	16	7	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
20	17	17	8	WHO'S CHEATIN' WHO ARISTA 13069	ALAN JACKSON
21	21	25	3	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
22	19	18	14	DARK HORSE ATLANTIC 84866/AG	MILA MASON
23	25	—	2	JUST THE SAME MERCURY NASHVILLE 574456	TERRI CLARK
24	23	22	5	THE SWING EPIC 78560/SONY	JAMES BONAMY
25	20	21	18	EMOTIONAL GIRL MERCURY NASHVILLE 574016	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.

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	WKS. ON CHART	ARTIST	TITLE
			LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
★ ★ ★ No. 1 ★ ★ ★				
1	4	8	ENRIQUE IGLESIAS FONOVISIA	◆ SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	2	15	LOS TEMERARIOS FONOVISIA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
3	1	4	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
★ ★ ★ AIRPOWER ★ ★ ★				
4	NEW	1	LOS TIGRES DEL NORTE FONOVISIA	EL MOJADO ACAUDALADO TN INC. (T. BELLO)
5	6	7	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
6	11	2	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO LARA)
7	39	18	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
8	8	26	LA MAFIA SONY DISCOS/SONY	◆ ENAMORADA M. LICHTENBERGER JR. (J. L. PILOTO)
9	9	8	LIBERACION DISA/EMI LATIN	MURIO NOT LISTED (H. GONZALEZ)
★ ★ ★ AIRPOWER ★ ★ ★				
10	38	2	FEY SONY LATIN/SONY	MUEVELO Y (M. ADLANEDO)
11	10	11	MOJADO FONOVISIA	MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
12	5	6	MARCO ANTONIO SOLIS FONOVISIA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
13	13	22	JOSE GUADALUPE ESPARZA FONOVISIA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
14	3	3	LOS TIGRES DEL NORTE FONOVISIA	UNIDOS PARA SIEMPRE E. A. HERNANDEZ (J. BORREGO)
15	19	19	LOS ANGELES AZULES DISA/EMI LATIN	MI NIÑA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
★ ★ ★ AIRPOWER ★ ★ ★				
16	27	2	BRONCO FONOVISIA	TU Y YO BRONCO (J. GUADALUPE ESPARZA)
17	17	23	MARTA SANCHEZ POLYGRAM LATINO	◆ MOJA MI CORAZON N. RODGERS, A. LEVIN, C. CELLI (A. LEVIN, C. CELLI, F. OSORIO)
18	12	14	CONJUNTO PRIMAVERA FONOVISIA	◆ QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M. A. SANCHEZ)
19	21	17	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
20	30	9	OLGA TANON WEA LATINA	SERPIENTE MALA O. TANON (R. BARRERAS)
21	14	10	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN, S. RACHMANINOFF)
22	26	21	DIEGO TORRES RCA/BMG	◆ SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENGRORSKI)
23	40	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A. CHAVEZ)
24	24	31	PEDRO FERNANDEZ POLYGRAM LATINO	FUERON TRES AÑOS H. PATRON (J. PMARIN)
25	20	16	LORENZO ANTONIO FONOVISIA	◆ EL NO TE QUIERE T. MORRIE (T. MORRIE)
26	7	5	LOS TUCANES DE TIJUANA EMI LATIN	◆ SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
27	25	38	LA TRADICION DEL NORTE ARIOLA/BMG	◆ CORAZON E. FAGUILAR (J. SERRANO)
28	22	25	LUCERO UNIVERSAL	◆ TACTICAS DE GUERRA C. GUIDETTI, M. FABRIZIO (M. GALLARDO, L. CABANAS)
29	NEW	1	FRANKIE NEGRON WEACARIBE/WEA LATINA	INOLVIDABLE LEM (G. CARELLA, GDES. G. DESTEFANI, A. REPETTI)
30	NEW	1	RICARDO ARJONA SONY LATIN/SONY	ELLA Y EL R. ARJONA (R. ARJONA)
31	15	20	INTOCABLE EMI LATIN	◆ Y TODO PARA QUE J. L. AYALA (PREYNA)
32	23	36	RICKY MARTIN SONY LATIN/SONY	NADA ES IMPOSIBLE K. C. PORTER, L. BLAKE (A. SANZ)
33	16	15	LOS MISMOS EMI LATIN	◆ DEPENDO DE MI TRABAJO LOS MISMOS (M. MARROQUIN)
34	NEW	1	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
35	31	24	MINERVA CAIMAN	LLORANDO POR TI J. LLADO, E. POSADA (E. POSADA, X. TEN)
36	36	3	MILLY Y LOS VECINOS SONY TROPICAL/SONY	PORQUE ME AMASTE H. JIMENEZ (D. WARREN)
37	NEW	1	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L. PCHAVEZ (M. POSADA)
38	29	27	LOS REHENES FONOVISIA	◆ COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
39	28	34	JOSE JAVIER SOLIS FONOVISIA	TU OTRA VEZ M. A. SOLIS (M. A. SOLIS)
40	NEW	1	LOS HURACANES DEL NORTE FONOVISIA	EL CLAVO G. GARCIA (S. CLAVES)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
27 STATIONS	16 STATIONS	16 STATIONS	16 STATIONS	57 STATIONS	57 STATIONS
1 MARTA SANCHEZ POLYGRAM LATINO	1 FRANKIE NEGRON WEACARIBE/WEA LATINA	1 LOS TEMERARIOS FONOVISIA			
2 ENRIQUE IGLESIAS FONOVISIA	2 VICTOR MANUELLE SONY TROPICAL/SONY	2 GRUPO LIMITE POLYGRAM LATINO	2 ENRIQUE IGLESIAS FONOVISIA	2 GRUPO LIMITE POLYGRAM LATINO	2 GRUPO LIMITE POLYGRAM LATINO
3 DIEGO TORRES RCA/BMG	3 OLGA TANON WEA LATINA	3 LOS TIGRES DEL NORTE FONOVISIA			
4 FEY SONY LATIN/SONY	4 OSCAR D'LEON CON INDIA RMM	4 LOS TUCANES DE TIJUANA EMI LATIN			
5 MINERVA CAIMAN	5 MILLY Y LOS VECINOS SONY TROPICAL/SONY	5 ENRIQUE IGLESIAS FONOVISIA			
6 CELINE DION 550 MUSIC/SONY	6 MANNY MANUEL MEREINGAZO/RMM	5 ENRIQUE IGLESIAS FONOVISIA			
7 OLGA TANON WEA LATINA	7 GILBERTO SANTA ROSA SONY TROPICAL/SONY	5 ENRIQUE IGLESIAS FONOVISIA			
8 RICARDO ARJONA SONY LATIN/SONY	8 MICHAEL STUART RMM	5 ENRIQUE IGLESIAS FONOVISIA			
9 LUCERO UNIVERSAL	9 GRUPO KARIS COMBO	5 ENRIQUE IGLESIAS FONOVISIA			
10 RICKY MARTIN SONY LATIN/SONY	10 ILEGALES ARIOLA/BMG	5 ENRIQUE IGLESIAS FONOVISIA			
11 MILLY Y LOS VECINOS SONY TROPICAL/SONY	11 GRUPO MANIA SONY TROPICAL/SONY	5 ENRIQUE IGLESIAS FONOVISIA			
12 SPICE GIRLS VIRGIN	12 IRISNEYDA WEA LATINA	5 ENRIQUE IGLESIAS FONOVISIA			
13 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	13 SANED EMI LATIN	5 ENRIQUE IGLESIAS FONOVISIA			
14 JON SECADA SBK/EMI AMANDOLO	14 HECTOR TRICOCHÉ POLYGRAM	5 ENRIQUE IGLESIAS FONOVISIA			
15 GLORIA ESTEFAN EPIC/SONY	15 LOS HERMANOS ROSARIO KAREN POLYGRAM	5 ENRIQUE IGLESIAS FONOVISIA			

pelled concert promoters Jam Productions and Cárdenas, Fernández & Associates to add a June 1 performance.

As Isabel Preysler, Iglesias' socially prominent mother who resides in Madrid, was taking in his show for the first time, Iglesias neatly ran through a 17-song set, the majority of which was culled from his eponymous first album and its follow-up, "Vivir."

With a crowd-pleasing mix of snazzy lighting effects, Iglesias' lighthearted stage patter, and the tight musicianship of his crack Anglo band, the sleekly produced show was highlighted by a riveting take of "Experiencia Religiosa," which featured Iglesias rotating high above the ever-screaming throng on a crane before descending to climax the smash ballad with a stirring duet with Crystal Taliefero. (And why doesn't Taliefero have a record deal?)

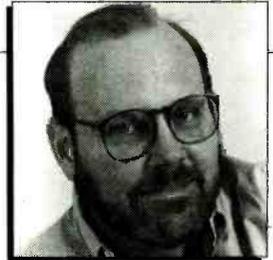
Iglesias' vocal form was solid, save several moments when his raspy, light baritone did futile battle with an often stentorian sound mix.

Despite Iglesias' warm rapport with his adoring *chicas* throughout the show, the tall, slender performer seemed to be less a sex symbol than a nice boy next door who only wants people to like his music and enjoy his show.

Thus far, Iglesias is plainly a big box-office attraction. According to Amusement Business's Boxscore listing in the June 14 issue of Billboard, the \$617,885 box-office gross generated from his two sellout shows at Arrowhead Pond in Anaheim, Calif., was the highest that week. The two Arrowhead Pond concerts were promoted by the Nederlander Organization. The box-office gross of \$516,940 from Iglesias' pair of Chicago concerts placed fourth on the list.

A SONG FOR UNIVERSAL: Universal Music Latino has taken a step toward gaining a foothold in the U.S. (Continued on next page)

Latin Notas™



by John Lannert

AYY! E.I.! Enrique Iglesias has enjoyed a music career like no other. He has been supported by a multimedia initiative by his label, Fonovisa, that has been unprecedented in scope and duration in the Latin market. The result is a record-setting seven consecutive chart-topping singles on Hot Latin Tracks, two chart-topping albums on The Billboard Latin 50, and one Grammy Award.

But aside from the media campaigns plotted by his label and his manager, Fernán Martínez, the handsome 22-year-old singer/songwriter—like his famous father, Julio—has played a crucial role in his stratospheric, out-of-the-box success by dint of a fiercely ambitious drive that has made him one of the hardest-working men in show business this side of James Brown.

Enrique has cut albums in Portuguese and Italian; he is very accessible to the media; and most important, he likes to get upfront and personal with his fans on and off the stage. Moreover, Iglesias does everything first rate, whether it be an album or a concert.

Certainly, Iglesias put his best foot forward May 31 at the Rosemont Horizon in Chicago by turning in a generous 2-hour, 15-minute set that first dazzled—then wore down—a prepubescent, mostly female sellout crowd of admirers. Iglesias plainly could have sung all night, but it was getting past the bedtime of many in the audience. Feverish demand for Iglesias tickets com-

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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.

Artists & Music

NOTAS

(Continued from preceding page)

Latin market by signing a licensing pact with Mexican imprint Discos Melody. The three-year pact takes effect July 1.

The first release under the deal is a July 8 album from Mexican pop songstress **Laura Flores** titled "Me Quedé Vacía." Flores' album was produced by Fonovisa's much-sought-after star **Marco Antonio Solís**.

Other upcoming releases in July include eight catalog titles from such pop notables as **Cristian**, **Lucero**, and **Daniela Romo**. In August, Universal is slated to drop the next disc from actor/singer **Erick Rubín**.

Separately, Universal has inked a licensing pact with regional Mexican indie Jaguar. Two July and two August releases of Jaguar product have been confirmed.

In the next several weeks, Universal is expected to drop albums by Universal Argentina dance act **Derek López** and Universal Mexico electronic dance group **Moemia** (both June 22), plus the latest set by Universal Mexico's noted merengue outfit **Orquesta Guayacán** (July 3).

Lastly, Universal is slated to issue in August the debut disc by rock act **Molotov**. The release of the band's album is part of Universal's distribution deal with noted producer **Gustavo Santaolalla**.

TIGRES ARE BOSS: On Tuesday (17), Fonovisa is slated to drop "Jefe De Jefes," a double-CD set by legendary *norteño* band **Los Tigres Del Norte** that president/CEO **Guillermo Santiso** calls one of the label's most important releases this year.

The impressive twin pack contains 19 *corridos*, or anecdotal topical tales, about politics and drugs, among other lifestyle subjects.

Fonovisa is supporting the release with the usual complement of TV and retail campaigns. But in a rare industry coup, Santiso says, the album also will be supported on the day of release with a radio thrust that entails 64 stations playing only **Los Tigres** songs for 24 hours.

"El Mojado Acaudalado," the album's leadoff single, is a thumping polka about a homesick Mexican immigrant; it makes a strong debut at No. 4 this issue on Hot Latin Tracks.

With "Jefe De Jefes," **Los Tigres**, who always put out strong albums, may scale The Billboard Latin 50 for the first time. In April during Billboard's Latin Music Awards, the Grammy-winning act won the regional Mexican album of the year (group) category for the third consecutive year.

STATESIDE BRIEFS: EMI Latin thrush **Thalia** has replaced Ariola/BMG rocker **Alejandra Guzmán** as a performer in Presidente's musicfest, slated to take place Friday (20) through June 22 in Santo Domingo, the Dominican Republic.

Fishbone has been added to the Rockinvasión '97 bill for the tour's Saturday (21) and June 22 dates in Los Angeles.

Arista/Latin's mariachi songstress **Nydia Rojas** will perform during the eighth annual Mariachi USA Festival, set to be held Saturday (21) and June 22 at the Hollywood (Calif.) Bowl.

On May 23, two New York retailers—**Jivezto Bourdier** of 3 Way Enterprises and **José Huaynate** of Huaynate Records—were nabbed on felony counts for selling counterfeit audio and video Latin music product.

Arrested on the same charges several days later in Newark, N.J., were **Carlos S. Montilla** of Montilla's Music and **Hassam A. Mohamed** of Joe's Records. Confiscated in the arrests were 5,400 counterfeit cassettes and videos of mostly regional Mexican acts on Fonovisa. The arrests were made by local police in conjunction with anti-piracy outfit the Assn. of Latin American Record Manufacturers.

Enrique Iglesias was not the only Latino artist to hit the top 10 box-office listing last issue. Sony Latin/Sony teen pop star **Fey** came in ninth place with four Mexico City shows (three sellouts) that rang up \$330,272 in box-office receipts. R.A.C. Producciones promoted the gigs.

CHART NOTES: "El Destino," the smash single from the **Juan Gabriel/Rocío Dúrcal** hit album "Juntos Otra Vez" (Ariola/BMG), snared the No. 1 spot on Hot Latin Tracks last issue. The climactic mariachi ballad was the first chart-topping entry

from a label other than Fonovisa since **Olga Tañón's** "¡Basta Ya!" (WEA Latina) turned the trick May 18, 1996.

"El Destino" is the first No. 1 single on Hot Latin Tracks since "El Palo" topped the chart July 15, 1995. Dúrcal's last chart-topper was another duet smash with **Roberto Carlos** ("Si Piensas, Si Quieres," Sony) that scaled the chart Feb. 29, 1992. In the meantime, **Enrique Iglesias'** "Sólo En Ti" (Fonovisa) has reclaimed the top rung this issue on Hot Latin Tracks.

Despite the fact that he is on a U.S. tour, sales of Iglesias' chart-topping album "Vivir" have declined 26% in the past two weeks to the lowest level in five weeks. During the same five-week period, sales of Iglesias' self-titled debut dropped only 3%. Similarly, overall album sales on The Billboard Latin 50 have plummeted 28% in the past four weeks, dropping to their lowest mark since May 10.

One final note: **Grupo Límite's** hit album "Por Puro Amor" has been deleted from The Billboard Latin 50 because of a chart rule that states all 2-year-old titles are to be removed from The Billboard Latin 50 and placed on one of Billboard's catalog charts.

LATIN TRACKS A-Z

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

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	19	ENRIQUE IGLESIAS	▲ FONOVI SA 0001 15 weeks at No. 1	VIVIR
2	2	6	JUAN GABRIEL/ROCÍO DURCAL	ARIOLA 47805/BMG	JUNTOS OTRA VEZ
3	3	99	SELENA	▲ EMI 34123/EMI LATIN	DREAMING OF YOU
★★★ GREATEST GAINER ★★★					
4	6	29	JULIO IGLESIAS	● COLUMBIA 67899/SONY	TANGO
5	4	7	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO
6	8	34	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
7	9	6	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
8	7	66	SHAKIRA	● SONY LATIN 81795/SONY HS	PIES DESCALZOS
9	5	7	LOS TUCANES DE TIJUANA	EMI LATIN 56922 HS	TUCANES DE PLATA
★★★ HOT SHOT DEBUT ★★★					
10	NEW		LA MAFIA	SONY DISCOS 82267/SONY	EN TUS MANOS
11	13	5	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO
12	18	28	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS
13	16	84	ENRIQUE IGLESIAS	▲ FONOVI SA 0506 HS	ENRIQUE IGLESIAS
14	15	16	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
15	12	14	BRONCO	FONOVI SA 6063 HS	LA ULTIMA HUELLA
16	NEW		VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO
17	14	9	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97
18	22	31	SELENA	EMI LATIN 53585	SIEMPRE SELENA
19	11	4	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR
20	10	12	LOS TEMERARIOS	FONOVI SA 6064	EN CONCIERTO VOL. II
21	21	17	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
22	23	3	ILEGALES	ARIOLA 47761/BMG	REBOTANDO
23	19	24	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
24	26	19	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
25	42	2	DI BLASIO	ARIOLA 48018/BMG	SOLO
26	20	15	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INVOLVIDABLES
27	25	7	LOS HERMANOS ROSARIO	KAREN 0188/POLYGRAM LATINO	Y ES FACIL?
28	33	11	LA DIFERENZIA	ARISTA LATIN 18840/BMG	CANTA CONMIGO
29	NEW		LIBERACION	DISA 57261/EMI LATIN	UN LOCO ROMANTICO
30	27	4	KINITO MENDEZ	J&N 82304/SONY	EL DESCRETO
31	28	95	MARC ANTHONY	● RMM 81582 HS	TODO A SU TIEMPO
32	31	13	LOS TIRANOS DEL NORTE	SONY DISCOS 82229/SONY	DE LA TIERRA AL CIELO
33	39	2	VARIOUS ARTISTS	ARIOLA 48492/BMG	VERANO '97
34	32	38	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
35	35	64	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
36	41	43	LUIS MIGUEL	● WEA LATINA 15947	NADA ES IGUAL...
37	NEW		LUCERO	UNIVERSAL 11630	PIEL DE ANGEL
38	38	32	MICHAEL SALGADO	JOEY 8558 HS	DE BUENAS RAICES
39	45	16	VARIOUS ARTISTS	WEACARIBE 17564/WEA LATINA	MERENGON
40	30	3	VARIOUS ARTISTS	PROTEL 82245/SONY	CALLE 8 STREETMIX
41	RE-ENTRY		LOS TUCANES DE TIJUANA	EMI LATIN 55699	15 KILATES DE AMOR
42	50	15	GRUPO MOJADO	FONOVI SA 9477	SUENO Y REALIDAD
43	34	6	CUBANISMO! FEAT. JESUS ALEMANY	HANNIBAL 1411/RYKODISC	MALEMBE
44	RE-ENTRY		LOS DEL RIO	ARIOLA 37587/BMG HS	MACARENA NON STOP
45	44	15	EDDIE GONZALEZ	SONY DISCOS 82006/SONY	EL DISGUSTO (KIK IT!)
46	36	59	LOS TIGRES DEL NORTE	● FONOVI SA 6049 HS	UNIDOS PARA SIEMPRE
47	40	38	LOS MISMOS	EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE
48	37	2	PETE ASTUDILLO	EMI LATIN 57118	SI TU NO ESTAS
49	46	60	OLGA TANON	● WEA LATINA 13667 HS	NUEVOS SENDEROS
50	48	89	RICKY MARTIN	SONY LATIN 81651/SONY	A MEDIO VIVIR
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	ENRIQUE IGLESIAS	FONOVI SA	1	OLGA TANON	WEA LATINA
2	SELENA	EMI/EMI LATIN	2	VICTOR MANUELLE	SONY TROPICAL/SONY A PESAR DE TODO
3	JULIO IGLESIAS	COLUMBIA/SONY	3	LOS HERMANOS ROSARIO	KAREN POLYGRAM LATINO Y ES FACIL?
4	SHAKIRA	SONY LATIN/SONY	4	KINITO MENDEZ	J&N/SONY EL DESCRETO
5	VARIOUS ARTISTS	ARIOLA/BMG	5	MARC ANTHONY	RMM TODO A SU TIEMPO
6	ENRIQUE IGLESIAS	FONOVI SA	6	VARIOUS ARTISTS	WEA LATINA MERENGON
7	VARIOUS ARTISTS	BEAST	7	CUBANISMO! FEATURING JESUS ALEMANY	HANNIBAL/RYKODISC MALEMBE
8	VARIOUS ARTISTS	SONY LATIN	8	GLORIA ESTEFAN	EPIC/SONY ABIRIENDO PUERTAS
9	ILEGALES	ARIOLA/BMG	9	VARIOUS ARTISTS	WEACARIBE/WEA LATINA MERENMADNESS
10	FEY	SONY LATIN/SONY	10	OSCAR D'LEON	RMM EN NUEVA YORK
11	RAUL DI BLASIO	ARIOLA/BMG	11	VARIOUS ARTISTS	PROTEL/SONY MERENGUE EN LA 8 '97
12	VARIOUS ARTISTS	ARIOLA/BMG	12	FRANKIE NEGRON	WEACARIBE/CON AMOR SE GANA
13	GIPSY KINGS	NONESUCH/AG	13	JESUS ALEMANY	HANNIBAL/RYKODISC CUBANISMO!
14	LUIS MIGUEL	WEA LATINA	14	CHARLIE ZAA	COPA/SONY SENTIMIENTOS
15	LUCERO	UNIVERSAL	15	GRUPO MANIA	SONY TROPICAL/SONY ESTA DE MODA
1	JUAN GABRIEL/ROCÍO DURCAL	ARIOLA/BMG	1	JUAN GABRIEL/ROCÍO DURCAL	ARIOLA/BMG
2	LOS TUCANES DE TIJUANA	EMI LATIN	2	LOS TUCANES DE TIJUANA	EMI LATIN
3	GRUPO LIMITE	POLYGRAM LATINO	3	GRUPO LIMITE	POLYGRAM LATINO
4	LOS TUCANES DE TIJUANA	EMI LATIN	4	LOS TUCANES DE TIJUANA	EMI LATIN
5	LA MAFIA	SONY DISCOS	5	LA MAFIA	SONY DISCOS
6	PEDRO FERNANDEZ	POLYGRAM LATINO	6	PEDRO FERNANDEZ	POLYGRAM LATINO
7	SELENA	EMI LATIN	7	SELENA	EMI LATIN
8	BRONCO	FONOVI SA	8	BRONCO	FONOVI SA
9	SELENA	EMI LATIN	9	SELENA	EMI LATIN
10	LOS TEMERARIOS	FONOVI SA	10	LOS TEMERARIOS	FONOVI SA
11	MICHAEL SALGADO	JOEY	11	MICHAEL SALGADO	JOEY
12	ALEJANDRO FERNANDEZ	SONY DISCOS	12	ALEJANDRO FERNANDEZ	SONY DISCOS
13	LOS ANGELES AZULES	DISA	13	LOS ANGELES AZULES	DISA
14	LA DIFERENZIA	ARISTA	14	LA DIFERENZIA	ARISTA
15	LIBERACION	DISA	15	LIBERACION	DISA

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

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Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		SoundScan®
			ARTIST	TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★					
1	1	3	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE 2 weeks at No. 1	GOD'S PROPERTY	
2	2	28	SOUNDTRACK ▲ ARISTA 18951	THE PREACHER'S WIFE	
3	3	59	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4	
4	4	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 HS	LIVE IN LONDON AT WEMBLEY	
5	5	17	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!	
6	6	6	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM	
7	9	54	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 HS	THE SPIRIT OF DAVID	
8	10	32	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN	
9	8	4	VIRTUE VERITY 43020	VIRTUE	
10	7	32	ANOINTED WORD 67804/EPIC HS	UNDER THE INFLUENCE	
(11)	15	4	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD	
12	12	17	CARLTON PEARSON WARNER ALLIANCE 46354 HS	LIVE AT AZUSA 2 PRECIOUS MEMORIES	
13	13	32	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS	
14	11	4	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY	
15	14	12	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE	
(16)	19	36	THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR	
17	16	87	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE	
18	17	58	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA	
(19)	20	5	CANDI STATON CGI 161276	COVER ME	
(20)	28	3	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING	
21	18	48	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON	
(22)	36	22	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD	
(23)	33	29	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON	
24	26	4	BAM CRAWFORD'S PURPOSE HARMONY 1600/RELATIVITY	THE KING IS COMING ANY DAY!	
25	27	5	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER	
26	23	18	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3	
27	31	27	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS	
28	21	19	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL	
(29)	RE-ENTRY		VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION	
30	37	13	TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER	
(31)	RE-ENTRY		V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!	
32	24	54	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE	
33	30	12	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INT'L 10219	HEAVEN ON MY MIND	
34	35	35	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK	
(35)	RE-ENTRY		REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY	
(36)	RE-ENTRY		MEN OF STANDARD MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD	
37	29	10	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013	SO WONDERFUL	
38	40	15	VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO	
39	38	2	DOC MCKENZIE & THE GOSPEL HI-LITES FIRST LITE 4007	RIDE WITH JESUS	
40	22	19	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH	

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. 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 titles. © 1997, Billboard/BPI Communications.

Artists & Music

Canton Spirituals Start Verity's Latest Spate Of Releases; Adams Does Gospel

READY TO ROLL: With Zomba Music Group's acquisition of Benson in February, New York-based Verity Records (the company's gospel arm) saw its gospel roster double from nine to about 18, including headliners like **Fred Hammond & Radical For Christ**, **Albertina Walker**, **Hezekiah Walker & the Love Fellowship Crusade Choir**, **Commissioned**, and **Yolanda Adams**. All industry eyes turned to Verity, which—with the consolidation of Benson's traditional gospel roster—had become gospel's largest major.

Now, after three months of restructuring, newly promoted GM/VP **Tara Griggs-McGee** is promising an exciting product rollout that officially gets under way Sunday (15) (Father's Day) with the campaign for the **Canton Spirituals' "Southern Gentleman"** keying in on the release of their highly anticipated album, "Living The Dream: Live In Washington, D.C." The project ships to retail July 15. The campaign—focusing on the South—targets hardcore Canton fans.

On July 29, **Daryl Coley** makes his label debut with "Live In Oakland: Home Again," and **Ben Tankard** teams with his **Tribe Of Benjamin** of "Git Yo Praise On." Then, in August, the label introduces the latest release from **John P. Kee & the New Life Community Choir**, "Thursday Love," and is set to record a new live album from **Vanessa Bell-Armstrong**.

Just as much excitement is being generated by the production/label deals forged with **Hammond, Kee, and Walker**. **Shawn McLemore & New Image** from Kee's New Life Records is just one reason why. His debut release—slated to bow July 15—is fielding positive response from gospel announcers.

Griggs-McGee is counting on the backing of the **Jive Records'** marketing expertise and an expanded staff—including **Carla Williams**, its newly appointed director of marketing, and **Jeff Grant**, national director of radio promotion—to direct its artist contingency.

"It's a more structured situation, so we feel we can handle the load," **Griggs-McGee** reports. "What's exciting is that so many of our artists have great track records in the marketplace and their own unique niche. That makes all the difference in the world."

BACK TO SQUARE ONE: Music comes full circle for **Oleta Adams**—the daughter of a Southern Baptist minister—with the June 6 release of "Come Walk With Me" from **Harmony Records**. **Adams**, who had wanted



by Lisa Collins

to record gospel music for some time, states, "It had to be right. I had to have something to say. I have an allergic reaction to people who call their music gospel when it doesn't have anything to do with Jesus Christ."

"I have never enjoyed the experience of recording as much as I

enjoyed this one," adds the singer, whose next mainstream release is due from **Sony** the first quarter of '98. "I pray that it will touch somebody."

BRIEFLY: **Beverly Crawford** tapes her sophomore album (Saturday) 14 at the National World Baptist Center in Nashville. The project is tentatively set for release in October... And **St. Thomas** hosts its first Gospel in **Paradise Music Festival** July 3-6 at **Lionel Roberts Stadium** in the **Virgin Islands**. Headliners for the four-day retreat include **Hezekiah Walker**, **Kirk Franklin & the Family**, the **Hawkins Family**, and the **Wilmington Chester Mass Choir**.

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- TRUE LOVE PERFORMED BY DENNIS BROWN
- CAN'T GIVE MY LOVE ALONE PERFORMED BY GREGORY ISAACS
- PUT DOWN THE WEAPON PERFORMED BY YAMI BOLD & CAPLETON
- HOLD ME IN YOUR ARMS PERFORMED BY LUCIANO
- COMING HOME PERFORMED BY MIKEY SPICE
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Artists & Music

Education Is Focus Of L.A. Program By Monk Institute

THE THELONIOUS MONK Institute of Jazz is branching out again. The Washington, D.C.-based concern has united with the Music Center of Los Angeles County to initiate a jazz program, the main thrust of which will be education. Herbie Hancock has been named the artistic head of the project, serving in a role similar to that of Wynton Marsalis at the well-regarded Jazz at Lincoln Center program in New York. Classes, lectures, and workshops will be taught by veteran musicians, jazz scholars, and other historians of the music and will be open to the public.

"This is certainly a major signal that the West Coast is recognizing the importance of jazz," says Tom Carter, president of the Monk Institute. "It has wanted to for a long time, and our program will make great strides toward increasing the visibility and activity of jazz out here."

The Monk Institute has had its finger on the action in L.A. for two years now. Its administration of the Jazz Sports L.A. program, which helps teach jazz instruments to high school students, offers participants a chance to perform at high-vis athletic functions, such as baseball games with the Los Angeles Dodgers. The initiative comes at a time when public school arts programs have drastically withered.

The Music Center is a performing arts complex that has a bit of jazz on its



by Jim Macnie

education agenda already. But the arrival of the Monk Institute will increase the number of programs taking place. The Center's concert schedule—which is still being worked on, artist-wise—will begin in the fall. On Sept. 12, approximately 2,000 students will attend a concert/education program at the Center's Ahmanson Theater. On Dec. 9, there will be a gala benefit concert that, Carter says, "will really introduce a lot of the Los Angeles community to all we'll be doing." Hancock will host. The operating budget for the first year is more than \$1 million. Much of it comes from the coffers of jazz's new best friend, the Nissan Corp.

Carter adds, "L.A. is not only a major performance and education environment—two of our big concerns—but the home of film and television. With our TV special last year, the Institute has embarked on a whole new road of reintroducing jazz to the TV industry... and expanding into film."

(Continued on next page)

Billboard

JUNE 21, 1997

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	52	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG [CS]	BILL WHELAN
2	2	14	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [CS]	RONAN HARDIMAN
3	4	5	CHANT OF INDIA ANGEL 55948	RAVI SHANKAR
4	6	8	NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS
5	3	12	CABO VERDE NONESUCH 79450/AG [CS]	CESARIA EVORA
6	5	6	CARNIVAL! RCA VICTOR 44769	VARIOUS ARTISTS
7	11	15	LEGENDS RCA VICTOR 68776 [CS]	JAMES GALWAY & PHIL COULTER
8	10	63	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
9	7	16	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWI'OLE
10	8	12	SEVEN LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
11	12	4	COLORS OF THE WORLD ALLEGRO 1	VARIOUS ARTISTS
12	NEW		CALIENTE MESA 92764/AG	WILLIE & LOBO
13	13	10	DANCE OF THE CELTS NARADA 63932	VARIOUS ARTISTS
14	NEW		HAWAIIAN TRADITION THE MOUNTAIN APPLE COMPANY 2040	AMY
15	15	2	SUNNY SPELLS AND SCATTERED SHOWERS SHANACHIE 78010	SOLAS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	19	LIE TO ME ● A&M 540640 [CS]	JONNY LANG
2	2	9	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	3	5	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
4	5	84	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
5	4	3	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
6	7	14	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
7	6	30	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS
8	8	5	ROAD TO ZEN EUREKA 77061/DISCOVERY	COREY STEVENS
9	9	6	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140	ETTA JAMES
10	10	51	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'
11	11	83	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
12	12	54	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
13	14	8	RECKLESS ALLIGATOR 4849	LUTHER ALLISON
14	13	6	GREAT GUITARS VERVE 537141	JOE LOUIS WALKER
15	15	43	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	3	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
2	3	82	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
3	4	83	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
4	2	100	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
5	6	9	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
6	5	12	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
7	8	99	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
8	9	48	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
9	7	39	MY XPERIENCE BLUNT/VP 1461*/TVT [CS]	BOUNTY KILLER
10	10	24	JOYRIDE VP 3103*	VARIOUS ARTISTS
11	12	54	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
12	14	25	MAESTRO VP 1486*	BEENIE MAN
13	13	49	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
14	RE-ENTRY		REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
15	11	6	MESSENGER ISLAND JAMAICA 524264*/ISLAND	LUCIANO

○ 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. [CS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

NICKY HOPKINS
RY COODER
MICK JAGGER
BILL WYMAN
CHARLIE WATTS

JAMMING WITH EDWARD



One night during the sessions of *LET IT BLEED*, the engineer kept the tapes rolling despite Keith Richards' absence. It was a period of transition: Brian Jones was a press call away from leaving the band; Mick Taylor was being courted as his replacement; and a string of guest musicians dropped by the Olympic Studios. Among them was Nicky Hopkins, alias "Edward," who became the Stones' most distinguished sideman during this richly creative period. Also present was a little known guitarist, Ry Cooder. Available for years only as an import and long out of print, the domestic release of *JAMMING WITH EDWARD* is a Stones fan's dream.

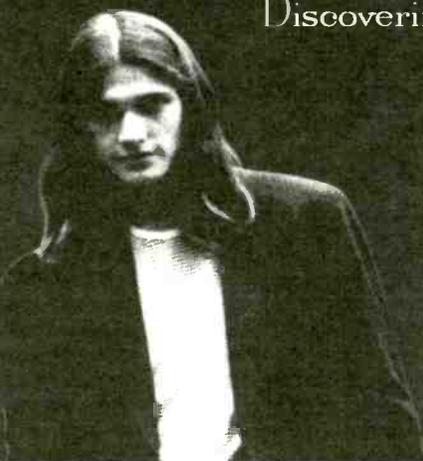
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HIGHER GROUND



by Deborah Evans Price

ROCKETTOWN LAUNCHES RICE: Michael W. Smith has a long history of creative excellence as an artist and songwriter in the Christian music industry. So when he announced he was launching his own label, Rockettown Records, it was only natural that expectations would be high. With the Tuesday (17) release of the label's debut album, singer/songwriter **Chris Rice's** "Deep Enough To Dream," those high expectations will be more than fulfilled. Produced by **Monroe Jones** (one of Nashville's most talented yet underrated producers), the album is filled with incredible songs—beautifully poetic and filled with vivid images. Rice's songwriting gifts and warm vocal style make him a powerful communicator.

In a time when much of the industry is chasing the youth market with modern rock and alternative product, Rockettown chose to debut with gentle poet who will appeal to young people as well as their parents. "I think everybody is going to be shocked," Smith admits, "because it's not what everybody else is doing, not that what everybody else is doing isn't right. It just seems like a lot of people want to ride the wave."

"I think we are about songs and artists, and I think we all agree that we [in the Christian industry] have a lot of great performers but few great artists. Chris is an artist and a poet, and there are very few poets in this industry. We are drawn to Chris because of his character and his humility, and he loves kids."

Rice has been living in Nashville for 11 years, writing

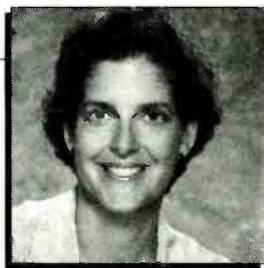
songs and working with young people at camps, churches, and retreats. An acclaimed songwriter known for such tunes as "By Faith" (recorded by **Kim Boyce**) and "Go Light Your World" and "Hallelujahs" (recorded by **Kathy Troccoli**), Rice has been courted by major labels over the years. He says he was drawn to Rockettown because Smith and label president **Don Donahue** understood what he was doing and wanted to use their resources as a label to help him build his music ministry.

"During high school I would help at retreats and speak at sessions, so about 10 years ago, I started doing it full time. Music was a big part of that as far as communication and bringing truth into kids' lives," he says. "I could set music aside and still love my life for what I'm doing. Talking to [Smith and Donahue] about doing a record, I really expressed to them, 'I would love to do that, but if it's going to cost me what I'm doing, then I don't want to.'"

Rice will continue to travel and perform at camps and retreats. As for opening for other Christian acts or doing traditional touring, he will work dates into his crowded schedule. Donahue says the goal is simply to enhance what Rice is already doing. "One thing we are scared of is putting Chris into the machine, because we have so much respect for what he does," he says. "Chris invests all of his time in kids' lives with camps and retreats, being a teacher and a friend to a lot of kids. We love his art and what he does; all we say is, 'Let us help you with what you do, but not get in the way of what you've been doing for the last 10 years.'"

Rice released an independent album before his affiliation with Rockettown. Donahue says he's heard stories about parents and kids listening to the tape together during drives to school and bickering over who would keep the tape for the day. "They are fighting over the tape," he says. "I look at that as a cute story, but look at the demographic of it . . . I think the most important thing for us to do is just tell his story. He already has a marketplace."

Classical KEEPING SCORE



by Heidi Waleson

HEAVENLY VOICES: Angels have captured the popular consciousness of late, a craze reflected in films, TV, and objects ranging from figurines to wallpaper, and the record industry has responded with many homogenized compilations of new age-y music sung by choirs of boys. But anyone looking to angels for a serene and spiritual oasis in the chaos of contemporary life had better think twice about the **Boston Camerata's** latest disc, "Angels," released May 27.

Joel Cohen, artistic director of the Camerata, has scripted a primeval myth of war in heaven, with avenging angels and the Angel of Death, rather than cherubs floating on clouds. He has juxtaposed medieval vocal music with early American hymns and Shaker songs, and composer **Tod Machover**, known for his trailblazing work with electronics and hyper-instruments, has woven them together with an overlay of synthesized sound. Some cuts are all acoustic; the Angel of Death is entirely synthesized. The electronic part of the disc was created at IRCAM, which Cohen sees as poetically appropriate. "There we were with the most sophisticated electronic possibilities—it looked like a console in 'Star Wars'—and above us were the streets of medieval Paris."

The disc may not induce serenity, but Erato is nonetheless pitching it to a range of niche media, including Christian radio, religious print and wire services, and new age and early music publications, in addition to the standard classical outlets. With Warner as its parent company, the label has also been able to enlist Warner Christian Distribution to involve the religious media. Cohen is slated for some online chat on a number of sites, including an "Angels" World Wide Web site. Unlike the Camerata's previous hit, "Simple Gifts," a collection of Shaker music, however, the electronic instrumentation involved makes tour support for this release unlikely. "This is a project that was really con-

ceived for recording," Cohen says.

CONTINUING SERIES: Early music ensemble **Sequentia** has added a splendid fifth disc, "O Jerusalem," to its Deutsche Harmonia Mundi series of recordings of the music of **Hildegard von Bingen**. The new disc creates a dedication ceremony of Von Bingen's music as it might have occurred for the composer's abbey church of Ruppertsberg in 1152. Sequentia plans to record all of Von Bingen's music, completing the series in 1998 to coincide with the 900th anniversary of her birth.

Another series, this one of beautifully remastered and packaged re-releases, has put out some more gems: Sony's elegant "Masterworks Heritage" series has offered a bouquet of recordings that include a two-disc set of the **Budapest String Quartet** playing **Beethoven** in the '40s and the 1963 studio cast recording of **Kurt Weill's** "Lady In The Dark," with **Risë Stevens** and **John Reardon**. As an extra bonus, we also get **Danny Kaye**, who starred in the original 1941 production, singing some of the hit show's songs, including his famous tongue-twister, "Tschaiakowsky And The Other Russians."

QUARTET NEWS: Russia's **St. Petersburg String Quartet** will be quartet-in-residence at the Oberlin College Conservatory of Music for the 1997-98 school year. In addition to master classes, coachings, and open rehearsals, the act will perform the entire cycle of 15 **Shostakovich** string quartets in five concerts throughout the year. The members of the group will bring their families to live in Oberlin for the duration of the residency. The Quartet, which was founded in 1985 by graduates of the St. Petersburg Conservatory, has recorded quartets by **Tchaikovsky**, **Borodin**, and **Shostakovich** for Sony Classical.

PRIZE: British composer **Simon Bainbridge**, 44, has won the 1997 Grawemeyer Award for "Ad Ora Incerta—Four Orchestral Songs From Primo Levi." The prize is an award of \$150,000 . . . **The Chicago Symphony Orchestra** has released a limited-edition, two-CD collection of performances led by **Jean Martinon**, who was music director of the orchestra from 1963 to 1968, as part of its "From The Archives" series of historical recordings. The set is available for a \$60 pledge to the orchestra (312-294-3000).

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	1	50	BOB CARLISLE ▲ DIADEM 9691/BRENTWOOD [CS]	7 weeks at No. 1 SHADES OF GRACE
2	NEW		THE SUPERTONES BEC 7401/CHORDANT [CS]	SUPERTONES STRIKE BACK
3	2	10	CARMAN SPARROW 1565/CHORDANT	SURRENDER ALL—30 CLASSIC HYMNS
4	3	58	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
5	6	39	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
6	4	55	JACI VELASQUEZ MYRRH 6995/WORD [CS]	HEAVENLY PLACE
7	5	32	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
8	7	81	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
9	8	40	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
10	10	15	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
11	11	11	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD [CS]	CAEDMON'S CALL
12	9	6	KATHY TROCCOLI REUNION 10003/BRENTWOOD	LOVE AND MERCY
13	12	28	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
14	14	25	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
15	15	68	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
16	19	3	VARIOUS ARTISTS HOSANNA! 11492/INTEGRITY	REVIVAL — SONGS OF FIRE FROM ABOVE
17	13	36	CRYSTAL LEWIS MYRRH 5036/WORD [CS]	BEAUTY FOR ASHES
18	24	96	RAY BOLTZ WORD 9641 [CS]	THE CONCERT OF A LIFETIME
19	16	7	VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
20	17	2	JOHN ELEFANTE PAMPLIN 9701	CORRIDORS
21	NEW		REALITY CHECK STAR SONG 0158/CHORDANT	REALITY CHECK
22	25	27	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
23	21	66	THIRD DAY REUNION 0117/BRENTWOOD [CS]	THIRD DAY
24	26	68	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
25	22	10	MICHAEL CARD MYRRH 4605/WORD [CS]	UNVEILED HOPE
26	28	25	MXPX TOOTH & NAIL 1060*/DIAMANTE [CS]	LIFE IN GENERAL
27	31	62	ANDY GRIFFITH ● SPARROW 1440/CHORDANT [CS]	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
28	18	10	OUT OF THE GREY SPARROW 1563/CHORDANT [CS]	(SEE INSIDE)
29	27	50	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT [CS]	GOD
30	23	4	VIRTUE VERITY 50032/BRENTWOOD	VIRTUE (THE GREATEST PART OF ME)
31	20	33	ANOINTED MYRRH 7006/WORD [CS]	UNDER THE INFLUENCE
32	30	15	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
33	29	27	OUT OF EDEN GOTE 3826/WORD [CS]	MORE THAN YOU KNOW
34	34	3	ANDRAE CROUCH QWEST 45924/WCD	PRAY
35	32	2	PLUMB BRENTWOOD 70008	PLUMB
36	38	35	RAY BOLTZ WORD 9937 [CS]	NO GREATER SACRIFICE
37	33	32	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
38	35	8	SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
39	37	78	VARIOUS ARTISTS ▲ SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
40	RE-ENTRY		VARIOUS ARTISTS HOSANNA! 10392/WORD	AMERICA'S BEST PRAISE & WORSHIP SONGS

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. 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. [CS] indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

BLUE NOTES

(Continued from preceding page)

ABC has renewed the special, which was broadcast around the 1996 holidays and offered performances by Hancock, Wayne Shorter, and various other luminaries. It was the first time in years that jazz has had its own prime-time network program. This year's edition will be taped Oct. 26 at D.C.'s Kennedy Center and telecast in December.

DRUGS ARE AS INSIDIOUS as they are ruinous, and many a jazz musician has suffered from their abuse. Veritas Therapeutic Community Foundation is

a nonprofit residential treatment program that helps abusers—musicians or not—and those around them get back on the good foot. Plenty of jazz celebrities choose to participate in the process. Talents galore have signed up for the ninth annual Evening With Friends of Charlie Parker fund-raising bash. **Max Roach**, **Milt Jackson**, **George Coleman**, **Slide Hampton**, **Dr. Billy Taylor**, **Jon Faddis**, **Harold Mabern**, **Ron Carter**, **Bobby Watson**, and many more will play Monday (16) at New York's Supper Club. Call 212-307-7171.

Songwriters & Publishers

ARTISTS & MUSIC

Missy Elliott Forges Her Own Groove

Artist Grows Through Work With Timbaland

BY HAVELOCK NELSON

NEW YORK—Lyrically trooping through a boogie wonderland created by hot producer Timbaland, rookie writer/performer Missy Elliott builds deft R&B/pop songs that radiate deep passion and a sensitive heart.

Working closely with Timbaland, Elliott has helped craft tunes for Aaliyah, Gina Thompson, 702, New Edition, MC Lyte, Ginuwine, SWV, and other soul stars. She says her creativity begins with a beat or groove. "I can't



ELLIOTT

write a song before I hear the music, because the way the music sounds is what guides me," she says.

"When I initially hear tracks, the first thing I hear are melodies. Then I get a feeling."

When she wrote "Can We" for SWV, for example, Elliott says the track made her feel sexy.

The soundscape for the Ginuwine song "I'll Do Anything/I'm Sorry," meanwhile, conjures up images of a sorry fellow begging for forgiveness

urgently on his knees. "The only thing I heard is a guy going, 'I'm sorry, I didn't mean to hurt you or whatever,'" Elliott explains.

A Virginia native, Elliott hooked up with Timbaland during the early '90s after a mutual friend introduced them. "When I met Tim, he was making beats on this baby Casio keyboard—and he has big hands. It cracks me up that he started off on that tiny thing and that he's now who he is."

The pair's first collaboration was a jam called "Wonder Funky Groove." Elliott recalls, "I had gone over to Tim's house. The vibe was good. He started playing me a bunch of things, and that's what we eventually ended up doing."

Missy says that "Wonder Funky Groove" was "a hot song, a whole new thing. And I know that if it was to come out now, it would be the perfect summer song."

Unfortunately, the title will never see daylight and be covered by anyone because it was preserved neither on tape or in the minds of its creators.

Flipping through her mental files, Elliott remarks about her tuneful triumphs, "I don't really have a favorite." But among the compositions that are meaningful to her are "Steelo" by 702, the SWV song, and, more than any-

thing, Aaliyah's "Heartbroken." "It seems like everybody has adopted it as their theme song. I guess a lot of people can relate to it."

Elliott says she finds it easy to write any place, any time. "Sometimes," she says, "I can just go into the studio and do my thing. But most times, I would have to have gone through something. That's the case with sad songs. I don't think I'm a sad songwriter. I'm more of an everyday songwriter [whose songs make listeners] go, 'Ooh, I've been through that.'"

Elliott's interest in songwriting started developing at an early age. "When I was 5, I was making up stupid little songs," she recalls. "And when I watched 'American Bandstand,' I used to be like, 'Oh man, I want to be up there one day!' I used to stand outside on top of a garbage can, holding my little broom, and just sing about butterflies or whatever."

These days, besides completing cameos and background vocals on the songs she writes, Elliott can be heard on her own upcoming Elektra album, "Supa Dupa Fly," due July 22. "I wrote everything, and it's a little different," she says of the work in progress. "I honestly believe it's going to change the face of radio."



Honoring A Career. Composer Patrick Williams receives the Richard Kirk Award at the BMI Film and Television Awards dinner May 14 in Los Angeles. He is flanked by BMI president/CEO Frances Preston, left, and Doreen Ringer Ross, assistant VP of film/TV relations. The award is presented each year for outstanding career achievement.



A Toast Of The Town. Kix Brooks, standing, center, has renewed with Sony/ATV Tree Publishing, keeping half of the Brooks & Dunn duo at the publisher for the next decade. He first signed with Tree International in 1984, writing successes with Ronnie Dunn and on his own. Standing with Brooks are, from left, Sony/ATV Tree executives Phil May and Don Cook. Donna Hilley is seated.



The Global Outlook. Global Beat Media Corp. has signed a worldwide co-publishing agreement with Warner/Chappell Music. The New York-based label/publishing operation has just released its latest album, "Tribal Grind," by Wayquay. Shown, from left, are Patrick Conseil, VP of international creative services at Warner/Chappell; Yee-Ching Lee, VP of Global Beat; Allan Tepper, VP of creative services/special projects at Warner/Chappell; Laurence Singer, CEO/chairman of Global Beat; John Tita, senior VP of creative services at Warner/Chappell; and Nicky Brown, director of corporate communications at Global Beat.



Batting Three For Three. The National Assn. of Songwriters (NAS) hosted a salute concert May 21 in Los Angeles for hit writer Glen Ballard. Ballard also was honored May 19 as ASCAP's songwriter of the year, and on June 3 he received a National Academy of Recording Arts and Sciences Governor's Award. Shown standing, from left, are NAS members David Foster, Ballard, Walter Afanasieff, Curtis Stigers, and, seated, Paul Anka.

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/ASCAR, 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/ASCAR, 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/ASCAR, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT LATIN TRACKS		
SOLO EN TI	Vince Clarke	Sony/ATV Songs/BMI

MCA Buys All-Nations C'rights; Bug Shifts Execs In Nashville

MCA MUSIC PUBLISHING has acquired the interests in the copyrights held by All-Nations Music, operated by music publishing veteran **Billy Meshel** and **Dan Pritzker**, of the Chicago Pritzkers, who have extensive holdings in real estate, according to word on the street. The sale could not be confirmed at press time. All-Nations Music, established in Los Angeles in 1989, has acquired the catalogs of the **Statler Brothers** and **Larry Gatlin**, along with such copyrights as **Buck Ram's** "(You've Got) The Magic Touch"; **Michael Omartian's** "She Works Hard For The Money"; **Billy Ed Wheeler's** "Coward Of The County"; and **Herb Newman's** "Birds And The Bees." Before setting up All-Nations, Meshel, in his publishing career, had associations with Arista Records' publishing firm, Careers Music; Famous Music, the publishing wing of Paramount Pictures; and others.

TAKING CARE OF IF AND WHEN: As a result of the April New York Federal District Court decision that narrowed the scope of the 1985 historic U.S. Supreme Court decision on Mills vs. Snyder, the Harry Fox Agency (HFA), the mechanical collection arm of the National Music Publishers' Assn., has instituted several licensing and distribution procedures.

The decision in question, Ahlert Music Corp. vs. Warner/Chappell Music, narrowed the framework in which a publisher could collect mechanicals on a license it obtained before losing the copyright to others. The song involved a 1969 version of "Bye Bye Blackbird" by **Joe Cocker**, originally licensed through Warner/Chappell.



by Irv Lichtman

EXEC SHIFT AT BUG: Los Angeles-based Bug Music's plan to open a New York office is partly responsible for several staff shifts at the company's Nashville office.

Garry Velletri, the senior VP who opened the Bug Music office on Music Row 12 years ago, plans to move to New York to head a newly established Bug Music operation there. The day-to-day chief in Nashville now is **Dave Durocher**, who will shift to GM from creative director. **Peter Cronin**, at Maverick Music in Nashville for the past two years, moves to Bug Music to replace Durocher. In addition, other Nashville staff moves include the promotion of **Angel Hurst**, formerly assistant to Velletri, to the position of operations manager, while **Barbara Briggs**, formerly creative coordinator, has assumed the new title of creative manager/catalog development.

Bug Music, operated by **Fred and Dan Bourgoise**, is known for its policy of making many administrative deals while engaging in heavy exploitation of these copyrights. It also has catalog ownership.

While the word is that Warner/Chappell intends to appeal the decision, HFA says its new "licensing and distribution

guidelines" aim to address other similar situations. HFA's six-point approach includes holding in escrow undistributed royalties until a dispute of this nature is settled and possibly depositing royalties with a court.

Also, the guidelines include seeking agreement among interested parties to the terms under which it would issue a license; seeking evidence or assurances as to a party's standing; proceeding similarly with respect to distributors and licensing regarding synch rights and rights other than mechanical royalties; and HFA continuing to pay royalties on recordings covered by the original licenses. It's understood that HFA has been paying Warner/Chappell mechanicals for use of the Cocker version in "Sleepless In Seattle."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Rage Against The Machine**, "Evil Empire."
2. **Phish**, "Billy Breathes."
3. "Rent," vocal selections.
4. **The Who**, "Definitive Collection."
5. **The Cranberries**, "To The Faithful Departed."

Studio Action

ARTISTS & MUSIC

In N.Y., A Room With A View That Draws Top Mixers

BY PAUL VERNA

NEW YORK—If Room With a View weren't one of the top mixing facilities in the world, it would still bear the distinction of having an impossibly large brochure, an "off-site" studio clock, and a super-secret source of assistant engineers.

Room With a View owner Alessandro Cecconi points at the famed Met Life clock tower visible from the studio's ceiling-high windows: "That's the studio clock," he says smiling. Then he produces an aesthetically astounding, two-foot high brochure he says was designed with the practical purpose of being "impossible to fit in a garbage



Shown in Room With a View's control room, from left, are studio owner Alessandro Cecconi and Grammy Award-winning producer Russ Titelman.

bin." But you won't be able to budge one word out of him about where he gets his assistants. "We have a great source of assistants which will never be revealed," he says, zipping his lips to reinforce the finality of his statement.

Beyond his eccentricities, Cecconi is a savvy studio owner who has been able to carve a singular niche in this cutthroat market with several factors against him: He operates a one-room facility in a business climate that favors multi-room studios; he has virtually no tracking capabilities (despite an extensive vintage microphone collection); and he leveraged his future by investing hundreds of thousands of dollars in a Solid State Logic (SSL) 9000 J series console.

"We put ourselves in a tough position," says Cecconi. "There are a lot of things against us. But we're a finishing room, and people tell us we're one of the best-sounding rooms and one of the nicest mixing environments in New York City."

The credits support Cecconi's claims. Since it opened commercially in March 1994, the studio has had the good fortune of hosting artists who were relatively unknown when they arrived and have since rocketed to stardom—including the Dave Matthews Band, the Verve Pipe, and Paula Cole. The studio has also worked with established artists ranging from Ozzy Osbourne to David Byrne to Milton Nascimento, as well as such up-and-coming acts as Luna.

Similarly, the studio's producer and engineer clientele includes such top names as Steve Lillywhite, Frank Filipetti, Michael Beinhorn, Michael Brauer, Tom Lord Alge, Russ Titelman, Jerry Harrison, Brian Malouf, Kevin Killen, Roger Moutenot, and Dave Bianco. Many of these studio pros are not only the bread-and-butter of Cec-

coni's business, they're also his personal inspiration.

"Russ Titelman was one of my big idols," beams Cecconi. "I mean, [Steve Winwood's] 'Back In The High Life' is the album that made me go, 'Ah, this is really where I want to be.' And it was produced by Russ and mixed by Tom Lord Alge. So for me, having these people come into my studio is a nice reminder of why I do this."

Such reminders are particularly sweet on the days "when it really hits the fan," according to Cecconi. Although his demeanor is laid back, he runs a tight business that lives and dies by its bookings. Accordingly, Cecconi is a master juggler, moving one client

world-class mix room. In fact, the studio has been so successful lately that Cecconi has been able to make time to reconnect with his creative roots.

"Once you're a studio owner you're no longer a producer," says Cecconi. "And I've gone the entire spectrum, from working on a little 4-track at home, moving up to an 8-track, and then getting a 24-track and saying, 'That's the last thing I'll ever need.' And then I got a bigger board and then boom, Room With a View. And suddenly I realized I hadn't done anything. Musically I completely stopped. I lost all my connections. I know a lot of people, but I don't have the connections with musicians that I used to have when I had a little 8-track. So I said, 'This is crazy. This is not what I want.' And I made a conscious decision when I brought in the SSL 9000 that the room can never be empty. So now I do mixing projects during downtime, and I encourage my assistant engineers to bring their projects here when the room isn't being used. It's a lot more fun than it used to be."

A native of Rome, Cecconi got into the music business when he left his homeland to attend Boston College in 1977. His roommate there was a disco fanatic—a big contrast with Cecconi's musical taste at the time, which he describes as "esoteric," ranging from King Crimson to Tangerine Dream.

"I couldn't be bothered with anything else," he recalls. "If it played on

the radio, I went, 'Aaaagh!' So after the first major fight with my roommate, I said, 'OK, let me listen to this stuff.' So I got into disco in a major way, and I got a gig working as a DJ, and before I knew it, I was playing all the clubs in Boston. It was an exciting time."

Being a DJ allowed Cecconi to fulfill his lifelong passion for gadgets and electronics. "I went out and got a little 4-track and started making remixes of albums," he recalls. "Then I got into the [Apple] Macintosh and MIDI in the early '80s, and the 4-track gave way to the 8-track." Drawing further inspiration from a friend in Italy who was working in a recording studio, Cecconi bought a Sony 24-track, which is still used as a backup machine at Room With a View. He eventually migrated from Boston to New York and set up a makeshift tracking studio in his apartment on Fifth Avenue and 29th Street—still his residence, adjacent to the studio.

"For three years I was doing projects, mostly in Italy, producing some stuff for MCA Records in L.A., and then I switched and started doing some film projects in Russia and Europe with the BBC and RAI, and at that moment we had a client who had heard about our mike collection and said, 'Do you mind if we rent your room for some overdubs?' We'd never done anything commercial, and we said, 'Let's try it.' And the client stayed for three weeks and ended up recutting all the vocals he'd done in Nashville, and he loved the place."

Back then, mixing at Room With a View was out of the question because the board was not up to par. Cecconi solved that problem by purchasing an SSL 4000, at the time the state-of-the-art console.

"We made the jump and said to the world, 'Here we are,'" he says. "That's when we did the brochure. So one thing spun into another, and we ended up with what we have."

The room, like many aspects of Cecconi's studio, defies conventional wisdom. Its rear wall and one side wall are all glass, affording clients a spectacular view of Lower Manhattan and New Jersey at the expense of a potentially disastrous acoustic situation. However, despite the large volume of reflective surfaces, the control room sounds warm and natural.

Besides the SSL 9000 and vintage mikes, Room With a View offers Mitsubishi 880, Studer A-27, and the old Sony JH-24 multitracks; Westlake BBM-12, Genelec 1031, and Yamaha NS-10 monitors; and state-of-the-art analog and digital processing gear.

Cecconi—who is an avid photographer, airplane pilot, and owner of a bed-and-breakfast in the Bahamas—pauses to savor the view from the control room. Then, taken aback by the time indicated by the clock tower, he pulls down the shade and says, "That's it, no more studio clock."

That's Cecconi's singularly effective way of making time stand still.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 14, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONTEMPORARY	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	IT'S YOUR LOVE Tim McGraw (with Faith Hill) J. Stroud, B. Gallimore, T. McGraw (Curb)	BUTTERFLY KISSES Bob Carlisle/ Bob Carlisle (Diadem/Jive)	LITTLE WHITE LIE Sammy Hagar/ Mike Clink (Track Factory/MCA)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	HIGH-PASS PRODUCTIONS (Nashville, TN) David Jahnsen	THE PLANT (Sausalito, CA) Mike Clink
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 E with G series computer	Mackie 8 Buss	SSL 4064G
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GAMBIT (Nashville, TN) David Jahnsen	CONWAY RECORDERS (Los Angeles, CA) Mike Clink, Noel Golden
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000E with G series computer	Mackie 8 Buss	Neve VR
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	BMG	UNI

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Set For New C'right Rules WIPO And Parallel Imports Are Core Issues

■ BY JEFF CLARK-MEADS

BRUSSELS—The European Union is set to get a four-pronged initiative to take its copyright laws into the new millennium.

A Directive due from the European Commission will address a quartet of areas where, the commission feels, changes are necessary to address protections in the digital age and to bring the whole of the European Union under one set of rules regarding such issues as parallel imports.

The planned Directive is being drafted as a Green Paper discussion document. When the Green Paper is issued, though, any provisions it gives the music industry for stronger protections in the electronic arena are likely to meet opposition from the powerful telecommunications lobby.

The text of the Green Paper is now being discussed by the relevant commissioners and a final draft is set to be issued in July, although because of summer vacations on the European continent, it is believed that September or October is a more likely date.

Olivia Regnier, legal adviser at the Brussels office of the International Federation of the Phonographic Industry (IFPI), says that although the text of the document is not known, it is believed it will address four areas. She describes these as follows:

- reproduction rights and how they apply to so-called ephemeral copies made during the electronic transfer of files representing music;
- distribution rights and how they apply to the single European market;
- the extent to which labels can control communication of their music to the public;
- the outlawing of technical measures that would circumvent anti-copying technology.

Noting the commission's *raison d'être* of harmonizing legislation and trading conditions across the EU, Regnier says

the Green Paper's chapters on distribution rights are likely to carry provisions that would finally close the door on all parallel imports into the EU from the U.S.

At present, distribution of records within the EU is governed by the principle of "community exhaustion." That is, when a label issues a record in any EU country, it is deemed automatically to have exhausted its rights in the 14 other sovereign states that make up the EU. This allows the free circulation of records across national borders within the EU in a phenomenon that has become known as transshipments. The concept has been legally validated by the European Court of Justice.

However, the Scandinavian states and Luxembourg have extended this principle. Arguing that competition from across the Atlantic is good for domestic business, they have adopted the concept of "international exhaustion," meaning

that once Sony Music has released a Michael Jackson album in the U.S., for example, American-made copies of that album may then be sold in Sweden, Denmark, or Luxembourg.

While such a decision by the governments in those countries applies only to sales within their territories, the EU's open market means it is virtually impossible to ensure that albums entering one of those states will remain within its national borders.

Says Regnier, "We think the Directive will make it very clear that EU member states cannot have this rule of international exhaustion."

Regarding reproduction rights, Regnier says she believes the Green Paper will take into account decisions at the World Intellectual Property (WIPO)

(Continued on next page)

Italy's Nuova Fonit Cetra Label For Sale

■ BY MARK DEZZANI

MILAN—Nuova Fonit Cetra (NFC), Italy's 86-year-old record label owned by the country's state broadcaster, RAI, has been put up for sale following a succession of strategy changes in the past four years and consistent losses.

NFC's catalog includes a rich patrimony of Italian classical music, light pop, and opera, including rare recordings of soprano Maria Callas and tenor Beniamino Gigli.

The sale of 100% of shares in NFC and their likely acquisition by a major has provoked warnings about the loss of a historic national music catalog to foreign ownership and the potential further erosion of domestically owned labels' market share. The sale of the Ricordi music group to BMG in 1994 raised similar criticism, especially from nationalist elements on the political right and left and from executives from

indie labels and associations.

On June 5, a week prior to announcement of the sale of NFC, managing director Carlo Latini resigned and issued a statement explaining that he was leaving voluntarily following strategic differences with RAI's board. "Above all, I would like to note that in the 20 months of my mandate, [NFC] has recuperated 12 billion lira [\$7.3 million] of our losses," stated Latini. "I hope that NFC does not end up in the hands of foreigners, but the risk certainly exists."

"This would represent the complete disappearance of a major part of the record industry that is purely Italian. I would like to know why the deputy prime minister [Walter Veltroni], who is culture minister, has not said a word about this situation."

In figures supplied by the accountancy and consulting firm KPMG, which has been appointed to broker the sale, last year NFC recorded a loss of 3.5 billion lira (\$2.12 million) on revenue of 26 billion lire (\$15.76 million), compared with a loss of 7.5 billion lire (\$4.55 million) on similar revenue in 1995. Further losses are anticipated this year.

A representative for KPMG in Milan says the only options for NFC are its imminent closure or a sale, most likely to a multinational label.

(Continued on next page)

Mushroom Expands A&R, Marketing

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Records' Australian operation has undergone its biggest ever restructuring, creating a new senior management team and expanding its A&R, marketing, and promotions divisions. Most of the key positions are held by women.

While the company has enjoyed considerable success in Europe, Japan, and Southeast Asia with acts Peter Andre, Garbage, and Deni Hines, its domestic market share has in recent times dropped to 5%, according to chairman/CEO Michael Gudinski. Nevertheless, the Mushroom group turns over about \$75 million Australian (\$58.5 million) annually, says managing director Warren Costello.

In a bid to return to its 10% share of the late '80s, Gudinski switched distri-

bution to Sony Music Australia (Billboard, March 29), a deal that also freed his staff from sell-through duties.

When announcing the changes to Melbourne staffers June 6, Gudinski said, "We are in the midst of the company's most exciting period. To coincide with our enormous success in Europe and Asia, our switch over to Sony for distribution, and the impending celebrations of our 25th anniversary, I promised a lot of changes."

"This total restructure will allow us to successfully focus on new artists and take them to the world."

The new senior management team consists of Mark Opitz, GM of A&R and artist development; Sue McAullay, GM

of marketing and promotions, who is based in Sydney at Sony headquarters; Carl Gardiner, director of strategic marketing; Janet Dawes, international manager; Asia Pacific; Eleanor McKay, GM of all the Mushroom labels; and Pierre Baroni, creative director.

Dawes previously combined her role with that of label manager for the in-house Liberation Records. She now focuses solely on working with Mushroom's Asian distributor, BMG, in breaking new acts like Leonardo's Bride and Deadstar.

McKay, previously GM of another in-house imprint, White Records, will oversee operations of all the Mushroom labels. These now have new heads, including Denise D'Sylva (Mushroom and Melodian) Rachel Boyce (White and associated labels, including Aurora, Flying Nun, Mammoth, Slow River, and Bark) and Helen Hatzi (Liberation). Steve Cross continues to helm Infectious Records.

"Each of the labels have their own peculiar ideologies and A&R policies," says McKay. "We want to create a uniform basis for label operations, but we're also maintaining the differences and, indeed, foster a healthy competition between them. This way Mushroom continues to provide homes for a wide range of acts and can provide the different marketing and promotion for them as their needs arise."

The company has also expanded publicity teams in Melbourne and Sydney and, for the first time, installed reps in other major states.

Mushroom expects strong chart presence over the next months. Paul Kelly's "Songs From The South" album

(Continued on next page)

Ariola Act Is 'N Sync With German Fans

■ BY WOLFGANG SPAHR

HAMBURG—One of the hottest pop acts of the last nine months in Germany—and a growing number of other European markets—is a five-piece band from the Sunshine State.

'N Sync, a group of five boys from Orlando, Fla., has made big inroads into the German market since last year, now culminating in a chart-topping debut album.

In September 1996, the act, signed to Ariola, enjoyed its first big success here with first single "I Want You Back," which earned some 600 plays at radio and, within one week, entered the Top

100 Singles chart. The second single, "Tearin' Up My Heart," shot up the charts to No. 10 and resulted in complete sellouts for 'N Sync's 17-city tour through Germany.

The latest single, "Here We Go," has already been a No. 8 hit, while the self-titled debut album, released May 26, had pre-orders of over 250,000, making it gold-certified even before it reached stores. On Media Control's June 3 chart, the album raced from No. 22 to No. 1, with sales estimated by Ariola at 20,000 per day, and has climbed to No. 5 in Sweden and Switzerland, where it is on BMG. 'N Sync has also seen chart action in Austria, Holland, and Hun-

gary.

According to head buyer and director Wolfgang Orthmayr, the WOM music store in the city of Kiel has enjoyed good sales with 'N Sync. "One cannot help but notice that among the recent series of cool boy groups, there is one which is really well-groomed and very good, namely 'N Sync."

"I have hardly ever witnessed newcomers enter the German charts with such incredible, rocket-like speed," says Thomas Stein, the Munich-based president of BMG Music Entertainment in the German-speaking territories.

Both of the band's debut hits have

(Continued on page 71)

Anniversaries Abound At Novello Awards George Michael Wins Songwriter Of Year For 3rd Time

BY NIGEL HUNTER

LONDON—Reaction to the first half-century of the Ivor Novello Awards, the U.K.'s premier honors for songwriting, suggests the event is entering its second 50 years with renewed vigor.

"We were hoping for an extra-special Ivor Novello Awards occasion to celebrate the 50th anniversary of the Academy," says Brian Willey, vice chairman of organizer the British Academy of Songwriters Composers & Authors (BASCA), "and that's just what it proved to be. We got tremendous coverage in most of the national press and on the TV networks."

Peter Reichardt, EMI Music Pub-

SAIGON AUDIO

(Continued from preceding page)

Cosa Liebermann's Lovstedt says that in contract negotiations with Saigon Audio, it was clear the production line was not being financed by PolyGram. Nevertheless, the latter bought advertising space in the Saigon Giai Phong (Liberation) daily newspaper congratulating Saigon Audio on the new facilities. Previously, PolyGram assembled the company's Lotus Studio.

The new production line has already been put into operation, with Saigon Audio compilation CDs like "Mot Coi Di Ve" (My Own Lonely World) and enhanced CDs like "Hat Hoi Trang Ram" (Full Moon Festival).

The problem of piracy was brought up at the plant's opening ceremony by Ho Chi Minh City deputy mayor Pham Phuong Thao. According to one report, he mentioned that the new line could, together with government control of fraudulent audio-video materials, hinder the invasion of "evil" (i.e. illegal) cultural products. This may suggest that the government will keep a close eye on the plant and that the new easy availability of CD-making facilities will not result in increased piracy.

Assistance in this story provided by Geoff Burpee in Hong Kong.

EU SET FOR NEW C'RIGHT RULES

(Continued from preceding page)

conference at the end of last year (Billboard, Dec. 28, 1996). The conference aimed to strike a balance between the labels' right to control reproduction and the telecom companies' need to make temporary, so-called ephemeral copies each time a file is move from one computer site to another.

However, Regnier notes, "WIPO did not solve the question of what are the rights of the copyright holders and what are the exceptions. Obviously, we want the very best reproduction right for the labels to be in the Green Paper and the Directive."

She agrees, though, that the IFPI's desires in this area are likely to be opposed by the powerful telecoms lobby, which would apply huge resources to resisting the idea of Internet access providers having to pay a royalty each time a short-lived copy of a file is made.

In a less controversial area, the likelihood of the Green Paper addressing the issue of communication to the public will be welcomed by the record industry. Control over whether music

lishing U.K. managing director/VP of international acquisition, endorses that sentiment. "There's something special about the Ivors, particularly this year. The event is unique in recognizing and acclaiming the songwriters, and you could tell that the Spice Girls were impressed by it and by their awards."

A happy conjunction of anniversaries brought an extra glow to the 42nd Ivors, held May 29 at the Grosvenor House Hotel here. This year is the 50th anniversary of the foundation of BASCA, which presents the prestigious event sponsored by the Performing Right Society (PRS), and marks the first half-century of Atlantic Records, founded by Ahmet Ertegun. And May 29 just happens to be the 22nd birthday of Mel B, "Scary Spice" of the ubiquitous hit-spinning Spice Girls.

Ertegun was present to hand over the Lifetime Achievement trophy to Led Zeppelin in the persons of Jimmy Page, Robert Plant, and John Paul Jones. He paid a warm tribute to the band that grew out of the New Yardbirds remembering also the drummer, the late John Bonham, and noted how the band became a mainstay of the Atlantic label and a seminal influence in rock music.

Spice Girls collected the first of two Ivors they won with their song "Wannabe." Both were statistical categories, the first being best-selling, British-written single in the U.K.; "Wannabe" was also announced as international hit of the year. "Wannabe"

was written by Richard Stannard, Matt Rowe, Melanie Brown, Victoria Adams, Geri Halliwell, Emma Bunton, and Melanie Chisholm and published by PolyGram Music Publishing and Windswept Pacific Music.

Other Ivor highlights included George Michael winning the songwriter of the year trophy for a record-breaking third time. The two previous occasions were in 1984 and 1988 when he shared the honor with Mike Stock, Matt Aitkin, and Pete Waterman. Elvis Costello received the PRS outstanding contributions to British music award, and Dolores O'Riordan and Noel Hogan of the Cranberries triumphed in the international achievement category.

Nicky Chinn took the Jimmy Kennedy Award, and Richard Thompson was honored with the outstanding song collection prize.

The PRS award for the most performed work of 1996 went to George Michael for "Fastlove," written by Michael and published by Dick Leahy Music. The best contemporary song was "A Design For Life," written by James Dean Bradfield, Sean Moore, and Nicky Wire; published by Sony Music Publishing; and performed by the Manic Street Preachers. The best song musically and lyrically was "Too Much Love Will Kill You," written by Brian May, Frank Musker, and Elizabeth Lamers; published by EMI Music Publishing; and performed by May and Queen.

ITALY'S NUOVA FONIT CETRA LABEL FOR SALE

(Continued from preceding page)

Says the source, "The cost-cutting plan implemented helped reduce losses but impoverished the company even more. The record label is not a core business for RAI, who never found sufficient resources to successfully develop the company."

"As a record company, NFC is relatively inactive, but it has a rich catalog of over 1 million titles. Profit margins in the Italian [music] market today are relatively small, and in my opinion only

a major label will be able to profit from the exploitation of its catalog."

The source says that no value had been fixed for NFC's sale. It has not yet been decided whether the home video element of NFC's activities will be sold separately or retained by RAI.

NFC's revenues have been partially blighted by the increase in sales of cut-price classical music CDs at newsstands, an outlet that NFC, ironically, pioneered several years ago. Earlier this year, Latini told Billboard that newsstand sales damaged classical music sales.

"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," said Latini. "The figures speak for themselves, with classical sales losing 8.6% in value last year compared to 1995."

On announcing the sale of NFC, RAI's board of governors said the move comes as part of a major restructuring of the public service broadcaster and its commercial subsidiaries.

Among NFC's small roster of domestic contemporary artists are two prolific singer/songwriters, Edoardo Bennato and Gino Paoli. NFC is considered Italy's pioneering record company. Since it began collaborating with RAI in the 1930s, when it was known as Compagnia Edizioni, Teatro, Registrazioni, Affini—Cetra (publishing company, theater, recordings, and related activities), Fonit Cetra, as it was later known, built up a large catalog through the recording of concerts for the national radio network, then called EIAR and now known as RAI.

newsline...

CLIVE BLACK has left as managing director of EMI U.K. after less than two years with the company. He is replaced by the company's former head of media, Neil Ferris. EMI is an imprint in the EMI Records Group U.K. and Ireland stable; Black was brought into the company by his friend, group president/CEO Jean-Francois Cecillon. In March, Cecillon told Billboard that a half-dozen acts signed by Black would have releases in 1997. "Clive will have a good year," he stated then. "Now it's his moment." Speaking at the end of 1996, Black said, "This [coming] year for EMI U.K. as a label is a very exciting one. It

takes at least a year-and-a-half or two years to find, sign, and craft records so that they're ready to launch, and some of the fruits of what I and my A&R team have been working on will come together." Those signings included Icelandic alternative pop act Ragga & the Jack Magic Orchestra, Scottish singer/songwriter Phil Campbell, boy/girl duo Bully, modern rock group Gluebound, and performance poet Murray Lachlan Young. Ferris had been head of media at EMI U.K. since January but was previously associated with the company through his independent promotion company, Brilliant! According to a statement, Ferris will relinquish all responsibilities for Brilliant!

SIMON YOUNG is moving from his job as managing director of leading Australian indie Mushroom Records to the newly created post of VP of administration at Sony Independent Network Europe (SINE) in London. SINE looks after Sony's relationships with such indie labels as Creation, Nude, and Independiente. Young, who spent 18 years at Mushroom, will report to SINE senior VP Mark Chung. Sony has given a further new post, that of VP of technology and new media at Sony Music Entertainment Europe, to Nico Kopke. Reporting to senior VP Phil Murphy, Kopke will develop Sony's on- and offline activities in the region, including the Internet, audio-on-demand, DVD, and digital TV. He joined Sony Music Germany in 1992 and has had a variety of posts at Sony dealing with new media.



YOUNG



LEVENDIS

BMG ENTERTAINMENT has confirmed the appointment of George Levendis as managing director of BMG Greece, reporting to Arnold Bahlmann, senior VP of the Central Europe Region (Billboard, May 31). "I am now looking forward to this next challenge and the opportunity to embrace my heritage and culture," says Levendis, who moves from the London office of Arista, where he was marketing director.

TURKISH NEWSPAPER Milliyet has given domestic idol Burak Kut and Greek vocalist Sakis Rouvas prestigious Abdi Ipekci Friendship and Peace Awards for their May 19 U.N. concert on the divided island of Cyprus (Billboard, May 17). The awards are presented every other year to Turks and Greeks who contribute to reconciliation between their sometimes-hostile nations and honor the late Milliyet editor Abdi Ipekci, who was gunned down by Turkish nationalists in 1979. The paper's top prize went to former Greek Premier Konstantinos Mitotakis; the two artists' managers also received awards. **ADRIAN HIGGS**

EMI MUSIC AUSTRALIA has named Tony Harlow managing director, reporting to EMI international senior VP Charlie Dimont, effective July 21. Harlow, currently marketing director for the EMI label in the U.K., takes over from international head Dirk De Vries, who stepped into the Australian post following the unexpected departure last October of Paul Martinovich.

BMG FRANCE has signed a new, six-album deal with vocalist Patrick Bruel. The pact takes the form of a licensing agreement with Bruel's own 14 Productions label; it incorporates a residual obligation for one album carried over from his previous RCA contract. Four of the albums will be studio sets, with the remainder live or compilation projects. Bruel says that the first album, due in the next 12-18 months, will be recorded in both French- and English-language versions. **REMI BOUTON**

STARTING IN 1998, a new tax system will be applied to international artists' live performances in Norway, modernizing the 34-year-old tax law and bringing it more in line with international practices. The changes include lowering the tax rate from 30% to 15% and limiting deductions to travel, accommodation, and dining expenses. It is also understood that income from promotional appearances will be taxed. The existing tax law, dating from 1963, was designed to protect local artists from international competition in the concert business; it set the tax rates at 43% for foreign artists, which was lowered to 30% in 1983. The latest revision of the tax rules has been in the political pipeline since 1989. When implemented, it will mean that Norwegian systems correspond to changes made in Sweden in 1993, France in 1990, and Finland in 1996, where the rate also was set at 15%. The international tax model drafted by the Organization for Economic Cooperation and Development has also been used as a guideline. Taxes on international artists' performances have been in the public spotlight in Norway since Germany decided last year to raise its tax rate from 15% to 25%. **KAI ROGER OTTESEN**

Paul Kelly's Int'l Success Sealed 'With A Kiss'?

MELBOURNE, Australia—In its longstanding rivalry with glamorous Sydney, Melbourne offers more subtle charms: not an expansive harbor, but the winding Yarra River and Port Phillip Bay; not a landmark opera house, but the Victorian grace of Flinders Street Station (and more recently, the glass and glitz of its new casino and entertainment complex).

For this fan of Australian music, however, one thing will always tilt in Melbourne's favor. It is home to Paul Kelly.

One of the finest songwriters to hail from any city, Kelly has just released "Songs From The South" on the White label of Melbourne-

based Mushroom Records, distributed through Sony Music Australia. The collection entered the Australian album chart recently at No. 2. Driving the album is a double A-sided single featuring "Tease Me," an image-busting, sexy bit of keyboard pop and a beautifully understated remake of "It Started With A Kiss," a former hit by the British R&B group Hot Chocolate that went to No. 5 on the U.K. singles chart in 1982 and hit the top 15 in Australia the same year.

A songwriter of Kelly's talent seldom has reason to turn to someone else's repertoire. He had very good reason in this case, bringing his own subtle charms to Erol Brown's lovely lyric of childhood love and grown-up heartbreak. As performed by Kelly, "It Started With A Kiss" is an absolutely unforgettable love song.

Kelly has not had a major-label deal in the U.S. since his albums on A&M Records in the late 1980s, and he's never enjoyed commercial success in America equaling his critical stature. So understandably, there are no immediate plans for a U.S. release of his new Australian album. Yet Kelly's sound and sensibility, after all these years, now fits ideally into the style of AC radio in the States. His latest songs will be included on an as-yet untitled U.S. release on Vanguard Records due later this summer. And if the time is right, "It Started With A Kiss" could be Paul Kelly's first huge American hit.

ODDS & SODS FROM OZ: The breakthrough of the *Cruel Sea* three years ago marked the changing of the guard in Australian rock. Rough mixes of two songs, "Down On Me" and "Hard Times," from the band's as-yet-untitled early 1998 album, find the band breaking new ground again. Riding in a trip-hop'n'roll groove led by the gruff-voiced **Tex Perkins**, these early tracks sound like **Portishead** jam-

ming with **Tom Waits** . . . One of the most promising debut albums coming out in Australia this summer is the self-titled BMG release from **Vertigo**, which offers a dizzying and compelling combination of electronic dance music and live

rock'n'roll. The album, mixed by **Chris Lord-Alge** (*Savage Garden*), is set for August release . . . Pop spirit and solid rock crunch mark the music of **Big Heavy Stuff's** wryly titled Shock Records album "Maximum Sincere," which has caught the ears of Japan's Quattro Label (Billboard, June 7). In the wake of earlier licensing deals for the act in Singapore and the Philippines, Shock confirmed Quattro's release of **Big Heavy**

Stuff in Japan during MIDEAM Asia in Hong Kong . . . It's been nearly three years since the **Earthmen** were cited in these pages as one of the acts to watch from the fertile Melbourne pop scene (Billboard, Nov. 12, 1994). On their EastWest Australia album "Love Walked In," the five-member group fulfills those early expectations with a collection of infectious and expertly crafted pop songs of international caliber . . . As CDs are unpacked from a recent journey Down Under, there will be more Australian music news in columns to come.

BORDER CROSSINGS: With a six-night stand in late May at the Chesterfield Cafe in Paris, **Chuck Prophet** opened his Homemade Blood summer tour of Europe, which will include a June 27 appearance at Britain's Glastonbury Festival . . . Rykodisc act **Morphine** promotes its current album, "Like Swimming," by bringing its unconventional sound—dual-stringed bass, sax, and drums—to Latin America for performances Friday (20)-June 22 at Dr. Jekyll's in Buenos Aires, with additional shows expected. The band is already booked for fall dates in Australia and Japan . . . Following U.S. dates including his June 8 appearance at the Tibetan Freedom Concert in New York, **Taj Mahal** continues promoting his new Private Music album "Señor Blues" and the forthcoming High Street movie soundtrack "Trial And Error" with a European tour opening July 6 at the Bagnois Blues Festival in Marseille, France.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Canadian Classical Chases Niches Crossovers Dominate In Fractured Market

BY LARRY LeBLANC

TORONTO—With the dominance of international classical superstar teamings, special event-type marketing, and pop-styled recordings, as well as a profusion of back-catalog titles, industry sources fear that Canadian consumers are faced with a perplexing classical market picture.

Classical sales in Canada account for about 3.5% of the nation's \$1.2 billion (Canadian) annual recording market, according to Brian Robertson, president of the Canadian Recording Industry Assn.

Dominant suppliers of classical product are such multinationals as PolyGram Group Canada, Sony Music Entertainment (Canada), EMI Music Canada, and Warner Music Canada, as well as such national distributors as Koch International, Allegro Entertainment Canada, Denon Canada, and Distribution Fusion III.

There is also a handful of Canadian independent labels, including Marquis Classics (Robert Silverman, Jim Campbell, Puirt A Baroque), Analekta (Angèle Dubeau), Skylark Music (Elektra Women's Choir, the Vancouver Cantata Singers), Chandos (Louis Lortie), Hyperion (Marc-Andre Hamelin, Angela Hewitt), Sleeping Giant Music (Quartetto Gelato), and CBC Records (Erica Goodman, Richard Margison).

According to industry sources, Canada's classical market is being saturated by new releases and catalog reissues and by labels' over-recording of standard orchestral pieces. Additionally, with conductors like Herbert von Karajan and Leonard Bernstein no longer available to guarantee sales, labels have been increasingly reliant on gimmicks, event product, or niche-marketing to reach the classical-buying consumer.

"We put out virtually no standard repertoire, because that market is super-saturated," says Earl Rosen, president of the Toronto-based Marquis Classics, which linked June 9 with EMI Music Canada for distribution here. The label, which has a 50-album catalog, is distributed in the U.S. by Allegro. "We try to find niches and themes we can market."

According to industry sources, a fairly successful classical album in Canada sells 2,000-5,000 units; a more success-

ful one sells 6,000-8,000 units; and beyond that are market crossovers for which pop-style marketing has often been employed. For example, the groundbreaking 1990 album "Carreras, Domingo And Pavarotti: In Concert" has sold 400,000 units in Canada, according to Vas Pollakis, VP/GM of PolyGram Classics & Jazz, a division of PolyGram Group Canada.

"Most record companies are now looking at crossover projects, because they bring in the units that can allow us to do the [traditional albums] that are dear to our hearts," says Catherine Burke, classical marketing manager for EMI Music Canada.

Among the current classical successes here are recordings by such international artists as David Helfgott, Andre Rieu, Vanessa-Mae, Kathleen Battle, Wyn-ton Marsalis, Yo-Yo Ma, and Bobby McFerrin and such Canadians as Ben Heppner and



ROSEN

Charles Dutoit and the Montreal Symphony.

"[Italian tenor] Andrea Bocelli will be the next phenomenon," says Pollakis. "We're launching his first CD ['Romanza' on Philips Classics] by the end of June. He's a [pop crossover artist] leaning toward classics. We're looking at huge numbers."

According to Jun Fujimoto, classical marketing manager for Warner Music Canada, "Agnus Dei: Music Of Inner Harmony" by the Choir Of New College (Higginbottom) is also shaping up as another major sales success with sales of 13,500 units to date.

"Agnus Dei" has been hot in Vancouver and Toronto," he says. "We released the album in the fall [1996], and it's been a slow burner. Until February it had only sold a couple of thousand units, but then the Virgin megastore [in Vancouver] sold a hundred units in three days off a listening post. We decided if it [sold] there, we can [sell it] in other regions."

According to Chris Montgomery, manager of classics and jazz for BMG Music Canada, Heppner's Red Seal album "Great Tenor Arias," recorded for BMG Classics in Germany, has sold 50,000 units worldwide, with 35,000 of those sales in Canada since its release in September 1996. "Ben has become a household name in Canada," says Montgomery.

Adds Pollakis, "There are some wonderful things going on in Canada. Look at Charles Dutoit [and the Montreal Symphony]. We've sold over 1 million units of his [50-album] catalog in Canada. We're very proud of that."

Despite these successes by domestic acts, Canadian multinationals based here have not signed any classical acts directly. This is partly due to market economics, but primarily because their parent companies generally operate centralized A&R for their classical rosters elsewhere.

As a result, many Canadian acts are signed outside Canada. This includes Dutoit and the Montreal Symphony (London), Tafelmusik (Sony Classical), cellist Ofra Harnoy (Red Seal), Canadi-

an Brass (Red Seal), the Toronto Symphony Orchestra with Jukka-Pekka Saraste (Finlandia), soprano Nancy Argenta (Virgin Classics), and violinist James Ehnes (Teldec).

While industry sources agree that there is sizable opportunity for growth of classical sales in Canada, they also stress that many classical consumers have now completed replacing their LP collections with CDs. Also, retailers that had previously expanded their classical departments are now reducing inventory as midprice catalog sales flag.

"Dealers are increasingly paying more attention to hits and are not buying catalog in the depth they used to," says Pollakis. "We're not going to do [sales] numbers we once did when we had Herbert von Karajan, and we'll have to [market] differently."

Industry sources note that classical buyers have been far more price-conscious in recent years. "Two different groups now seem to be buying classical repertoire," says Faye Perkins, director of Sony Classical at Sony Music Entertainment (Canada). "One group buys more budget recordings, the other group might buy 20 CDs at a time and are very loyal customers to certain classical accounts. [The latter] are the guys you love, but they are becoming fewer and fewer. Why the Naxos [budget] line is doing as well [as it is] is because people get quality recordings of traditional repertoire at a really good price" (see story, page 1).

"People are not buying midprice anymore," agrees Bob Goodfellow, assistant manager/classical buyer at Sam the Record Man's Barrington Street outlet in Halifax, Nova Scotia. "They are buying budget because of price point, or they're buying the [front-line] product which has a story attached to it or recordings which have an event appeal."

In the past few years, PolyGram, EMI Music, and Warner have made inroads in classical sales by developing low-cost four- and five-CD boxed sets, which usually list at \$26.99 and \$29.99, respectively, and feature top-level classical catalog selections.

"We've been quite careful with what we've done with the boxed sets," says Pollakis, whose label has issued 20 boxed sets since 1989. "The only thing budget about these albums is the pricing."

"The PolyGram and EMI boxed sets do really well," says Goodfellow. "They are good compilations with good artists, good price point, and they're focused."

An overabundance of product in the marketplace and an aging consumer base are not the only factors affecting classical music sales in Canada. Industry sources also cite meager marketing and promotion dollars available for both multinationals and independents and the lack of media opportunities for exposure.

Radio airplay for classical repertoire is limited to CFMX and CBC's two national networks (on AM and FM).

Industry sources, however, generally praise CBC for the opportunity it offers to reach a national mass audience through its AM and FM outlets, particularly programs like "Morning-side" and "Stereo Morning" as well as such specialty shows as "Disc Drive," "Weekender," and "Gilmour's Albums."

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/16/97			GERMANY (Media Control) 06/10/97			U.K. (Chart-Track) 06/09/97			FRANCE (SNEP/IFOP/Tite-Live) 06/07/97		
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	2	SONIC EMPIRE MEMBERS OF MAYDAY RCA	1	1	MMMBOP HANSON MERCURY	1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	2	KUCHIBIRU GLAY PLATINUM	2	1	LONELY NANA MOTORMUSIC	2	3	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	2	2	ALANE WES SAINT GEORGE
3	NEW	FOR THE MOMENT EVERY LITTLE THING AVEV TRAX	3	3	ENGEL RAMMSTEIN MOTORMUSIC	3	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION	3	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR
4	NEW	NATIVE STRANGER KYOSUKE HIMURO POLYDOR	4	4	MMMBOP HANSON MERCURY	4	19	FREE ULTRA NATE A&M	4	9	MMMBOP HANSON MERCURY
5	3	CELERY SMAP VICTOR	5	5	TIME IS TICKING AWAY C-BLOCK WEA	5	5	CLOSER THAN CLOSE ROSIE GAINES BIG BANG	5	6	ALONE BEE GEES POLYDOR
6	NEW	SPRAY KUROYUME TOSHIBA EMI	6	8	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC	6	2	PARANOID ANDROID RADIOHEAD PARLOPHONE	6	4	SHOULD I LEAVE DAVID CHARVET RCA
7	8	ESCAPE MOON CHILD AVEV TRAX	7	6	FREE DJ QUICKSILVER ARCADE	7	17	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	7	7	AROUND THE WORLD DAFT PUNK LABELS/VIRGIN
8	NEW	TRUE NAVIGATION TWO-MIX KING	8	13	ECUADOR SASH! POLYDOR	8	NEW	BRAZEN 'WEEP' SKUNK ANANSIE ONE LITTLE INDIAN	8	10	LUCIE PASCAL OBISPO EPIC
9	4	YASASHII KIMOCHI CHARA EPIC SONY	9	NEW	SAMBO DE JANEIRO BELLINI VIRGIN	9	NEW	COCO JAMBOO MR PRESIDENT WEA	9	11	AMENO ERA MERCURY
10	6	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC	10	7	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	10	15	15 TI AMO GINA G	10	8	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
11	5	GLASS RYUICHI KAWAMURA VICTOR	11	14	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA	11	NEW	SUNSTROKE CHICANE EXTRAVAGANZA	11	5	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
12	7	SORA MAKI OHGURO B-GRAM	12	10	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL	12	7	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST	12	13	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
13	15	DO NOT FUMIYA FUJII PONY CANYON	13	11	HERE WE GO 'N SYNC ARIOLA	13	NEW	LOVE ROLLERCOASTER RED HOT CHILI PEPPERS GEFEN	13	NEW	DAM DAM DEO FELICIDAD EMI
14	9	SWEET EMOTION NANASE AIKAWA CUTTING EDGE	14	12	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	14	9	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	14	12	LUCY ALLIAGE BAXTER
15	11	JYOUNETSU TUBE SONY	15	15	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN	15	16	6 UNDERGROUND SNEAKER PIMPS CLEAN UP	15	16	I WANT YOU SAVAGE GARDEN COLUMBIA
16	13	I STAND ALONE TAKAKO MATSU BMG JAPAN	16	18	AROUND THE WORLD DAFT PUNK VIRGIN	16	6	YOU'RE NOT ALONE OLIVE RCA	16	14	L'EMPIRE DU COTE OBSCUR I AM DELABEL/VIRGIN
17	19	SHANGRI-LA DENKI GROOVE K/00N SONY	17	NEW	FREED FROM DESIRE GALA ZYX	17	11	I DON'T WANT TO TONI BRAXTON LAFACE/ARISTA	17	17	REMEMBER ME THE BLUE BOY MASCOTTE
18	18	NAGO MIHO KOMATSU ZAIN	18	16	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	18	NEW	STRANGE WET WET WET MERCURY	18	15	DONNE 2 BE 3 EMI
19	14	NAGISANI MATSUWARU ETCETERA PUFFY EPIC SONY	19	23	REMEMBER ME THE BLUE BOY ROUGH TRADE	19	NEW	THE END IS THE BEGINNING IS THE END SMASHING PUMPKINS HUT/WARNER BROS	19	20	VAMOS A LA DISCOTECA! PARADISIO CNR
20	NEW	BLUE VELVET SHIZUKA KUDO PONY CANYON	20	9	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	20	NEW	IT'S ALRIGHT DENI HINES MUSHROOM	20	NEW	MES REVES YSA FERRER POLYDOR
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	SPEED STARTING OVER TOY'S FACTORY	1	2	TIC TAC TOE KLAPPE DIE ZTE RCA	1	7	WU-TANG CLAN WU-TANG FOREVER LOUD	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	2	NORIYUKI MAKIHARA SMILING WEA JAPAN	2	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	2	NEW	VARIOUS THE BEST CLUB ANTHEMS... EVER! VIRGIN	2	2	MYLENE FARMER LIVE A BERCY POLYDOR
3	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY	3	1	'N SYNC 'N SYNC ARIOLA	3	1	SEAHORSES DO IT YOURSELF GEFEN/UNIVERSAL	3	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
4	4	MASAYOSHI YAMAZAKI HOME POLYDOR	4	4	ANDREA BOCELLI ROMANZA POLYDOR	4	NEW	SARAH BRIGHTMAN/LSO TIMELESS COALITION	4	4	BEN HARPER THE WILL TO LIVE VIRGIN
5	5	ZARD ZARD BLEND—SUN & STONE B-GRAM	5	5	NANA NANA MOTORMUSIC	5	5	ANDREA BOCELLI ROMANZA PHILIPS	5	9	PASCAL OBISPO SUPERFLU EPIC
6	3	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN HOUSE	6	6	ANDREA BOCELLI BOCELLI POLYDOR	6	NEW	VARIOUS CLUBLAND TELSTAR	6	5	ERA AMENO MERCURY
7	16	KOME KOME CLUB HARVEST—SINGLES 1992-1997 SONY	7	9	DEPECHE MODE ULTRA MUTE/INTERCORD	7	NEW	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV	7	6	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
8	6	DENKI GROOVE A K/00N SONY	8	13	RAMMSTEIN HERZELEID MOTORMUSIC	8	3	GARY BARLOW OPEN ROAD RCA	8	7	SPICE GIRLS SPICE VIRGIN
9	8	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON	9	8	WU-TANG CLAN WU-TANG FOREVER RCA	9	19	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI	9	10	BEE GEES STILL WATERS POLYDOR
10	10	JUDY AND MARY THE POWER SOURCE EPIC SONY	10	6	BEE GEES STILL WATERS POLYDOR	10	2	VARIOUS ARTISTS SMASH HITS—SUMMER 97 VIRGIN	10	11	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
11	14	EVERY LITTLE THING EVERLASTING AVEV TRAX	11	17	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	11	8	VARIOUS ARTISTS HOUSE COLLECTION CLUB CLASSICS 3 FANTAZIA	11	NEW	LARA FABIAN PURE POLYDOR
12	12	MEGADETH CRYPTIC WRITINGS TOSHIBA EMI	12	11	NO MERCY MY PROMISE ARIOLA	12	9	ELVIS PRESLEY ALWAYS ON MY MIND RCA	12	8	WU-TANG CLAN WU-TANG FOREVER ARIOLA
13	9	SEIKO MATSUDA MY STORY MERCURY	13	10	GARY BARLOW OPEN ROAD RCA	13	NEW	FAITH NO MORE ALBUM OF THE YEAR SLASH/DUNN	13	12	2 BE 3 PARTIR UN JOUR EMI
14	NEW	TATSURO YAMASHITA GREATEST HITS! OF TATSURO YAMASHITA BMG JAPAN	14	16	JONNY LANG LIE TO ME POLYDOR	14	6	SPICE GIRLS SPICE VIRGIN	14	NEW	MEGADETH CRYPTIC WRITING EMI
15	NEW	VARIOUS ARTISTS THE BEST! WEA JAPAN	15	NEW	STEVE WINWOOD JUNCTION SEVEN VIRGIN	15	4	VARIOUS ARTISTS BIG MIX 97 WARNER/VIRGIN	15	NEW	HANSON MIDDLE OF NOWHERE MERCURY
16	15	GLOBE FACES PLACES AVEV TRAX	16	14	C-BLOCK GENERAL POPULATION WEA	16	NEW	STEVE WINWOOD JUNCTION SEVEN VIRGIN	16	16	RICKY MARTIN A MEDIO VIVIR TRISTAR
17	7	MOTLEY CRUE GENERATION SWINE EASTWEST JAPAN	17	15	PAUL MCCARTNEY FLAMING PIE EMI	17	NEW	VARIOUS INTROSPLECTIVE OF HOUSE 2 SOUND DIMENSION	17	19	WES WELINGA SAINT GEORGE
18	11	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC SONY	18	NEW	ANDRE RIEU STRAUSS & CO. POLYDOR	18	11	VARIOUS ARTISTS LADYKILLERS 2 POLYGRAM TV	18	13	JULIEN CLERC JULIEN VIRGIN
19	13	B'Z FLASH BACK BMG JAPAN	19	NEW	SORAYA ON NIGHTS LIKE THIS MERCURY	19	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	19	14	SOUNDTRACK ROMEO + JULIET EMI
20	NEW	SNOW THE GREATEST HITS OF SNOW EASTWEST JAPAN	20	20	J.B.O. LAUT ARIOLA	20	16	GEORGE MICHAEL OLDER VIRGIN	20	18	DOC GYNECO PREMIERE CONSULTATION VIRGIN
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA	1	1	TOEN IK JE ZAG HERO POLYDOR	1	1	MMMBOP HANSON MERCURY	1	2	AROUND THE WORLD DAFT PUNK VIRGIN
2	2	THE PERFECT DRUG NINE INCH NAILS INTERSCOPE/UNIVERSAL	2	4	MMMBOP HANSON MERCURY	2	4	WHEN I DIE NO MERCY BMG	2	7	THE SIGN DATURA TIME
3	5	TIC TAC TAC FRUIT DE LA PASSION DEP	3	2	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC	3	2	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW	3	3	IT'S A REAL WORLD MOLELLA & PHIL JAY TIME
4	4	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	4	3	ER ZAL D'R ALTIJZ EENTJE WINNEN HANS KRAAY JR. DINO	4	3	YOUR WOMAN WHITE TOWN EMI	4	19	COMING BACK DJ DADO TIME
5	6	BREATHE PRODIGY XL RECORDINGS	5	17	FIESTA DE LOS TAMBORILEROS THE SUNCLUB EPIC	5	6	ONE MORE TIME REAL MCCOY BMG	5	1	WANNA B LIKE A MAN SIMONE JAY VIRGIN
6	3	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	6	5	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY	6	7	YOU WERE MEANT FOR ME JEWEL EASTWEST	6	8	UH LA LA LA ALEXIA DWAA/HITLAND
7	8	FIRESTARTER PRODIGY XL RECORDINGS	7	10	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	7	5	2 BECOME 1 SPICE GIRLS VIRGIN	7	4	OBSESSION CHASE DEEP BLAZE/A&D
8	7	I WANT YOU SAVAGE GARDEN COLUMBIA	8	12	WARUM? TIC TAC TOE BMG	8	NEW	ASHES TO ASHES FAITH NO MORE LONDON/POLYGRAM	8	5	MY LOVE FOR YOU BLACKWOOD A&D
9	15	RETURN OF THE MACK MARK MORRISON ATLANTIC	9	9	FIRE WATER BURN BLOODHOUND GANG GEFEN/UNIVERSAL	9	12	SONG 2 BLUR EMI	9	10	SIMPLE THINGS ALEX PARTY UMM/FLYING
10	11	INSOMNIA FAITHLESS ARISTA	10	6	ATOMIC PARTY ANIMALS ROADRUNNER	10	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST	10	9	LAURA NON C'E' NEK WEA
11	12	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA	11	8	IK ZING DIT LIED VOOR OME HENK! OME HENK CNR	11	14	SAY WHAT YOU WANT TEXAS MERCURY	11	6	DAY BY DAY REGINA DO IT YOURSELF/NITELITE
12	14	LUNCHBOX MARILYN MANSON INTERSCOPE/UNIVERSAL	12	7	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR	12	13	BREATHE PRODIGY DANCEPOOL/SONY	12	11	LOVE WON'T WAIT GARY BARLOW RCA
13	9	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS	13	11	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG	13	NEW	CALYPSO SPIDERBAIT PDR/POLYGRAM	13	16	FALLING IN & OUT OF LOVE BOB MARLEY DANCE FACTORY/EMI
14	13	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	14	13	PLEASE DON'T GO NO MERCY BMG	14	9	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	14	15	DISCO FEVER CARL FEATURING MUSIC MIND DJ MOVEMENT
15	16	GET YOUR GUNN MARILYN MANSON INTERSCOPE/UNIVERSAL	15	15	ONE DAY 2 BROTHERS ON THE 4TH FLOOR CNR	15	19	THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS WEA	15	17	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
16	10	GOD BLESS THE CHILD SHANIA TWAIN MERCURY	16	19	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	16	11	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA	16	NEW	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY
17	19	IT'S NO GOOD DEPECHE MODE MUTE/REPRISE	17	NEW	ECUADOR SASH! BYTE	17	NEW	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	17	12	UN GIORNO COSI' 883 FRI/RTI
18	18	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER	18	NEW	EENS SCHIJNT WEER DE ZON TIP TOP	18	10	LAST NIGHT AZ YET BMG	18	NEW	OUT OF MY MIND DURAN DURAN VIRGIN
19	NEW	ONE MORE TIME REAL MCCOY BMG	19	NEW	VOORBIJ SPRING & DE GROOT CNR	19	16	FIRE, WATER, BURN BLOODHOUND GANG GEFEN/UNIVERSAL	19	NEW	WHAT'S UP DADDY SKUBA W&W/SELF
20	20	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS JIVE	20	NEW	MAMA SPICE GIRLS VIRGIN	20	18	GONE AWAY THE OFFSPRING COLUMBIA	20	13	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	WU-TANG CLAN WU-TANG CLAN FOREVER RCA	1	1	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY	1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	1	1	LIGABUE SU E GIU' DA UN PALCO WEA
2	2	VARIOUS ARTISTS NOW! 2 WEA	2	2	SPICE GIRLS SPICE VIRGIN	2	NEW	PAUL KELLY SONGS FROM THE SOUTH SONY	2	2	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA
3	1	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL	3	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	3	3	SPICE GIRLS SPICE VIRGIN	3	3	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	3	SPICE GIRLS SPICE VIRGIN	4	4	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	4	4	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI	4	4	EROS RAMAZZOTTI DOVE C'E' MUSICA DDD/BMG
5	4	OUR LADY PEACE CLUMSY EPIC	5	6	NO MERCY MY PROMISE BMG	5	6	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	5	7	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
6	5	HANSON MIDDLE OF NOWHERE MERCURY	6	5	ANDREA BOCELLI ROMANZA POLYDOR	6	5	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/EMI	6	5	LUCIO DALLA CANZONI PRESSING/BMG
7	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	7	7	FRANS BAUER & MARIANNE WEBER HET DUE-TALBUM TIP TDP	7	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	7	6	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
8	NEW	EVERYWHERE TIM MCGRAW UNIVERSAL	8	9	AZ YET AZ YET BMG	8	NEW	SPIDERBAIT IVY & THE BIG APPLES POLYDOR	8	NEW	GARY BARLOW OPEN ROAD RCA
9	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	10	WU-TANG CLAN WU-TANG FOREVER BMG	9	2	JEWEL PIECES OF YOU EASTWEST	9	9	LITFIBA MONDI SOMMERSI EMI
10	9	BACKSTREET BOYS BACKSTREET BOYS JIVE	10	8	TOTAL TOUCH TOTAL TOUCH BMG	10	13	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	10	10	RICCARDO COCCIANTE INNAMORATO COLUMBIA
11	12	VARIOUS ARTISTS MC MARIO DANCETERIA POLYTEL	11	19	CELINE DION LIVE A PARIS COLUMBIA	11	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	11	11	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
12	8	AMANDA MARSHALL AMANDA MARSHALL EPIC	12	12	THE GATHERING NIGHTIME BIRDS SUBURBAN	12	8	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR	12	8	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
13	15	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	13	14	GARY BARLOW OPEN ROAD BMG	13	13	BEE GEES STILL WATERS POLYDOR	13	13	SPICE GIRLS SPICE VIRGIN
14	11	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	14	11	MARCO BORSATO DE WAARHEID POLYDOR	14	10	HUMAN NATURE TELLING EVERYBODY COLUMBIA	14	18	ROSANA LUNAS ROTAS UNIVERSAL
15	10	PAUL MCCARTNEY FLAMING PIE EMI	15	13	PAUL MCCARTNEY FLAMING PIE EMI	15	15	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	15	12	U2 POP ISLAND
16	NEW	BOB CARLISLE BUTTERFLY KISSES JIVE	16	15	RUTH JACOTT HARTSLAG DINO	16	15	DAVE GRANEY & THE CORAL SNAKES THE DEVIL DRIVES MERCURY	16	16	CARMEN CONSOLI CONFUSA E FELICE CYCLOPE/POLYDOR
17	NEW	BEE GEES STILL WATERS POLYDOR	17	16	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	17	20	HANSON MIDDLE OF NOWHERE POLYGRAM	17	14	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
18	13	CELINE DION FALLING INTO YOU COLUMBIA	18	17	BLOODHOUND GANG ONE FIERCE BEER COASTER GEFEN/UNIVERSAL	18	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	18	NEW	MEGADETH CRYPTIC WRITINGS EMI
19	14	GREAT BIG SEA PLAY WEA	19	18	SKUNK ANANSIE STOOSH VIRGIN	19	NEW		19	NEW	DAFT PUNK HOMEWORK VIRGIN
20	20	VARIOUS ARTISTS PURE ENERGY VOL. 4 SPG	20	NEW		20	NEW		20	15	DEPECHE MODE ULTRA MUTE/BMG

HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALEF MB) 06/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOP HANSON MERCURY	1	4	UH LA LA LA ALEXIA BLANCO Y NEGRO	1	1	ANA BELEN MIRAME ARIOLA	1	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
2	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	2	2	LA FIESTA LA COMPANIA CRIOLLA CNR	2	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN	2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	3	NEW	SAFE JIMMY SOMERVILLE GINGER	3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	3	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
4	2	I BELIEVE I CAN FLY R. KELLY JIVE	4	5	OH LA LA LA 2 EIVISSA GINGER/DEDEL	4	NEW	CELLOS CORTOS NOS VEMOS EN LOS BARES DRO	4	NEW	WU-TANG CLAN WU-TANG FOREVER LOUD
5	10	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	5	1	HABLAME LUNA BASIC CONNECTION GINGER	5	NEW	GARY BARLOW OPEN ROAD RCA	5	NEW	SPICE GIRLS SPICE VIRGIN
6	6	AROUND THE WORLD DAF PUNK VIRGIN	6	NEW	FREAK OUT 97 REMIX 2 FABIOLA MAX	6	4	SPICE GIRLS SPICE VIRGIN	6	4	GARY BARLOW OPEN ROAD RCA
7	5	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA	7	7	SATURDAY NIGHT SQUEEZER MAX MUSIC	7	6	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	7	6	TIC TAC TOE KLAPPE DIE 2TE RCA
8	NEW	ETERNAL FEATURING BEBE WINANS	8	3	GAROTA NACIONAL SKANK GINGER/CBS-SONY	8	7	ROSA LUNAS ROTAS UNIVERSAL	8	7	DEPECHE MODE ULTRA MUTE
9	NEW	PARANOID ANDROID RADIOHEAD PARLOPHONE	9	NEW	TUMBA LA CASA SANCOCHO MAX	9	5	EXTREMODOURO IROS TODOS A TOMAR POR CULO DRO	9	NEW	'N SYNC 'N SYNC ARIOLA
10	NEW	ECUADOR SASH! BYTE BLUE	10	NEW	E-O-TCHAN BATIDA DE COCO BLANCO Y NEGRO	10	8	FLEETWOOD MAC GREATEST HITS WARNER	9	NEW	JOHN FOGERTY BLUE MOON SWAMP WARNER
1	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	10	NEW	ALBUMS	10	NEW	ALBUMS	10	NEW	SARAH BRIGHTMAN/LSO TIMELESS EASTWEST

MALAYSIA			(RIM) 06/10/97			PORTUGAL			(Portugal/AFP) 06/09/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	911 THE JOURNEY EMI	1	2	PAULO GONZO QUASE TUDO COLUMBIA	1	2	PAULO GONZO QUASE TUDO COLUMBIA	1	2	PAULO GONZO QUASE TUDO COLUMBIA
2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	2	1	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI	2	1	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI	2	1	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI
3	6	RAIHAN PUJI-PUJIAN WARNER	3	3	SPICE GIRLS SPICE VIRGIN	3	3	SPICE GIRLS SPICE VIRGIN	3	3	SPICE GIRLS SPICE VIRGIN
4	NEW	ZIANA ZAIN PUNCAK KASIH BMG	4	4	BACKSTREET BOYS BACKSTREET BOYS JIVE	4	4	BACKSTREET BOYS BACKSTREET BOYS JIVE	4	4	BACKSTREET BOYS BACKSTREET BOYS JIVE
5	8	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	5	NEW	MEGADETH CRYPTIC WRITINGS EMI	5	NEW	MEGADETH CRYPTIC WRITINGS EMI	5	NEW	MEGADETH CRYPTIC WRITINGS EMI
6	7	XPDC BRUTAL LIFE	6	6	THE KELLY FAMILY ALMOST HEAVEN EMI	6	6	THE KELLY FAMILY ALMOST HEAVEN EMI	6	6	THE KELLY FAMILY ALMOST HEAVEN EMI
7	3	EMIL CHAU FRIEND ROCK	7	7	TOM JOBIN INEDITO RCA	7	7	TOM JOBIN INEDITO RCA	7	7	TOM JOBIN INEDITO RCA
8	5	VARIOUS ARTISTS MAX 2 SONY	8	5	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	8	5	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	8	5	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
9	9	AZ YET AZ YET BMG	9	NEW	SERGIO GODINHO DOMINGO EMI	9	NEW	SERGIO GODINHO DOMINGO EMI	9	NEW	SERGIO GODINHO DOMINGO EMI
10	NEW	KRU KRUMANIA EMI	10	9	LUZ CASAL PEQUENOS Y GRANDES EXITOS HISPAVOX	10	9	LUZ CASAL PEQUENOS Y GRANDES EXITOS HISPAVOX	10	9	LUZ CASAL PEQUENOS Y GRANDES EXITOS HISPAVOX

SWEDEN			(GLF) 06/04/97			DENMARK			(IFPI/Nielsen Marketing Research) 06/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	MMMBOP HANSON	1	1	MMMBOP HANSON POLYGRAM	1	1	MMMBOP HANSON POLYGRAM	1	1	MMMBOP HANSON POLYGRAM
2	1	BAILANDO PARADISIO CNR	2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	BARBIE GIRL AQUA UNIVERSAL
3	4	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	3	8	NO TENGO DINERO LOS UMBRELLOS EMI	3	8	NO TENGO DINERO LOS UMBRELLOS EMI	3	8	NO TENGO DINERO LOS UMBRELLOS EMI
4	3	PAMELA ARVINGARNA BIG BAG	4	NEW	IT'S MY LIFE SASH! SCANDINAVIAN	4	NEW	IT'S MY LIFE SASH! SCANDINAVIAN	4	NEW	IT'S MY LIFE SASH! SCANDINAVIAN
5	7	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	5	5	ECUADOR SASH! SCANDINAVIAN	5	5	ECUADOR SASH! SCANDINAVIAN	5	5	ECUADOR SASH! SCANDINAVIAN
6	NEW	ECUADOR SASH! SCANDINAVIAN	6	3	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN	6	3	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN	6	3	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN
7	8	FIRE SCOOTER CLUB TOOLS	7	7	FREED FROM DESIRE GALA MIS LABEL	7	7	FREED FROM DESIRE GALA MIS LABEL	7	7	FREED FROM DESIRE GALA MIS LABEL
8	5	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	8	4	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA	8	4	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA	8	4	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA
9	10	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC	9	NEW	X-RAY SPACE FROG SONY/PLADECOMPAGNIET	9	NEW	X-RAY SPACE FROG SONY/PLADECOMPAGNIET	9	NEW	X-RAY SPACE FROG SONY/PLADECOMPAGNIET
10	6	IN MY MIND ANTILOOP FLUID	10	6	ENCORE UNE FOIS SASH! SCANDINAVIAN	10	6	ENCORE UNE FOIS SASH! SCANDINAVIAN	10	6	ENCORE UNE FOIS SASH! SCANDINAVIAN
1	1	JOHN FOGERTY BLUE MOON SWAMP WARNER	1	1	AQUA AQUARIUM UNIVERSAL	1	1	AQUA AQUARIUM UNIVERSAL	1	1	AQUA AQUARIUM UNIVERSAL
2	NEW	WU-TANG CLAN WU-TANG FOREVER LOUD	2	5	SMOLFERNER SOMMERSMOLFERNE EMI	2	5	SMOLFERNER SOMMERSMOLFERNE EMI	2	5	SMOLFERNER SOMMERSMOLFERNE EMI
3	2	SMURFARNA SMURFHITS 2 CNR	3	3	TIGGY FAIRYTALES FLEXEMI	3	3	TIGGY FAIRYTALES FLEXEMI	3	3	TIGGY FAIRYTALES FLEXEMI
4	3	GESSLE THE WORLD ACCORDING TO GESSLE FUN-DAMENTAL/EMI	4	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	4	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	4	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
5	5	ERIC GADD THE RIGHT WAY STRAWBERRY/EDELPITCH	5	4	YOU KNOW WHO YOU KNOW WHO UNIVERSAL	5	4	YOU KNOW WHO YOU KNOW WHO UNIVERSAL	5	4	YOU KNOW WHO YOU KNOW WHO UNIVERSAL
6	6	SPICE GIRLS SPICE VIRGIN	6	NEW	ETERNAL BEFORE THE RAIN EMI	6	NEW	ETERNAL BEFORE THE RAIN EMI	6	NEW	ETERNAL BEFORE THE RAIN EMI
7	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	7	NEW	TEXAS WHITE ON BLONDE POLYGRAM	7	NEW	TEXAS WHITE ON BLONDE POLYGRAM	7	NEW	TEXAS WHITE ON BLONDE POLYGRAM
8	8	DEPECHE MODE ULTRA MUTE/MNW	8	6	SUEDE COMING UP SONY	8	6	SUEDE COMING UP SONY	8	6	SUEDE COMING UP SONY
9	7	LAURA PAUSINI LE COSE CHE VIVI WARNER	9	10	JOHN FOGERTY BLUE MOON SWAMP WARNER	9	10	JOHN FOGERTY BLUE MOON SWAMP WARNER	9	10	JOHN FOGERTY BLUE MOON SWAMP WARNER
10	NEW	STEPHEN SIMMONDS ALONE SUPERSTUDIO	10	NEW	GARY BARLOW OPEN ROAD BMG ARIOLA	10	NEW	GARY BARLOW OPEN ROAD BMG ARIOLA	10	NEW	GARY BARLOW OPEN ROAD BMG ARIOLA

NORWAY			(Verdens Gang Norway) 06/10/97			FINLAND			(Seura/IFPI Finland) 06/09/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	6	BAILANDO PARADISIO ARCADE	1	1	FIRE SCOOTER CLUB TOOLS/K-TEL	1	1	FIRE SCOOTER CLUB TOOLS/K-TEL	1	1	FIRE SCOOTER CLUB TOOLS/K-TEL
2	1	BARBIE GIRL AQUA UNIVERSAL	2	NEW	MATO APULANTA LEVY-YHTIO	2	NEW	MATO APULANTA LEVY-YHTIO	2	NEW	MATO APULANTA LEVY-YHTIO
3	2	MMMBOP HANSON MERCURY	3	NEW	SYNTYNYT KOYHANA TEHOSEKOITIN LEVY-YHTIO	3	NEW	SYNTYNYT KOYHANA TEHOSEKOITIN LEVY-YHTIO	3	NEW	SYNTYNYT KOYHANA TEHOSEKOITIN LEVY-YHTIO
4	3	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	4	NEW	BLUE RASMUS FAZER/WARNER	4	NEW	BLUE RASMUS FAZER/WARNER	4	NEW	BLUE RASMUS FAZER/WARNER
5	4	WHEN SUSANNAH CRIES SWAY UNIVERSAL	5	NEW	BAILANDO PARADISIO ARCADE/K-TEL	5	NEW	BAILANDO PARADISIO ARCADE/K-TEL	5	NEW	BAILANDO PARADISIO ARCADE/K-TEL
6	NEW	ECUADOR SASH! BYTE BLUE	6	4	MMMBOP HANSON MERCURY	6	4	MMMBOP HANSON MERCURY	6	4	MMMBOP HANSON MERCURY
7	5	THE END OF THE BEGINNING IS THE END THE SMASHING PUMPKINS WARNER	7	7	ASHES TO ASHES FAITH NO MORE LONDON	7	7	ASHES TO ASHES FAITH NO MORE LONDON	7	7	ASHES TO ASHES FAITH NO MORE LONDON
8	NEW	STARMELT MOTORPSYCHO SONY	8	3	UH LA LA LA ALEXIA DANCEPOOL/SONY	8	3	UH LA LA LA ALEXIA DANCEPOOL/SONY	8	3	UH LA LA LA ALEXIA DANCEPOOL/SONY
9	NEW	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN	9	2	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	9	2	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	9	2	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY
10	7	FIRE WATER BURN BLOODHOUND GANG GEF-FEN/UNIVERSAL	10	9	ENCORE UNE FOIS SASH! TOCOK-KTEL	10	9	ENCORE UNE FOIS SASH! TOCOK-KTEL	10	9	ENCORE UNE FOIS SASH! TOCOK-KTEL
1	1	AQUA AQUARIUM UNIVERSAL	1	3	PRINCESSA CALLING YOU EASTWEST	1	3	PRINCESSA CALLING YOU EASTWEST	1	3	PRINCESSA CALLING YOU EASTWEST
2	2	TRANG FODSEL HYBEL NORSK PLATVEPRODUKSTON	2	2	SMURFFIT TANSSIHITIT VOLUME 2 EMI	2	2	SMURFFIT TANSSIHITIT VOLUME 2 EMI	2	2	SMURFFIT TANSSIHITIT VOLUME 2 EMI
3	3	JOHN FOGERTY BLUE MOON SWAMP WARNER	3	1	JOHN FOGERTY BLUE MOON SWAMP WARNER	3	1	JOHN FOGERTY BLUE MOON SWAMP WARNER	3	1	JOHN FOGERTY BLUE MOON SWAMP WARNER
4	NEW	TORHILD SIVERSTEN OUT OF THE BLUE SONY	4	4	APULANTA KOLME LEVY-YHTIO	4	4	APULANTA KOLME LEVY-YHTIO	4	4	APULANTA KOLME LEVY-YHTIO
5	5	SWAY RED UNIVERSAL	5	5	STRATOVARIUS VISIONS T&T/NEXT STOP	5	5	STRATOVARIUS VISIONS T&T/NEXT STOP	5	5	STRATOVARIUS VISIONS T&T/NEXT STOP
6	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	6	NEW	XL5 JAATA JA TULTA 200/RCA/BMG	6	NEW	XL5 JAATA JA TULTA 200/RCA/BMG	6	NEW	XL5 JAATA JA TULTA 200/RCA/BMG
7	9	POSTGIROBYGGET MELIS NORSKE GRAM	7	8	DAVID COVERDALE & WHITESNAKE RESTLESS HEART EMI	7	8	DAVID COVERDALE & WHITESNAKE RESTLESS HEART EMI	7	8	DAVID COVERDALE & WHITESNAKE RESTLESS HEART EMI
8	NEW	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN	8	7	KAIIJA KOO UNIHLEKKAMYSKY WEA	8	7	KAIIJA KOO UNIHLEKKAMYSKY WEA	8	7	KAIIJA KOO UNIHLEKKAMYSKY WEA
9	7	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES ME METRONOME/WARNER	9	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	9	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	9	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
10	6	WU-TANG CLAN WU-TANG FOREVER BMG	10	7	ANDREA BOCELLI ROMANZA POLYDOR	10	7	ANDREA BOCELLI ROMANZA POLYDOR	10	7	ANDREA BOCELLI ROMANZA POLYDOR

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ISRAEL: Aviv Geffen, the biggest pop star in the Jewish world, has been forced to leave the country after becoming a target for Jewish fundamentalist groups. In May, Geffen was stoned by extremists who had printed and distributed 60,000 leaflets urging their supporters to attend one of his concerts and force the singer offstage. Geffen, 24, whose five albums have all been certified platinum here (40,000 units), has angered Jewish fundamentalists by espousing harmony and reconciliation with the Arab world. His single "Cry For You" has become an anthem for Israeli youth tired of the hard-line attitudes of an older generation. He has now moved to London, where he is talking to major labels about recording an English-language album. Geffen was performing in front of 300,000 people at the November 1995 peace rally in Tel Aviv at which former Israeli Prime Minister Yitzhak Rabin was assassinated. Geffen is believed to have been the last man to embrace Rabin before he died. Rabin went backstage and kissed Geffen on the cheek. Some 10 minutes later and 10 yards from where Geffen was standing, Rabin lay dead from a gunman's bullet.

NIGEL WILLIAMSON



SOUTH AFRICA: The release of the 18-track album "Afterlifesatisfaction" by Afrikaans-speaking rock band the Springbok Nude Girls is being touted as the "rock event of the year" by Sony Music Entertainment SA. And an edgy, power-packed performance by the band at the album's Johannesburg launch in May confirmed the Springbok Nude Girls as the flag bearers of late-'90s South African rock'n'roll—the imposing, guitar/testosterone-fueled variety, at least. The band's unusual name is derived from the "Springbok Hits" vinyl compilations from the 1970s, which always featured a bikini-clad cover girl. Since forming in 1994, the group has steadily built a dedicated live following, especially in its home town of Stellenbosch, just outside Cape Town. To begin with, the Springbok Nude Girls existed outside the industry mainstream, releasing their independently produced 1995 debut album, the raucous, unswervingly lo-fi "Neanderthal 1," on their own Bluegum Records label. The act signed with Sony in 1996, and a five-song EP, "It Became A Weapon," released through Epic, recently won a South African Music Award for best rock performance. The Springbok Nude Girls will undertake a short, informal tour of the U.K. and elsewhere in Europe in July. "Our expectations are realistic," says guitarist Theo Crous. "People have said that our sound will transfer very easily into the international market, but until we have been there ourselves, we will never know."

DIANE COETZER

NETHERLANDS: Punk group I Against I from Dordrecht has become the first European act to sign a recording contract with Brett Gurewitz's American label Epitaph (of Offspring and NOFX fame). The three-record deal was inked June 9 in front of the Royal Palace in the Hague. Epitaph Europe managing director Hein van der Ree comments, "They're a very talented band who will, despite their young age, compete with all the other bands on our roster." I Against I singer Ronald is a happy man, too. "All our heroes are signed to Epitaph. It's great to become part of that," he says.

ROBERT TILLI

JAPAN: Singer Harumi Tsuyuzaki (Global Music Pulse, Billboard, March 16, 1996) is one of the brightest hopes for Japanese R&B. Billed as the "Queen of Nu R&B," she made a stunning debut in 1995, at the age of 21, with simultaneous releases of English- and Japanese-language versions of a four-song CD titled "Time" (Tokuma Japan Communications). Tsuyuzaki's English vocals are amazingly self-assured and natural-sounding, unlike the efforts of many other Japanese artists. While still in high school, she applied to study with famed vocal coach Yuka Kamebuchi, who reportedly told Tsuyuzaki, "There's nothing I can teach you. You may sing as you like." Besides being a powerful vocalist, on both uptempo numbers and ballads, Tsuyuzaki plays the piano, drums, and saxophone and writes and arranges. Her singing style is very much in the Whitney Houston/Mariah Carey vein, and her music is slickly produced. "Time" and her eponymous debut album were recorded in Los Angeles and Tokyo with both U.S. and Japanese musicians. Her second album, "Wonder Of Dream," was recorded in New York with American session players; the entire album is sung in English, a bold gesture for a release that is, after all, aimed squarely at the Japanese market.

STEVE McCLURE

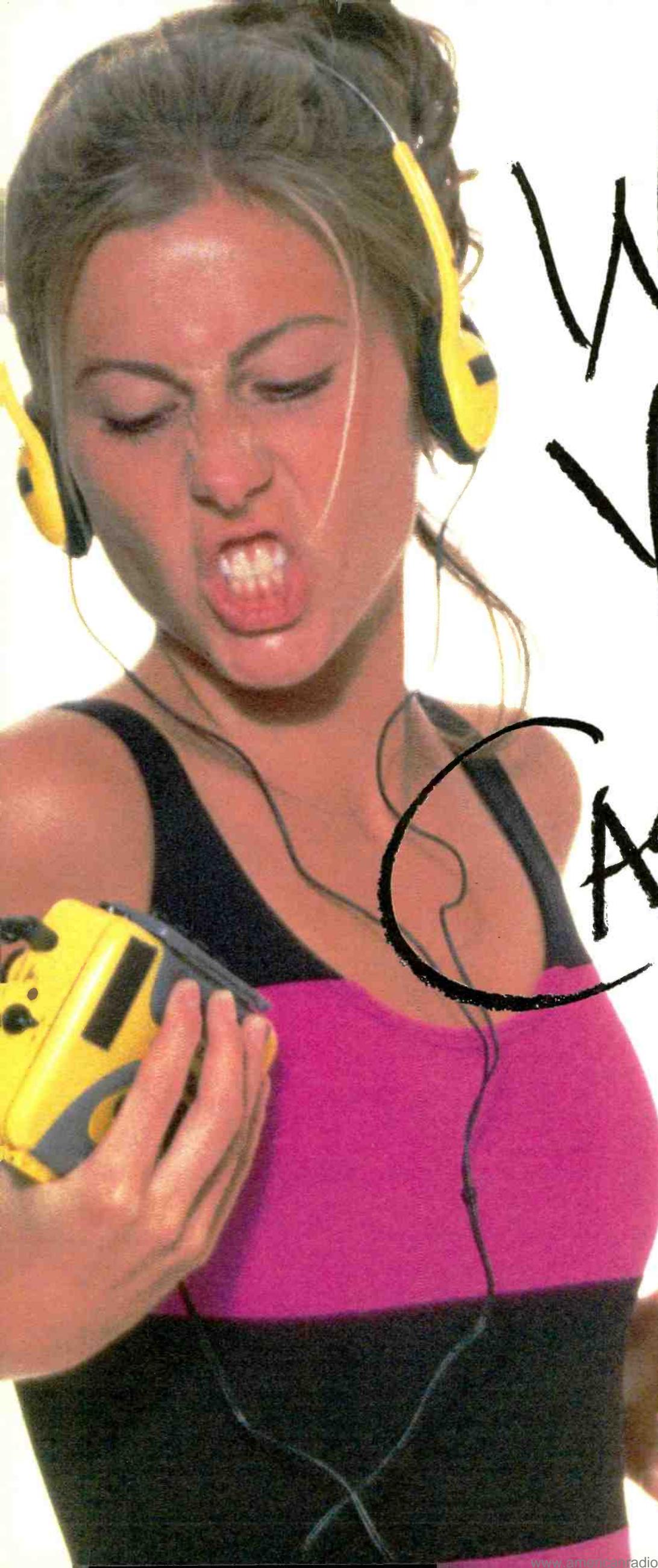


AUSTRALIA: Toward the end of a four-city tour, American composer/performer Jimmy Webb gave two hours of his time to explain his craft to an invited audience of 250 Melbourne-based songwriters. Organized by the Victorian state branch of the Australasian Performing Right Assn., the exclusive tutorial saw Webb, seated at a grand piano on the stage of the Continental Cafe, perform five songs, including an improvised medley of "Galveston," "By The Time I Get To Phoenix," and "Wichita Lineman." Fielding a range of probing questions with thoroughness and good humor, he took fellow songsmiths through the creation stages of some of his most powerful works, including "MacArthur Park."

GLENN A. BAKER

DENMARK: Rap group Østkyst Hustlers (East Coast Hustlers) have remained in the top 20 here for nine months with their double-platinum (120,000) second album, "Fuld Af Løgn" (Full Of Lies), on the Sony/Paldecopagniet label. The trio hails from the Copenhagen area, but despite writing lyrics that poke fun at other parts of the country, it has fans from coast to coast. Although the Hustlers affect an ironic bravado, they are not gangsters, preferring to keep tongues firmly in their cheeks as they paint a vivid picture of life in modern Denmark. Another rap trio making waves is Humleridderne (Knights Of The Hop), also signed to Sony. Humleridderne's debut album, "Jeg Gi'r En Omgang, Hvis Du Gi'r To" (I'll Buy A Round, If You Buy Two), contains more than the group's beery name and album title would suggest. Behind the humorous facade, Humleridderne's raps provide snapshots of social realism, dealing with such topics as AIDS, violence, living on the dole, and the ambiguous role of alcohol in Danish society. The group won a Danish Grammy for best new act, and its album has sold almost 85,000 units, according to its record company.

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*SoundData 1996

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Family Web Maintains Harmony 38-Store Mich. Chain Has Sound Principles

■ BY DON JEFFREY

NEW YORK—Fifty years ago Carl Thom, fresh out of the Army and a 20-year-old student at Wayne State University, took his \$500 discharge pay and opened the first Harmony House in the Detroit suburb of Hazel Park. The store was initially named Harmony House Cards & Records because he was a Hallmark dealer. Sheet music, musical instruments, and radios were among the other products sold. By the 1960s, though, almost everything but records had been phased out.

And since then, right up through this 50th anniversary year, 38-store Harmony House has continued to set itself apart from most other music chains by sticking with its motto, "music is all we do," and making it work.

"They are a well-run chain that's always kept a very tight focus on music," says Bill Schulte, Midwest regional director for PolyGram Group Distribution, who has supplied music to Harmony House for more than 20 years.

Detroit-area music retailers and dis-

tributors who knew Thom—he died in 1994—praise him as a man who combined sound business sense with outstanding personal qualities.

"Carl Thom was a class act who looked out for his people and who always made a healthy margin," says Schulte. His line was, "Never go to work with an empty wagon."



Jerry Adams, senior VP/product manager of Handelman Music Group, went to work for Thom in

1974 when he had one store and helped build the company into a 30-store chain before leaving as executive VP/GM 15 years later. He says of his former boss, "He was the finest human being I've ever encountered. He had a genuine love of the business, a genuine concern for his people, for the customer. There was nobody better than Carl Thom."

And Roman Kotrys, who owns the 17-year-old four-store Michigan chain Repeat the Beat, recalls the generosity of Harmony House's leadership.

"They're the best competitors a guy could ask for. When I started out, Carl supplied us with fixtures for our Royal Oak location, our second store."

Harmony House has pretty much retained the sense of being a neighborhood store, if the state of Michigan can be considered a neighborhood. All its stores are there except for a couple of locations over the border in Ohio. The chain's expansion over the years has been conservative.

"We've always had a strong-but-slow growth philosophy," says the chain's president, Bill Thom, son of Carl. "We've always financed expansion ourselves. We have no debt. My father's philosophy—and mine today—is walk, don't run."

At press time Harmony House was in talks about one location that it may open this year. The chain's stores range from 2,000-8,000 square feet. New stores will be the larger size. Most locations are free-standing or in strip malls, although five are in major malls.

Annual sales were close to \$40 million last year. Although they have been flat the past three years—between \$38 million and \$40 million—Thom points out that profits are up.

Commenting on the price war, Thom says, "We dug in our heels before it got to Detroit. We were able to watch the phenomenon of these discounters in other markets. My dad always said, 'If you can't make money doing it, why bother?' We've maintained our profitability in the face of the price war. You can't sell music with a 15%-20% markup and stay in business."

Harmony House does match its competitors' advertised prices but, other than that, stays out of the skirmishes.

What helped it remain competitive was an overhaul of its inventory management systems, including a \$2 million computer upgrade.

"We now have a better selection than ever with a smaller inventory value," says Thom. "We've reduced the backup of inventory in warehouses. It's more on-demand."

(Continued on next page)

Reader's Digest Revs Up Its Vid Business

■ BY SETH GOLDSTEIN

NEW YORK—Reader's Digest has become Viewer's Digest as well. In recent years, the print publisher has become a major force in the direct-response sale of prerecorded cassettes—more than 5 million a year of just its releases, according to Tom Simon, VP and executive producer of Reader's Digest Video and Television unit.



SIMON

And Simon also oversees direct-response distribution of third-party titles, bringing video sales in 1996 to \$240 million worldwide. "We have all the hot hits," Simon says. Because they fit

Digest's demographics, such as Disney family entertainment classics as "Darby O'Gill And The Little People" are big revenue producers. Simon is also working hard to expand coverage to include the other studios.

First among equals, though, is the Digest label, offering subject matter dear to the hearts of armchair travelers who get caught up in special-interest series like "The Living Edens" and "Incredible Journeys." Over time, volume for cassette sets can range from hundreds of thousands to millions of units. The cassettes are duplicated by



Chinese opera performers, dressed in ritual costumes, are featured in a segment of "Incredible Journeys."

Technicolor Videocassette Services.

In fact, Digest customers have a lot in common with another brand name synonymous with wholesome fare, National Geographic. The similarity made for a straightforward transition for Simon, who spent a decade at National Geographic prior to joining Digest early last year.

Now Simon wants to take a page from the Geographic's business plan and get television exposure for his pro-

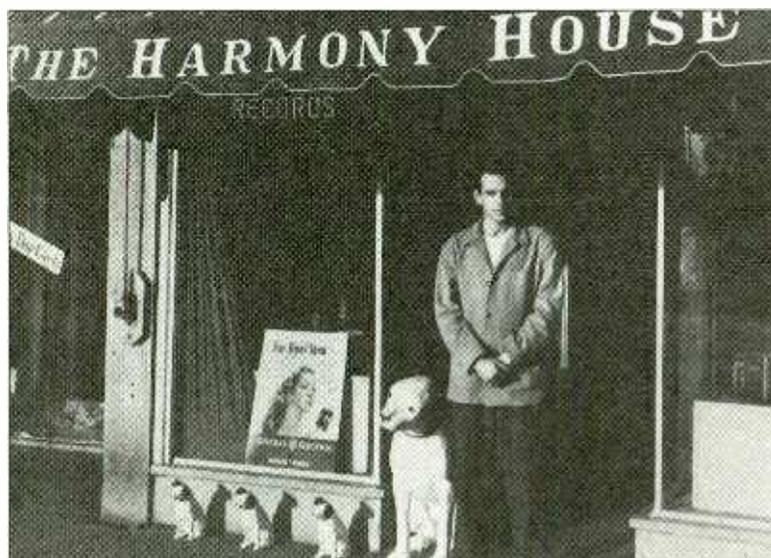


ductions before releasing them on tape. "For the first time, we're taking control of those rights," he emphasizes. PBS, for example, will telecast the four-part "Living Edens" series, still in production, over the next five years. Meanwhile, Digest and Cinar Films in Toronto are co-venturing a 26-part, half-hour children's series called "The Country Mouse And The City Mouse Adventures." It goes into TV syndication this fall. Simon gets the cassette rights.

National Geographic programs, originally seen on cable and now an NBC franchise, have been steady sellers to mail-order customers and for the various labels that have controlled retail distribution, among them LIVE Home Video, Columbia TriStar, and Warner Home Video.

Simon says he's been dealt a strong hand. Digest video sales in the U.S. and 24 countries have sported an annual growth rate of close to 40% since 1990, "a testament of our ability to sell through direct mail," he adds. About 6 million Americans are active customers, but Simon figures the number can be readily expanded from the 100

(Continued on page 68)



The Founder. In the above photo, taken in 1947, Carl Thom stands in front of the first Harmony House store he opened, in Hazel Park, Mich.

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NAIRD

Kid Audio Reps Rally At NAIRD Confab; Sony Wonder Sets Up Heritage Series

NAIRD WRAP-UP: Child's Play rode the rails south from Chicago to New Orleans over Memorial Day weekend for the last two days of the National Assn. of Independent Distributors and Manufacturers (NAIRD) Convention, held May 21-24 at the Fairmont Hotel. (At the convention's conclusion, it was announced that the trade organization would be changing its name to the Assn. for Independent Music [AFIM]).

The conclave reinforced the cooperative spirit of the independent children's audio business, notably in a pair of meetings held by a NAIRD subcommittee, the Children's Special Interest Group (SIG). The SIG meetings started out being run informally by consultant **Regina Kelland** and by **R. Paul Smith**, director of sales and marketing for distributor Rounder Kids. Smith then officially took over as chairman of the Children's SIG, with Kelland in an advisory capacity. Approximately 50-60 kids' artists and label representatives attended the meetings, held May 21 and May 23.

The Children's SIG established as a primary goal the raising of awareness of kids' audio in the NAIRD organization. For one, the committee agreed to lobby for the establishment of a children's music "crash course" workshop for the next convention. These nuts-and-bolts presentations, focusing on distribution, manufacturing, and marketing, already exist for other specialty genres. "We would bear the brunt of expenses for the courses, with NAIRD/AFIM's sanction," said Kelland.

On behalf of the children's SIG, Smith also planned to look into the possibility of print advertising deals for the group. "Certain publications offer discounts to NAIRD/AFIM members," said Smith. "We want to pursue publications that pertain to the kids' industry trade—magazines like Specialty Retailer and Playthings and consumer publications like Parents and Parenting."

Plus, the Children's SIG plans to "build bridges to other kid-oriented trade organizations like the Children's Entertainment Assn. and the American Specialty Toy Retailers Assn.," said Smith.

On an even more grass-roots level, the Children's SIG set in motion the beginnings of a comprehensive member database, a sort of NAIRD kids' directory. A questionnaire will be circulated among children's audio mavens involved in NAIRD, from which the directory will be assembled. Smith said it will include information on each artist and/or company, as well as the standard name, address, phone numbers, and so forth.

The proposed directory is emblematic of the aforementioned spirit of cooperation that defines the indie kids' audio business. Kelland feels that one of NAIRD's most important attributes is this quality and the interaction it inspires. Children's music veteran Kelland, who previously ran A&M Records' kids' division among many other credits, says she has formed lasting business alliances at early NAIRD conferences. The subsequent sharing of information and resources, she claims, has continued to prove valuable.

Kelland had nothing but praise for



by *Moira McCormick*

NAIRD and its annual gathering, noting that "everyone in the convention is accessible the entire time. They know they're here to talk to you; they're at your disposal. People are very generous with time and energy."

She said she believes that the children's business can only grow when its members "share information, such as what publications are covering kids' audio and which new radio stations to approach. There is competition, of course, and some feel they have to guard their info—but you can share it in ways that make business sense. Everyone in this business is hungry for information."

Steve Rashid, an Evanston, Ill.-

based jazz musician who has released a pair of well-received kids' albums, "I Will Hold Your Tiny Hand" and "Fidget Feet," and is owner of indie label Woodside Avenue Music, was attending his fourth NAIRD Convention. He, too, is sold on the organization, noting that he was more of a panelgoer his first few conferences. "Now I go down with four or five things I want to accomplish in the way of networking," he said. Confering with longtime wholesalers Silo Music and Rounder-Kids was high on his list this year, as well as "looking into Canadian distribution and tracking down the head buyer of the Signals and Wireless catalogs."

Rashid said he also benefits from an atmosphere in which "a lot of people are doing the same thing you are. It really helps." Woodside's next release will be a holiday audio recording called "Jacob Marley's Christmas Carol," written and performed by actor **Tom Mula**, who plays Scrooge every year in Chicago's Goodman Theatre's production of "A Christmas Carol."

(Continued on page 58)



Audie winners gather to celebrate and show off their awards. Pictured, from left, are Jenny Frost, president/publisher, Bantam Doubleday Dell Audio; Grady Hesters, president of the Audio Publishers Assn. and CEO of Audio Partners Publishing Corp.; Jessica Kaye, president of the Publishing Mills; Jim Brannigan, VP of HighBridge; and Barbara Harover, marketing manager for Ingram Book Co.

HighBridge Leads Audies Publisher Picks Up Four Trophies

BY **TERRI HORAK**

CHICAGO—In a final celebration of Audiobook Month, the second Audie Awards were held here May 31. Created to honor excellence in the field, the Audies are presented by the Audio Publishers Assn.

HighBridge Audio was the big winner, with four awards, including best production for its full-cast edition of "Return Of The Jedi." Australian firm Bolinda Audio Books took home the best new publisher award.

Following is a list of the 1997 Audie Award winners:

Fiction, abridged: "Honky Tonk Kat," Soundlines Entertainment. Author: Karen Kijewski; reader: Harley Jane Kozak.

Fiction, unabridged: "The Green Mile," Penguin Audiobooks. Author: Stephen King; reader: Frank Muller.

Mystery, fiction: "The Mysterious Affair At Styles," Audio Partners Publishing. Author: Agatha

Christie; reader: David Suchet.

Nonfiction, abridged: "Angela's Ashes," Simon & Schuster Audio. Author and reader: Frank McCourt.

Nonfiction, unabridged: "Genesis," Bantam Doubleday Dell Audio. Reader: Bill Moyers.

Personal development: "101 Great Answers To The Toughest Interview Questions," HighBridge. Author and reader: Ron Fry.

Business: "The Art Of War," Dove Audio. Author: Sun Tzu, adapted and introduced by Stefan Rudnicki; readers: Ron Silver and B.D. Wong.

Best educational/how-to/instructional: "Word By Word," Writer's AudioShop. Author and reader: Anne Lamott.

Best children's title: "Babe (The Sheep Pig)," HighBridge. Author: Dick King-Smith; reader: Stephen Thorne.

Children's title, mixed media: "Snow White And The Seven Dwarfs," Dove Audio. Author: (Continued on page 58)

newsline...

MUSICLAND reports that sales from stores open more than a year increased only 0.1% in the four weeks that ended May 31. For the superstores (On Cue, Media Play), same-store sales fell 2.8%. The company attributes the drop to "a more promotional May last year when sales were up 8.7%." Comparable-store sales for mall concepts (Sam Goody, Musicland, Suncoast Motion Picture Co.) rose 1.9%. Total sales fell 6.5% to \$102 million for the month because of store closings during the year. As of March 31, Minnetonka, Minn.-based Musicland operated 1,392 stores in 49 states, the U.K., Puerto Rico, and the Virgin Islands.

MAGICWORKS ENTERTAINMENT, which promotes touring productions of musicals like "A Chorus Line" and concerts by performers like Barry Manilow, announces that its stock has been listed on the American Stock Exchange. Under the symbol MJK, it began trading at \$3.125 a share, and at press time shares were at \$3. For the first quarter, which ended March 31, the Miami Beach, Fla.-based company reports net income of \$523,104 on \$14 million in revenue, compared with income of \$493,116 on \$14.1 million in revenue in the same period last year. The company attributes the decline to "a decrease in production revenue from 'Jesus Christ Superstar' and 'Hello, Dolly!,' " which closed in January and February, respectively. Magicworks is co-producer of "Jekyll & Hyde," a musical that opened on Broadway last month.

NATIONAL RECORD MART reports that same-store sales in May increased 8.9% from the same month last year. Total sales for the four weeks were up 7.4% to \$7.8 million from \$7.3 million a year ago. The Carnegie, Pa.-based music retailer operates 146 stores.



RHINO RECORDS reports that its August slate of releases includes collections of rap, one-hit wonders, and recordings by Robyn Hitchcock. "Uncorrected Personality Traits: The Robyn Hitchcock Collection" is culled from 10 of his post-Soft Boys, pre-A&M albums and will be released Aug. 5. On Aug. 19 Rhino debuts "VH1 8-Track Flashback: The One-Hit Wonders," which features top 10 tracks from 1970-79 by such acts as Wild Cherry ("Play That Funky Music") and Shocking Blue ("Venus"). On Aug. 19 comes the three-volume "Kurtis Blow Presents The History Of Rap," which includes rap precursors like James Brown's "Give It Up Or Turnit A Loose," as well as rap standards like "Rapper's Delight" by the Sugarhill Gang.

VICTOR COMPANY OF JAPAN reports that consolidated sales from entertainment products rose to 134.8 billion yen in the fiscal year that ended March 31 from 133.5 billion yen the year before. Sales of consumer electronics, which account for 62% of the company's revenue, increased to 553 billion yen from 473.9 billion a year ago.

HARMONY HOUSE

(Continued from preceding page)

"We've gotten a lot smarter in managing merchandise. The returns issue is so important—12,000 new releases we bought last year. You have to be very careful in buying that you don't end up with a store full of shit."

Harmony House uses one 20,000-square-foot warehouse, from which it ships daily to its stores. Although buying is mostly centralized, Thom maintains that he operates "no cookie-cutter" chain. "We have stores five miles apart with completely different customer bases."

One unique thing about Harmony House is that it has an outlet that sells only classical music. "The only way to merchandise classical music is depth," Thom says. "Our customers would drive quite a distance to shop at our all-classical store."

Observers say that long before the concept of superstores took hold, Harmony House was making a name for itself with deep inventory.

Its largest stores can carry about 75,000 different items. And, Thom says, "we can get \$500,000 worth of

merchandise in a 4,000-square-foot store."

Harmony House's success attracted the interest of other chains during the time of rapid consolidation in music retailing in the early 1990s. Valuations for retail companies were high, and Thom says the decision was made to put the chain up for sale. In six months it received several proposals and "one solid offer" from a retailer he declines to name.

But, he says, "we made the decision not to sell. It wasn't right for the future of the company." He indicates that it especially would not have been good for Harmony House's employees.

Adams says that having loyal, well-trained employees was a key to the chain's success. "Carl was always a firm believer in having more-than-adequate staff on the floor to assist customers and a very knowledgeable staff."

Harmony House employs 400 people. Besides Thom, top management consists of Pat Matthews, VP, administration; Chuck Papke, VP, retail operations; (Continued on page 58)

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Issue Date: August 2 Ad Close: July 8

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1997 International Latin Music Buyer's Guide

Publication Date: August 13 Ad Close: June 23

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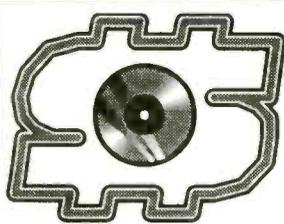
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Merchants & Marketing

Trans World To Restructure Its Debt With New Financing Deal

IN ANNOUNCING Trans World Entertainment's pending new credit agreement (Billboard Bulletin, June 9), Bob Higgins, chairman/CEO/president of the Albany, N.Y.-based company, is displaying a leadership stance—albeit one that music and video manufacturers likely won't appreciate.

Although terms of the deal have not been announced, sources say that Congress Financial Corp. is providing Trans World with a \$100 million facility, carrying a debt service of "prime, minus 0.75%." The prime rate currently is 8.5%. Also, the facility may be expanded if Trans World were to, say, make an acquisition, according to sources.

Trans World suppliers and investors will find the new credit agreement attractive in that it will make the chain a stronger company by generating annual savings of up to \$2.5 million, or 15 cents per share in earnings, based on current borrowing patterns at the chain. The new agreement replaces two credit agreements—a term loan and a revolving credit facility—that carry high interest rates of 11% and 11.5%, respectively, considering the financial strength of Trans World after a successful turnaround.

What the music manufacturers won't be enamored of is that the new debt facility is with Congress and will be secured by Trans World inventory.

It is an unusual move for a financially strong company to turn to an asset-based lender. Generally, such companies can command loan agreements

carrying low interest rates without resorting to supplying collateral.

Higgins is said to have been attracted to the deal because of the low interest rates.

Usually companies in trouble or with a highly leveraged balance sheet are forced to turn to an asset-based lender. When such a situation occurs, an account does not have to ask for permission from suppliers if it agrees to

give the bank security. On the other hand, if the suppliers are unhappy that they have been subordinated to the bank, they can stop supplying credit and

product.

Currently, the Musicland Group also is involved in negotiations with its bank creditors that involve loans being partially secured by inventory, although trade suppliers are said to be unhappy with the direction those talks are taking. With Trans World making a similar unilateral decision to provide security to its lenders, it could take some of the trade heat off Musicland for first walking down that path.

The situations are dissimilar in that Musicland has a negative net worth, while Trans World's equity totals about \$100 million. Considering the financial strength of Trans World, the trade is more likely to feel comfortable allowing banks to have a superior claim on the inventory.

SAME STORY LINE: As has been the case with other recent bankruptcies, creditors will follow a two-track
(Continued on next page)

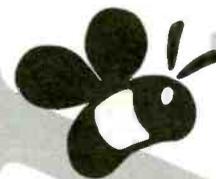
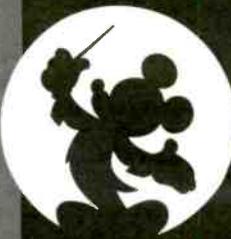
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Lee Baker Remembered; Cordell Jackson Rocks At 73

REQUIEM FOR A LOCAL HERO: Sometimes you can be glad that certain bad news doesn't reach you immediately.

During a trip down to Memphis this spring, we were horrified to learn belatedly of the murder of Bluff City guitarist **Lee Baker**.

Baker and his aunt were found dead last September. According to people we talked to in Memphis, the crime apparently stemmed from an ongoing conflict between Baker's family and some local gangbangers, who had earlier burned the musician's house to the ground. Baker was only 53.

We had the opportunity to see him perform only once: Three years ago, during the Memphis in May Beale Street Music Festival, we wandered into a dumpy bar on Beale to find Baker, stocky, brooding, and gray-bearded, performing with vocalist **Sid Selvidge**, another stellar Memphis talent. Baker's resonant guitar work perfectly complemented Selvidge's sweetly aching vocals.

Unless you're a Memphian, you may be unaware of Baker's work, but he was something of a legend among local musicians. His story is one of the major threads running through "It Came From Memphis" (Faber & Faber, 1995), **Robert Gordon's** superlative book about the city's music.

Baker was schooled in the guitar by the great Memphis bluesman **Furry Lewis**, but the young white protégé brought his own bent sensibility to the music. Listen to any Baker solo, and you hear a musician working his way through the blues diagonally, like a dazed crab.

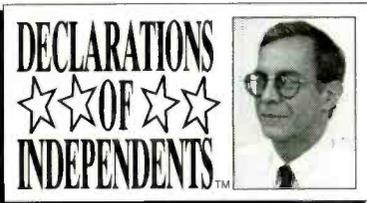
In the early '70s, Baker led a zany metal band, **Moloch**; its debut album on Stax's Enterprise subsidiary contained the first of many versions of producer **Don Nix's** "Going Down" (which the group essentially manufactured as a jam in the studio). Later in the decade, Baker was a core member of the askew roots-rock outfit **Mud Boy & the Neutrons**, which also included Selvidge and musician/producer **Jim Dickinson**. That band's work can be heard on the Koch Records CD "They Walk Among Us."

As a sideman, Baker appeared on such unforgettable Memphis opuses as **Big Star's** "3rd," **Dickinson's** "Dixie Fried," Selvidge's solo albums for Elektra and his own Peabody label, and **Alex Chilton's** badly damaged solo album, "Like Flies On Sherbert." More recently, he recorded with singer **Lorette Velvette**.

Baker's last musical testament has just arrived on our desk: an album, "Fresh Oil," by **Lee Baker & the Agitators**. The set has been released by Blues Works Records and is being manufactured and distributed by Select-O-Hits' SOH Distributors Network.

The band reunited Baker with an old Moloch comrade, singer/guitarist **Jimmy Segerson**, and with drummer **Richard Rosebrough**, another familiar from the Chilton-Dickinson axis. Bassist **Joe Gaston** completed the lineup.

The record is a typically nutty melding of Deep South bluesiness and Memphis-bred art damage; rumbling covers of **Robert Johnson** tunes nest side by side with cockeyed, slightly salacious originals like "In Ma Bag" and "Big Fat Mama." Baker's distinctively vertiginous guitar work slithers through the



by Chris Morris

proceedings like a moonshine-drunk snake.

"Fresh Oil" is a wonderful slice of gutsy yet ineffably odd Memphis music. It's a damn tragedy that Lee Baker won't be around to create more records like it. Like his friend Dickinson, Baker was a soul of musical independence, if independence may be measured as a state of mind and not solely as an economic proposition.

FLAG WAVING: There are more cheerful indie tales to be told out of Memphis. One of them involves a charming 73-year-old lady named **Cordell Jackson**.

Even if you don't know the name, you've undoubtedly seen Jackson. In 1992, she appeared as a guitar-flailing granny in a nationally televised Budweiser spot featuring **Brian Setzer**.

On "Live In Chicago," a new concert set recorded at Schubas in the Windy City that arrives June 24 from Pravda Records' subsidiary Bughouse, Jackson introduces the instrumental "Knockin' 60" as "the little ditty that was in the commercial."

But, as the contents of the album and her long and noteworthy history in the Memphis music business suggest, there's a lot more going on with Cordell Jackson than a novel ad for beer.

"It's been documented in the Smithsonian," Jackson says with pride. "It's going down that I am the first female engineer and producer in America."

In 1947—before **Sam Phillips** established the Memphis Recording Service, the precursor of Sun Records—Jackson bought her first cutting lathe and began recording local talent in her hometown.

In the '50s, Jackson started operating Moon Records, which, like Sun, documented the rockabilly talent that

began flooding into Memphis in the wake of **Elvis Presley's** success. Some of Moon's wilder tracks—**Allen Page's** "Dateless Night," **Joe Wallace's** manic "Leopard Man," and **Earl Patterson's** indescribably bizarre "Nightmare Hope"—have been collected on the LP "The 50's Rock On The Moon Of Memphis, Tennessee," which is available at local Memphis record stores and from Jackson herself.

Jackson, who was herself a Moon artist, has just produced a new album on the label, by singer **Susan St. John**. Jackson giggles when she announces the title: "I Want To Love The Hell Out Of You." Naturally, it's rockabilly, and it includes a cover of "Dateless Night."

For her own part, Jackson has always stuck pretty much to guitar playing. She says, "My two children told me, 'Mother, if you just play guitar, you can make it.' When I tried to sing, they came through the house bayin' like a hound dog!"

When she began to take her act in front of young rock'n'roll audiences in the '90s after the Bud ad brought her back into the public eye, the reactions were sometimes strange. Jackson recalls that at one early gig at the Lone Star in New York, "Everybody looked at me like a nut, getting up there with that red electric guitar."

But, as "Live In Chicago" demonstrates, Jackson can charm the socks off an audience with her snapping, heavily chorded guitar work and endearing singing (best heard on the new album on her touching encore, "So Easy").

"My crowds get larger all the time, so it's all foolin' me," Jackson says.

Jackson is currently near completing a book about her life and is looking for a publisher. "They'll either love me or stomp the manure out of me when they read it," she says.

She also says she'll be taking her show on the road this summer. Jackson, who turns 74 next month, is setting up a series of Midwestern dates.

"I just play rock'n'roll, but I live like a Southern belle," she proclaims.

Anyone interested in learning more about Moon Records is encouraged to contact the label, and the delightful Miss Jackson, at 3333 Scenic Highway, Memphis, Tenn. 38128.

RETAIL TRACK

(Continued from preceding page)

path in the Chapter 11 reorganization of Strawberries Inc. While chain management pursues a stand-alone plan, the creditors committee has had a "book" with the chain's financials prepared as part of an effort to shop the chain, sources say. That book is expected to be distributed to interested suitors in the next week or so.

WITH THE absorption of Passport Music Distribution by Independent National Distributors Inc. (INDI), about 10 office and warehouse staffers were let go from the Denver facility so far, as well as nine of the 10 people on the field sales staff, sources say. Of the latter staff, INDI is keeping **Gerald Bain**, who will be the Southeast sales representative. Also, INDI will take over the Passport telemarketing sales force and keep it operating out of Denver.

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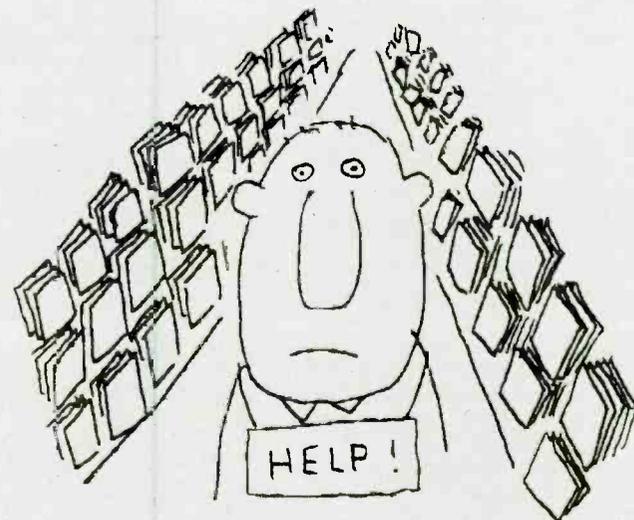
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HIGHBRIDGE LEADS AUDIES

(Continued from page 54)

Brothers Grimm, retold by Richard Hack; reader: Sharon Stone.

Inspirational/spiritual: "The Christmas Tree," Random House Audio. Author: Julie Salamon; reader: David Birney.

Humor: "Piece by Piece," HighBridge. Author and reader: Calvin Trillin.

Original work: "Zeus: A Thunderbolt From The Sky," B&B Audio. Author: Julie Fenster; reader: Stan Winiarski.

Solo narration: "The Odyssey," Penguin Audiobooks. Author: Homer, translated by Robert Fagles; reader: Ian McKellen.

Multi-voiced narration: "Grow Old Along With Me The Best Is Yet To Be," Audio Literature. Edited by Sandra Haldeman Martz; readers:



In The Swim. Audiobook publishers and retailers had a chance to mix and mingle at a party hosted by Northbrook, Ill.-based B&B Audio at Chicago's famed Shedd Aquarium. In town for the Audio Publishers Assn. conference and the BookExpo America, guests watched dolphins frolic during cocktails and were treated to a diver-narrated tour of the fish in the coral reef tank during dinner. Pictured, from left, are Tim Ditlow, president, Listening Library; B.J. Wood, marketing manager, Durkin Hayes Publishing; Beth Baxter, president, B&B Audio; and Joe McNeely, director of acquisitions, Renaissance Media.

Edward Asner, Ellen Burstyn, C.C.H. Pounder, and Alfre Woodard. **Production:** "Return Of The

Jedi," HighBridge. Readers: Edward Asner and John Lithgow.

Children's production: "Catherine, Called Birdy," Bantam Doubleday Dell Audio. Author: Karen Cushman; reader: Kate Maberly.

Audiobook adapted from another medium: "The Nixon-Kennedy Debates," the Publishing Mills. Reader: Sander Vanocur.

Package design: "The Odyssey," Penguin Audiobooks. Author: Homer, translated by Robert Fagles; reader: Ian McKellen.

Best new publisher: Bolinda Audio Books, for "That Eye The Sky, Tim Winton." Reader: Stig Wemyss.

Billboard®

JUNE 21, 1997

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	13	2	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
2	1	12	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
3	2	94	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
4	3	75	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
5	4	94	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	6	72	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	5	16	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
8	8	49	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
9	10	71	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
10	7	94	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
11	11	30	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
12	9	40	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
13	22	2	SING-ALONG WALT DISNEY 60925 (10.98 Cassette)	HERCULES
14	12	76	CEDAR MOUNT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
15	14	46	CEDAR MOUNT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
16	15	61	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	19	68	CEDAR MOUNT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
18	16	72	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
19	18	51	CEDAR MOUNT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
20	20	81	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
21	17	33	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
22	21	60	CEDAR MOUNT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	23	77	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
24	RE-ENTRY		MICHAEL JORDAN SPACE JAM: AN AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. 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. Most albums available on cassette and CD. *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. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard®

JUNE 21, 1997

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
*** No. 1 ***				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 26 weeks at No. 1	205
2	4	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1055
3	9	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	37
4	2	METALLICA ▲ ³ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	304
5	3	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	417
6	18	SOUNDTRACK ▲ ¹¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	138
7	8	SUBLIME GASLINE ALLEY 11474/MCA (7.98/12.98) [ES]	40 OZ. TO FREEDOM	32
8	14	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	230
9	5	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	332
10	6	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	137
11	7	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	346
12	10	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/16.98) [ES]	SIXTEEN STONE	126
13	12	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	301
14	26	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	172
15	11	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	311
16	27	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	77
17	15	SHANIA TWAIN ▲ ⁵ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	119
18	13	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	135
19	24	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	267
20	17	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	377
21	23	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	177
22	45	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	401
23	37	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	46
24	16	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	130
25	29	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	441
26	20	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [ES]	FUMBLING TOWARDS ECSTASY	143
27	22	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	405
28	21	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	130
29	30	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	139
30	19	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	234
31	—	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	71
32	—	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	265
33	38	MILES DAVIS ▲ COLUMBIA 40579 (7.98 EQ/11.98)	KIND OF BLUE	2
34	32	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	182
35	34	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	232
36	33	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	349
37	—	BEE GEES ● POLYDOR 831594/A&M (11.98 CD)	BEST OF BEE GEES	50
38	28	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	340
39	36	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	331
40	35	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	326
41	31	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	72
42	25	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	114
43	39	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	274
44	42	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	46
45	48	THE BEACH BOYS 20 GOOD VIBRATIONS — THE GREATEST HITS CAPITOL 29418 (10.98/15.98)		3
46	—	BOB DYLAN ▲ ² COLUMBIA 9463 (7.98 EQ/11.98)	GREATEST HITS	95
47	—	CELINE DION ● EPIC 46893 (7.98 EQ/11.98)	UNISON	28
48	44	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	101
49	—	PRODIGY MUTE 9003/XL (10.98/15.98) [ES]	MUSIC FOR THE JILTED GENERATION	4
50	—	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)		47

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. [ES] indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Enter*Active Focus On E3

A BILLBOARD SPECIAL SECTION

Q & A: Intel's Andrew S. Grove

As president of the world's largest computer chip maker, Intel's Andrew S. Grove has a strong interest in ensuring that the home computer continues to play a vital role in the entertainment industry. Billboard's Enter*Active File/Music Video editor Brett Atwood spoke with Grove, who is a keynote speaker at E3, about his thoughts on the digital future of home entertainment in music, video and games.

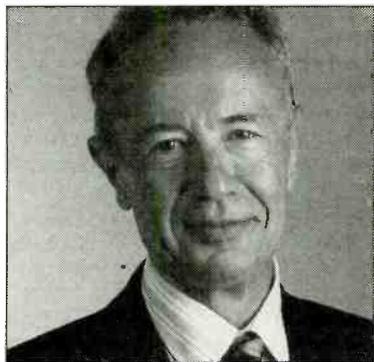
What role do you see the home computer playing in the entertainment industry?

The big picture is this: There are probably 40 to 60 million multimedia computers in people's homes. And the number is growing by 25 to 30 million a year. That is a very large number. About a third of those are going to users for "home entertainment" purposes. The introduction of new technologies in home applications, such as the Pentium II processor, will bring real-time audio connections on the same wire that you are playing games on. It brings into gaming applications things that can not be done today. This kind of technology has so much power in it that it gives experiences on personal computer that are "virtual reality"-like without the goggles. This can be done now on expensive machines, but the Pentium II will bring it to the home at around the \$2,000 price point.

What will some of these advancements do for music and the music industry?

It will deliver the basic standards that the music and video industries have popularized in the last couple of years in terms of digital representa-

tion. There will be film- and broadcast-quality audio and video in home applications, which serves as the technological foundation for the "living room PC." This is something that brings a big screen together with a



Andrew Grove

higher-end machine capable of surround-sound and high-quality video. There has been experimentation on this, but it was ahead of the technology.

How do you expect to bring a so-called "PC theater" into the mainstream? Most consumers don't yet have their computers in the living

room, so it seems to be a bit of a challenge. . .

No, I don't think so. High-quality, Pentium II processor-equipped computers will be mainstream. Every commercial consumer item has some sort of business triangle that appeals to the low-end, high-end and the sweet spot in between. I think that the living-room PC will always be a high-end application, just as ordinary analog home-theater systems target the high-end consumer. But home-computer users have never had a high-end option. This change of technology will lure many early adapters initially and will ultimately establish a new high-end market for "PC theater."

How long do you think it will be before the "PC theater" takes hold?

The first incarnations are already available. But you'll see new offerings over the next year. I have no idea when it will hit the imagination of the target audience. I hope that it will, but I have no idea.

What do you think about the idea of Internet-connected audio and Enhanced CDs? Is Intel a pro-

ponent of that format?

Well, the technology is there. Intel has certainly been working to make sure that the music industry knows that. The commercial implementation of this technology is another

"The combination of the connected PC with music is absolutely capable of mass implementation. The industry just needs to figure out how to deploy that."

matter. The intellectual property and distribution issues...that is for the music industry to figure out.

What about Internet-delivered audio and video?

(Continued on page 64)

Product Peek: A Sneak Preview Of Titles Expected To Bow At E3

BY DEBBIE GALANTE BLOCK

Children from ages 1 to 92 will certainly have their pads and pencils ready to make their Christmas wish lists after video and computer-game software developers and hardware manufacturers unveil their latest and greatest at E3 this week. In addition to the long-awaited introductions of sequels to "Myst" and "Resident Evil," a few DVD-ROM titles will hit the show floor, although not as many as one may have anticipated. DVD-



Mattel's "Barbie Hair Styler"

ROM titles are likely to be bundled, at first, until there is a significant DVD-ROM-drive installed base, developers say.

Industry analysts have been speculating that more price-drops for all



MicroProse's "Mech Warrior III"

of the dedicated hardware machines are likely. Some say those prices could go as low as \$99, but at press time manufacturers denied these reports. Rumbblings are also being heard about Matsushita's long-awaited M2 64-bit system, but repeated phone calls to the company were not returned.

Speculation aside, here's a sneak peek at some of the very hot titles expected to debut this week.

• Acclaim offerings include "Extreme G," which is a futuristic-combat racing game for Nintendo 64. And "Batman & Robin" for PSX is expected to have a cinematic feel, with multidimensional fighting and driving.

• Activision Inc., Los Angeles, Calif., will debut "Hexen II" for the PC. This sequel offers 3-D action role-playing. For the Playstation comes "Apocalypse," with Bruce Willis as a virtual partner in this futuristic game. DVD-ROM versions of "Spycraft: The Great Game" and the "Muppet Treasure Island" will also be shown.

• ASC Games, Darien, Conn., offers "Colliderz," a futuristic game



Cloud 9's "Animal Doctor"

that offers alien races making up 16 teams of electro-magnetically charged Colliderz Craft for PC, Saturn and Playstation.

• Brilliant Digital Entertainment,



Capcom's "Resident Evil"

Los Angeles, will introduce a multiplatform interactive/multiplatform movie called "Cyberswine." Users choose the mood and personality profile of the characters. The viewer can choose to interact or sit back and watch the story unfold in its real-time, 3-D environment.

• Capcom Entertainment, Sunnyvale, Calif., unveils for Playstation "Resident Evil 2," with a new cast of characters. The company will also offer "Mega Man X4" for Saturn.

• Cloud 9, Los Angeles, offers PC titles for children, including "I Can Be An Animal Doctor," which teaches all about the animal kingdom.

(Continued on page 60)

Schedule Of Events



an IDSA show

(All information accurate as of press time)

**GENERAL SESSIONS
OPEN TO ALL E3 ATTENDEES**

**Thursday, June 19,
7:30-8:45 am**
Getting Out And Selling More—
More Insights For Retailers

**Friday, June 20,
7:30-8:45 am**
Retail Vs. Online — The Battle
For Consumers

**BUILDING MODELS THAT WORK:
MANAGING BUSINESS TRENDS**
This track focuses on evolving
business models and trends affect-
ing business decisions.

**Thursday, June 19,
10:30-11:45 am**
Business Models For Online
Games

**Thursday, June 19,
2:45-4:00 pm**
Where Should You Put Your
Money?

**Friday, June 20,
10:30-11:45 am**
Balancing Development And
Marketing Dollars

**Friday, June 20,
1:00-2:15 pm**
Educational Software: Can You
Make Money?

**Friday, June 20,
2:45-4:00 pm**
Games For Women

**SURVIVING THE TECHNOLOGY
EXPLOSION**

This track examines the impact
of new and evolving technology and
platforms.

**Thursday, June 19,
10:30-11:45 am**
Technology On The Edge

**Thursday, June 19,
1:00-2:15 pm**
The Future Of The Console

**Friday, June 20,
10:30-11:45 am**
The Future Of The PC

**Friday, June 20
1:00-2:15 pm**
Set-top Boxes And Internet
Appliances

**Friday, June 20
2:45-4:00 pm**
Delivering Content To The
(Continued on page 62)

Is ROM A Bomb?

Indistinguishable product and insufficient consumer interest combined to torpedo the format, but new developments suggest the "CD-ROM crash" of the past year may only be a slight thud. Is it on its way back?

■ BY BRETT ATWOOD

The major software makers are preparing to trumpet their latest CD-ROM titles at the Electronic Entertainment Expo (E3), held June 19-21 in Atlanta, Ga. Though the event is logistically larger than in previous years, many entertainment companies have downsized or completely withdrawn from the market since last year's E3 show, including Philips Media, GTE Interactive, Graphix Zone and numerous others.

Why? There are too many companies releasing too many titles, according to many industry insiders. More than 22,000 titles were released on PC CD-ROM in 1996, and the average retailer only has room to stock up to 250 titles, according to IDSA president Doug Lowenstein.

In addition, several software retailers have closed shop, including Tandy's Incredible Universe, and portions of the Software Etc. and

The next year will likely bring more consolidation and a shakeout of companies that release marginal product, as well as a decrease in competition (and, thus, salary levels) for development talent.

the Electronics Boutique chain. Despite these negative develop-

ments, the overall software sales picture is far from gloomy. The interactive-software industry generated \$3.7 billion in retail sales in North America in 1996 and is estimated to grow to \$5.3 billion in 1997, according to a recent IDSA report. By the year 2000, the packaged-entertainment software industry will reap \$8 billion in the U.S. alone.

Indeed, the so-called "CD-ROM crash" of the past year may only be a slight thud.

The installed base of home computers continues to grow, which signifies expanded opportunities for software sales. U.S. household penetration of personal computers is passing 40%, and more than 67% of computer-equipped homes have CD-ROM drives, according to Dataquest. The 21.9 million total of multimedia computers in the U.S. is expected to approximately triple to 75.6 million by 2001, according to Dataquest.

"There are a tens of millions of PCs

out there, yet a hit game in America is defined by sales of well under 500,000 units," says Brett W. Sperry, president of worldwide development of Virgin



IDSA president Lowenstein

Interactive Entertainment. "There is still a huge market to tap in to."

IMPROVING GAME EFFICIENCY

Game-makers are learning to be more efficient and are seeking to lower production costs and release

fewer titles in the future. The production cost of the typical entertainment CD-ROM title is now between \$1.3 million and \$2 million, according to Lowenstein.

The next year will likely bring more consolidation and a shakeout of companies that release marginal product, as well as a decrease in competition (and, thus, salary levels) for development talent, says Lowenstein.

Among the recent acquisitions are CUC International's purchase of Sierra Online, Berkeley Systems and Blizzard Entertainment; and Ignite's purchase of Inscape and Trimark Interactive.

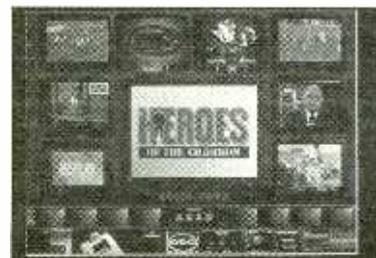
"It is likely that many companies will follow a studio model, where there evolves a small number of major companies that do the bulk of development and publishing, as well as distributing for independent companies," says Lowenstein.

Game companies are also beginning to... (Continued on page 62)

PRODUCT PEEK

(Continued from page 59)

• Creative Wonders, Redwood City, Calif., is showing "Kid Creation Station," which provides children with

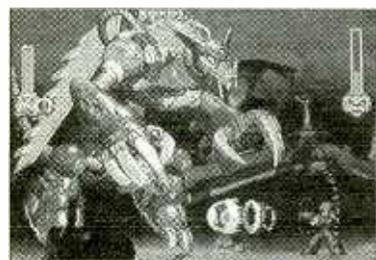


Disney's "ABC Sports College Football"

activities on the computer and encourages activities away from the computer.

• Crystal Dynamics, Menlo Park, Calif., will focus on Playstation games, with such offerings as "Pandemonium! II," a continuous series of character antics through a multi-level backdrop of environments.

• Disney Interactive, Burbank, Calif., introduces a slew of new titles. Among them: "Disney's Animated



Capcom's "Mega Man X4"

StoryBook, Hercules" based on the animated feature. It will also offer adult titles, such as "ABC Sports

College Football: Heroes Of The Gridiron."

• DreamWorks Interactive will introduce "The Lost World: Jurassic Park" for the Playstation, which is a 3-D action/adventure. For the PC will be "Trespasser," also a 3D adventure that takes place after "The Lost World."

• Electronic Arts, San Mateo, Calif., is debuting "Need For Speed II," which allows users to drive fast and



"Barbie" screen-saver

expensive cars. Several offerings will also come from EA Sports, including "NCAA Football '98." Electronic Arts will also preview "Wing Commander IV" on DVD-ROM.

• Fox Interactive, Los Angeles, is introducing "Aliens Vs. Predator," a hardcore deep-space combat game allowing gamers to play as a Colonial Marine or as an evil Alien. Also showing: "Anastasia's Adventure," based on the animated film.

• Ion Storm, Dallas, Texas, is unveiling "Daikatana," a time-travel adventure using id Software's 3-D Quake engine.

• Mattel, Inc., El Segundo, Calif.,



MicroProse's "Star Trek: First Contact"

will unveil a whole line of Barbie CD-ROMs, including "Talk With Me, Barbie," which brings a Barbie doll to life via the computer.

• MGM Interactive, Santa Monica, Calif., will unleash "Rollerball," a "futuristic bloodsport" to play on both the PC and the Playstation. MGM will also unveil such children's titles as "All Dogs Go To Heaven Activity Center."

• MicroProse, Alameda, Calif., releases a slew of CD-ROM games,



Mattel's "Clueless"

including "Star Trek: First Contact," which continues the intense battle with the evil Borg for command of the

Enterprise-E. "MechWarrior III" is also among the offerings.

• Microsoft Corp., Redmond, Wash., will release several CD-ROM games, among them "Microsoft Baseball 3D." Microsoft will also preview its enhanced Internet gaming zone.

• Sega Of America, Inc., Redwood City, Calif., will debut several Saturn titles, including "Duke Nukem 3D," which has been a hot seller in the PC games market. Also unveiling is "Manx TT Super Bike," a motorcycle racing game.

• Sega Entertainment, Redwood City, Calif., will release several PC games. These include "Worldwide Soccer Championship Edition!," which is said to offer intense speed and animation.

• 7th Level, Glendale, Calif., will debut Raymond Feist's "Return To Krondor," the official sequel to Dynamix's "Betrayal At Krondor" for the PC. Another offering is "Dominion," based on combat, conquest and colonization. Its 3-D graphics depict real-time strategy. Modem, head-to-head and eight-player network battles are key.

• Sony Computer Entertainment, Foster City, Calif., will show Playstation title "Spawn," based on Todd McFarlane's comic book. Among other Sony offerings: "Final Fantasy VII," "an RPG game continuation," the yet-unnamed sequel to "Crash Bandicoot," and "NFL GameDay '98," the third installment of that game.

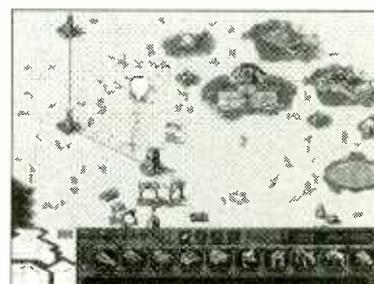
• Wanderlust Interactive Inc., Glen Cove, N.Y., is offering several children's and action titles. Among them



Inside 7th Level's "Kronador"

is the "Hokus Pokus Pink" CD-ROM, the sequel to "The Pink Panther's Passport To Peril." Pink travels around the world looking for clues to combat witchcraft.

• Westwood Studios, Las Vegas, Nev., will show several PC titles, including "Lands Of Lore: Guardians Of Destiny," the epic sequel to "Lands Of Lore." Also showing will be the Internet-based "Command & Conquer



7th Level's "Dominion"

Sole Survivor" and "Blade Runner." In addition, Westwood will show its DVD version of "Command & Conquer."



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Enter*Active Focus On E3

A BILLBOARD SPECIAL SECTION

ROM'S COMEBACK

(Continued from page 60)

ning to focus less on full-motion-video, which has not caught on with consumers. Brand names and well-established game franchises are also increasingly important, according to the study.

"This was the year of sequels," says Sperry. "Many game-makers have relied too heavily on full-motion-video, which costs a lot to produce and is dif-



Virgin Interactive's Brett Sperry

ficult to integrate into gameplay. The challenge now is to develop the gameplay, rather than just pretty visuals."

TRIMMING THE ALPHABET

Seema Chowdhury, an analyst for the entertainment and technology-strategies division of Forrester Research, summarizes the situation: "There have been too many 'B' products."

Despite the increased competition, several companies have managed to successfully enter the CD-ROM market late in the game. One of the biggest success stories of the past

year was the entry of Mattel, which released its first CD-ROMs in late 1996—as the business was already cooling off. Just as Disney stormed its way onto store shelves with strong titles based on its properties, Mattel has not been shy about cashing in on the marquee value of Barbie. Despite an intense battle for shelf space, Mattel has been able to leverage its solid distribution in the mass-merchandise retail channels, and the company has immediately established itself as one of the top publishers.

"We were lucky in that we were able to immediately reach mass distribution through Mattel's existing retail channels," says Lauren Berzins, product manager for Mattel.

Though a good brand name won't hurt, positive word-of-mouth among gamers can still make a title a hit. Upstart game developer Eidos Interactive rose from relative obscurity to overnight success with its 3-D action game "Tomb Raider." The game has been praised widely on the Internet and among video-game publications and was among the top sellers of the past year. A sequel and expansion packs are already in the works.

In addition, revenue opportunities are emerging in markets in other countries. Overseas sales already net from 40% to 60% of total revenues for many U.S. entertainment software companies. Global sales are approximately \$10 billion, with the majority of revenues coming from the U.S., Asia and Europe.

E3 SCHEDULE

(Continued from page 59)

Home: Examining Cable Modem Services

GAME DEVELOPER TRACK

Developed in association with Computer Game Developers Conference, Computer Game Developers Association and Miller Freeman.

With the rapid technological, market and demographic changes in the interactive entertainment industry, this track takes an in-depth look at how to create better games. Learn how to leverage technical and creative skills in a fast-paced business environment.

Thursday, June 19,

10:30-11:45 am

Ask The Publishers

Thursday, June 19,

1:00-2:15 pm

Developing For Future Platforms

Thursday, June 19,

2:45-4:00 pm

New Directions In Gameplay
This series of breakout sessions addresses how to create great gameplay in various genres of gaming:

- Adventure Games: Bob Bates, President, Legend Entertainment Company
- Puzzle Games: Scott Kim, Puzzlemaster, Segasoft

- Kid's Games: Deborah Todd, Writers Guild of America
- Sports Games: Richard Hilleman, VP and General Manager, Entertainment Division, Electronic Arts

Friday, June 20,

10:30-11:45 am

The Makings Of A Great Game

Friday, June 20,

1:00-2:15 pm

Cross-Media Development

Friday, June 20,

2:45-4:00 pm

Working With Marketing

RETAIL DISTRIBUTION AND MARKETING: PLAYING THE GAME TO WIN

This track will demonstrate proven strategies and techniques for marketing and selling new titles to consumers. Markets are changing, and retail channels are becoming broader and deeper:

Thursday, June 19,

10:30-11:45 am

Getting Into The Game Big Time: How To Launch An Entertainment Product

Thursday, June 19,

1:00-2:15 pm

Inside The Buyer's Head: How
(Continued on page 64)

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ANDREW GROVE

(Continued from page 59)

I do think that, technologically, for sound, we *have* arrived. The combination of the connected PC with music is absolutely capable of mass implementation. The industry just needs to figure out how to deploy that. The end-to-end capabilities are there, and

“Every commercial consumer item has some sort of business triangle that appeals to the low-end, high-end and the sweet spot in between. I think that the living-room PC will always be a high-end application, just as ordinary analog home-theater systems target the high-end consumer.”

the Internet is good enough to handle music. It's not quite good enough to handle broadcast-quality video. But, I think that it will get there, too.

In your book “Only The Paranoid Survive,” you mention “strategic inflection points” as a crucial factor in the maintenance of a successful business. Explain what exactly a “strategic inflection point” is and how it might apply to the music industry.

When a change in your competitive environment takes place, the rules of the game also change. This might be the result of the entry of a powerful new competitor or a new technology. The incumbents are typically not familiar with a new method of doing things, so therefore they have a hard time relating and adjusting. This allows the new threat to creep in and accelerate. Very often, the incumbents are too late and too far behind to respond to that, and the new players become big players. This whole phenomenon is something I describe as a “strategic inflection point.” The presence of digital media is a strategic inflection point for all producers of print, audio and video content. It changes the distribution systems, the production systems and the meaning and practice of intellectual property. It repositions the business in a very, very profound way. In fact, it has already started to do that. Some incumbents choose to ignore it, while other incumbents are experimenting fairly timidly.

Some incumbents are so slow in responding that it gives rise to a whole new class of people who can come in and take advantage of their

slow reaction. We see all of those things happening now. You can kind of map the entertainment industry and tag players that play one or the other role. I'm not going to do that for you because I need to be friends with all of them. It will be a few more years before the subtle change becomes discontinuous, but the order of the industry will probably be somewhat different than it is today.

There is certainly concern about digital distribution of music and other entertainment. What advice do you have for those in the physical retail world?

One of the unavoidable elements of this is that digital information can be sent through networks. And direct contact between consumers and original producers can be established on the network without intermediaries. It will never be 100% one thing or another, but some portion of this will be direct. That will be a reality. But if you are in the [pre-packaged] entertainment industry, you need to figure out what role you can play in it. There will be a lot of support and auxiliary

“The presence of digital media is a ‘strategic inflection point’ for all producers of print, audio and video content. It changes the distribution systems, the production systems and the meaning and practice of intellectual property. It repositions the business in a very, very profound way.”

businesses associated with emerging technologies. But the time to start on this is not after someone shows you how to do that. The early movers on this will grow big. Involvement and experimentation is vital for the retail business.

E3 SCHEDULE

(Continued from page 62)

Consumers Spend Their Money And Why

Thursday, June 19,
2:45-4:00 pm

Putting On Your Best Game Face: How To Merchandise More Effectively

Friday, June 20,
1:00-2:15 pm

The Future Of Retail: How Retailers Adapt To Changing Markets

TRENDS IN ON-LINE ENTERTAINMENT

Developed in association with ISA. Many say the future of online games depends on the development of a community between game players and companies. With this new opportunity and challenge, both developers and publishers are struggling to find out how to make online games successful and profitable.

Thursday, June 19,
1:00-2:15 pm

Online Distribution Strategies

Thursday, June 19,
2:45-4:00 pm

Online Marketing

Friday, June 20,
10:30-11:45 am

Designing Online Games

Friday, June 20,
1:00-2:15 pm

Online Platforms And Development Tools

Friday, June 20,
2:45-4:00 pm

Analysts Predict The Future Of Online Gaming

FINANCING NEW-MEDIA TRACK

Developed in association with Coopers & Lybrand, this track takes participants through the crucial steps of funding a new-media company.

Thursday, June 19,
10:30-11:45 am

Seeking Early Stage Financing: How To Build A Business Model That Will Attract Investors

Thursday, June 19,
1:00-2:15 pm

The Who, What, When And Why Of The Venture-Capital Stage

Friday, June 20,
10:30-11:45 am

Partnering In The New Media Industry

Friday, June 20,
1:00-2:15 pm

Exit Stage: New Media Companies Going Public—A Whole New World

Friday, June 20,
2:45-4:00 pm

Intellectual Capital: Compensation Strategies Through All Stages Of A New-Media Company's Life Cycle



CLICK HERE

BILLBOARD ONLINE EXCLUSIVE: Find out more about Intel president Andrew Grove's thoughts on the role of technology in the entertainment industry on Billboard Online. A complete, expanded transcript of this interview with Grove is accessible at <http://www.billboard.com>.



Battle Stations. Central Park Media won the race to bring the first Japanese animation title on DVD to retail. "Battle Arena: Toshinden" arrived May 19 at New York retailer Anime Crash. On the front lines, from left, are Central Park Media's Glenn Mondry, Eric Thomann, and Mike Pascuzzi and Anime Crash's Joseph Musket and Scott Mauriello. Mondry is holding the May 24 issue of Billboard in which the VHS version of "Toshinden" is at No. 14 on the Top Video Sales chart.

Catalogers Fight The Competition

Their Tactic: Specializing In Hard-To-Find Titles

BY TRUDI MILLER ROSENBLUM

NEW YORK—Catalog houses have doped out the World Wide Web (Billboard, May 31). Now if they can only dope out a strategy for staying afloat long enough to benefit from the Internet's potential.

It proved impossible for Time Warner's Viewer's Edge, which vanished with the sale of its catalog and customer database to Critics' Choice Video. Much of the reason is traceable to tougher retail competition. Direct-mailers are fighting lower price points in supermarkets

and mass merchant stores and rising costs of paper and postage.

"The marketplace keeps changing," says Nancy Hamlin, director of market development for Critics' Choice Video in Chicago. "Certainly five years ago, nobody thought of grocery stores as a market for video, so that's competition. Then there's pricing: All videos used to come out at a rental price first, and then the price would come down. Now many movies come out initially at \$22 or \$19. And the whole concept of \$9.99 product at [standard] speed is new. More people are buy-

ing video, but they're not willing to pay \$26.99 for it anymore."

Su Braviak, owner of Sci-Fi Continuum in Colonia, N.J., agrees. "A year ago a \$20 tape was considered a bargain, and you sold a lot of them. Now people expect videos at \$15. You have to sell more to make the same profit."

So catalogers are positioning themselves as a source for hard-to-find titles, rather than relying on mainstream movies that can be found—often for less—at retail.

"No one needs me to get 'Inde-
(Continued on page 67)

DVD Info Council Due; Handleman Disputes Lyrick-Kmart Direct Tie

START-UPS: DVD's best friends—the hardware manufacturers and Warner Home Video—met prior to Memorial Day to establish an "information council," which parties consider a step toward the creation of a trade association. Little else is known except that Philips' Emiel Petrone has been designated spokesman, and he hadn't returned our call at press time.

The start-up to-do list ought to include how to differentiate a DVD group from the Optical Video Disc Assn. (OVDA), which evolved from the Laser Disc Assn. to encompass the new 5-inch format. It's unlikely the two would join forces at least until all the studios active in OVDA commit to DVD. As of this writing, the four fence-sitters remain there, although speculation is rife that Universal Studios Home Video will commit shortly. (Reportedly, a flier announcing Universal titles has been packed in boxes of Matsushita's Panasonic DVD players; Matsushita owns 20% of Universal.)

Laser and DVD already are pulling Pioneer Entertainment in opposite directions. Pioneer, one of the dominant suppliers of laserdisc programming, still lavishes time and attention on new releases like the special editions of "On Golden Pond" and "Sophie's Choice." But DVD is forcing changes, at least in pricing. Pioneer plans to lower 15-20 catalog titles a month to \$19.98-\$29.98 and may drop new-release prices to \$29.98 to stay competitive. "It's a real tough question," says business development VP James McGowan. "The economics are difficult."

A focus of Pioneer's exhibit at the Video Software Dealers Assn. (VSDA) Convention, to be held July 9-12 in Las Vegas, will be on its first eight DVD titles due this fall (packaging hasn't been chosen), including Japanese animation titles first released on cassette. "This is kind of a launch year for us in animation," adds McGowan, who predicts it will contribute as much as 25% of revenues, compared with 10% in 1996. Contributors include such new series as "Armitage III" and "Dragonball Z," the latter of which arrives Aug. 12 in separate VHS packages for Toys 'R Us and retailers catering to older children. One or both likely will be unveiled in DVD format at the VSDA show.

While he won't identify any of the DVD titles, McGowan expects to have two movies from Trimark, two music videos, two cartoons, and a pair of karaokes. Pioneer told VSDA it would be interested in sharing a special DVD exhibit but hasn't heard anything further since the initial inquiry.

'NO CATASTROPHE': Several weeks ago, we held forth on the inevitability of shipping direct once suppliers and

mass merchants have their electronic data interchange systems in place. Our current example of the trend was Lyrick Studios in Richardson, Texas, which hoped to begin direct shipments to Kmart in July, said sales VP Debbie Ries (Picture This, Billboard, June 7).

Handleman, Kmart's music and video rackjobber, demurs. The wholesaler read our piece, called Ries, and was told Lyrick had no plans to go direct, says video chief Howard Kowalski. We couldn't reach Ries, who is attending the licensing show in New York, for further comment. Kowalski acknowledges that Handleman has lost some hit

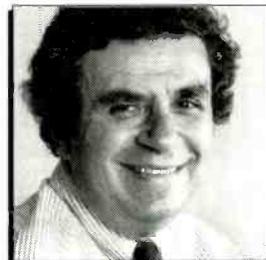
titles like Columbia TriStar's "Jerry Maguire" (they're unprofitable anyway), 20th Century Fox Home Entertainment's under-\$10 catalog, and a few other releases, but "there's no catastrophe here... we're still very much in Kmart." He attributes the confusion over Lyrick's position to "misinformation."

And Kmart's position? It's not quite as firmly on the side of rackjobbing as Handleman might like. "Long-term, we're looking at all the suppliers," according to spokesman Dennis Wigent. "Where it makes sense to use Handleman, we'll use Handleman. Where it makes sense to go direct, we'll go direct. It's under constant review." Handleman is considered "a very valued partner." Wigent did not know where Lyrick stood and wasn't aware that Fox Home Entertainment delivered direct, as do Disney and GoodTimes Home Entertainment.

SUMMER HEAT: Warner Home Video ships 20 DVD titles next month, including New Line Home Video's "Shine," the first of the 1997 Academy Award winners to appear in the new format. It streets July 15. Of the rest, all arrive July 29, except Warner's "Absolute Power" and "Vegas Vacation," due July 8. The other features follow: from Warner, "Arthur," "Executive Decision," "Forever Young," "Lethal Weapon 2," "Mad Max Beyond Thunderdome," "Maverick," and "National Lampoon's Vacation"; and from MGM Home Entertainment, "Adam's Rib," "Blown Away," "Cyborg," "Elvis: That's The Way It Is," "Jailhouse Rock," "Viva Las Vegas," "The Philadelphia Story," "Show Boat," "Woman Of The Year," and "The Year Of Living Dangerously."

Discs are \$24.98 suggested list. Warner still limits distribution to selected retailers in Chicago, Dallas, Los Angeles, New York, San Francisco, Seattle, and Washington, D.C. In a step toward broadening the market, Warner is launching a DVD World Wide Web site, allowing users to search by actor, genre, or director; preview trailers; and sample the interactive menus on each disc.

PICTURE THIS



by Seth Goldstein

CBS Betting Tiger Woods Vid Will Be A Marketplace Champ

BY JIM BESSMAN

NEW YORK—He's the hottest thing in sports—which is why CBS Video has high hopes for its new "Tiger Woods: Son, Hero & Champion" video.

Billed as the first in-depth look at the phenomenal youngster, the hour-long tape is basically the program produced by TransWorld International, the parent company of Wood's IMG agency. It ran the Saturday of his historic Masters Tournament victory and only added to the publicity surrounding him.

Notes Deborah Mitchell, marketing VP for CBS Video distributor 20th Century Fox Home Entertainment, "The whole hype is definitely

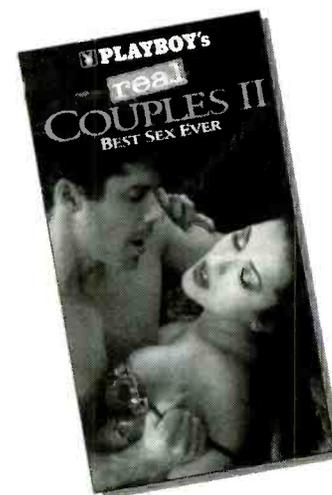
one of the things that pushed us to release this title very quickly."

CBS Video's Ken Ross anticipates sales of several hundred thousand units. "This will transcend golf," maintains Ross, who puts Woods on the level of Michael Jordan, another pop icon and CBS Video superstar. However, "this has happened so fast, it could be propelled a lot quicker," he says.

Woods has been featured in virtually every newspaper and magazine, especially following his big Masters win. "It doesn't seem that the media coverage is stopping, but is increasing more and more," Mitchell adds. "So there's a definite consumer appetite for wanting to know as much

(Continued on page 67)

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Home Video

MERCHANTS & MARKETING

READER'S DIGEST REVS UP ITS VID BUSINESS

(Continued from page 53)

million people who make up the database of buyers of some Digest product.

While acknowledging the importance of what he calls "grandparent sales," Simon says he's "going after the family market much more than ever." Down the road are video tie-ins with books and special-interest magazines that Digest publishes, such as "The Illustrated Guide To Gardening."

This spring, Simon is testing the potential of a 48-page video catalog that has gone to several million households. It's a mix of theatrical titles and proven special-interest favorites like Digest's travel series; such best-selling, third-party newcomers as "Cops: In Hot Pursuit"; and such made-for-TV perennials as "The Thorn Birds," "Lonesome Dove," and "Roots."

Until recently, Digest focused on single-cassette sales. Simon wants to shift the emphasis to continuity series, introducing the idea of negative option to customers. Negative option, where the buyer automatically receives the monthly selection unless he or she notifies the vendor otherwise, is the basis of most book clubs but has been little



Reader's Digest is using the PBS telecast to build home video interest in "The Living Edens: Patagonia."

used in video. The early results of a trial are "very favorable," he says.

Simon has been adding staff from Time Life Video, National Geographic, and ABC, doubling the size of his editorial organization to about 12. The push may be extended to retail. Simon says he's talking to distributors, or Digest might choose to go through an

established vendor such as PolyGram Video.

One way or another, he predicts stores will ultimately account for 10%-20% of video revenues. An earlier arrangement, by which Digest distributed primarily travel titles through International Video Network, won't be renewed.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	NEW		★ ★ NO. 1 ★ ★ I'M BOUT IT Priority Video 53423	Master P	LF	19.98
2	2	10	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
3	1	3	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
4	3	36	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
5	NEW		G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
6	4	6	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
7	5	12	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
8	NEW		FEELIN' AT HOME Chordant Dist. Group 4956	Homecoming	LF	29.95
9	6	6	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
10	7	15	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
11	8	29	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
12	9	179	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
13	10	31	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
14	11	104	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
15	17	34	WHATCHA LOOKIN' 4 Gospeo Centric 72134	Kirk Franklin And The Family	LF	19.95
16	NEW		GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	Homecoming	LF	29.95
17	14	170	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
18	16	180	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
19	15	137	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
20	12	31	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
21	13	32	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
22	23	29	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
23	29	53	REMOТЕLY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
24	19	29	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
25	25	84	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
26	22	3	LOOKING BACK: THE VIDEO COLLECTION PolyGram Video 4400461993	Cinderella	LF	14.95
27	18	66	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
28	28	72	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
29	38	21	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
30	21	11	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
31	RE-ENTRY		HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
32	RE-ENTRY		BUTTERFLY KISSES BMG Video 39691	Bob Carlisle	LF	17.98
33	26	99	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
34	27	163	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
35	RE-ENTRY		LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
36	32	23	BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF	19.98
37	20	35	THE GIRLIE SHOW-LIVE DOWN UNDER ● Warner Reprise Video 3-38391	Madonna	LF	24.98
38	30	42	LIVE & LOUD ● Epic Music Video Sony Music Video 29 V-49151	Ozzy Osbourne	LF	29.98
39	24	85	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
40	RE-ENTRY		THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★ ★ NO. 1 ★ ★	
1	2	57	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	4	29	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
3	NEW		MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
4	1	17	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
5	12	5	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98
6	6	29	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
7	9	207	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	NEW		HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT Warner Home Video 36269	12.95
9	5	9	NBA IN THE PAINT FoxVideo (CBS/Fox) 8323	14.98
10	8	11	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98
11	13	25	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
12	RE-ENTRY		DORF GOES FISHING ◇ Victory	19.95
13	RE-ENTRY		MLB UNBELIEVABLE! Orion Home Video 95009	14.98
14	10	41	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
15	3	15	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
16	15	376	MICHAEL JORDAN: COME FLY WITH ME ◇ FoxVideo (CBS/Fox) 2173	19.98
17	NEW		SHOW ME THE BLOOPERS Orion Home Video 96006	14.98
18	20	73	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
19	17	281	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
20	16	19	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★ ★ NO. 1 ★ ★	
1	2	7	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
2	1	7	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
3	6	33	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
4	3	29	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
5	8	33	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
6	9	65	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
7	19	71	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
8	13	121	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
9	7	9	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
10	14	33	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
11	5	9	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
12	10	67	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
13	17	75	THE GRIND WORKOUT: FITNESS WITH FLAVA ◇ Sony Music Video 49796	12.98
14	18	35	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
15	4	49	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
16	RE-ENTRY		REEBOK AEROSTEP PolyGram Video 8006330553	19.95
17	RE-ENTRY		CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
18	20	31	CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	9.98
19	RE-ENTRY		REEBOK: SWEAT FACTORY PolyGram Video	14.95
20	12	53	THE FIRM: UPPER BODY BMG Video 80118-3	14.98

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

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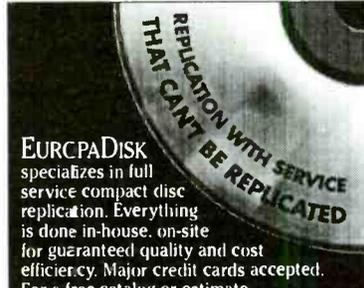
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ARIOLA ACT 'N SYNC WITH GERMAN FANS

(Continued from page 47)

sold more than 350,000 units, according to the label. Biggi Hamer, head of BMG's promotion department, claims that the tour has confirmed that 'N Sync has become one of Germany's hottest acts.

For the group, James Lance "Lansten" Bass says approvingly, "Our success in Germany is sensational. It's breaking all records in Europe." Justin Randall Timberlake, at 16 the youngest member, says that an intense live schedule has made the members of 'N Sync hardy performers. "We rehearse in an old warehouse which doesn't have any air conditioning, and when you have to hop around in 40-degree [Celsius] heat for three to four hours four times a week, it makes you pretty strong."

Industry awards for 'N Sync have also been arriving thick and fast, including newcomer of the year from various magazines, including Pop-

corn.

The authoritative German newspaper Die Welt spoke of the group's achievements as "the best example of the success of perfect marketing. The 16-25-year-old guys were already a media event before a single record had been released."

Branches of the large German department store Karstadt showed excellent figures for all of 'N Sync's singles. "This turnover is due to the promotional push through the media, such as Bravo, Bravo TV, and Viva," says Michael Meindorf, chief music buyer for Karstadt in Berlin.

Frank Wilkat, head of music at Delta Radio in Kiel, adds, "We're playing the single ['Here We Go'] three or four times a day. The kids love the music, and numerous listeners are calling in requesting 'Here We Go' or one of their earlier hits."

CRITIQUE'S DAMAGE LOOKS TO MAKE A DENT IN U.S.

(Continued from page 20)

live backup band," says Ras, who also designed the band's logo. "We want to take it back to singing completely live and let people get into the music instead of this [lip-synching] rubbish."

The members of Damage, which is managed by U.K.-based Ray Shell and Baba Tunji Williams for Street Angels Productions, all have extensive background in the performing arts. In their younger years, Andrez and Jade performed on London's West End (the U.K. equivalent of Broadway), appearing in such productions as "Carmen Jones" and "Porgy and Bess." Later, Ras, Jade, and Noel attended theater school together, where they formed Damage in 1991.

With their self-described "gritty Brit funk," Damage hopes to lead the way for more R&B-oriented black acts in Britain. Many have problems gaining mainstream media attention there.

"There used to be more black groups in the U.K., but record companies did not always think of them as [long-term acts] and dropped them," says Ras. "Right now, there's a handful, but we need

more. There's still [programmers] out there who don't play R&B, but if they're forced to play it [due to demand], they'll have to."

The U.K. release of "Forever" early this year spawned the top 10 singles "Love II Love," the title track, and "Love Guaranteed."

Ras says Damage's second album may be slightly more political in nature than the first set, which is a collection of mostly love songs. He says that it will deal with the difficulties that black artists are still facing in the U.K.

The artist adds that Damage was recently featured on the cover of a "very mainstream" U.K. magazine, Smash Hits. "We were the first British all-male black group to be on the cover, while other black acts have [also] tried," he says.

According to Ras, the reaction of many mainstream U.K. magazines had been, "We don't want to lose sales."

He adds, "What happened was that [the Damage cover issue] sold double the amount of issues they normally sell," says the artist. "That just goes to show that it's not color that matters. It's the music."

BLACK PROMOTERS SAY THEY ARE EXCLUDED

(Continued from page 18)

Although he is sensitive to the plight of African-American promoters, Phillips doesn't think that Braxton or other artists owe any promoter a free ride. "Just because a promoter is black doesn't mean they'll automatically get a Toni Braxton date," he says. "But a conscious effort has to be made for everyone to be on a level playing field when it comes to business."

Rowe says overall treatment in the industry of black and white promoters is different. "There's unequal standards," he says. "I've been witness to white promoters only putting down a 10% deposit for an artist, where black promoters have to put down 50% or better. There's always a black price and a white price."

All who were interviewed agreed that the artist is ultimately responsible for who promotes his or her

shows. However, most maintain that the booking agents are the gatekeepers. "Change has got to come from the talent. The recycling of black-generated dollars back into the black community is one of the things that [performing] talent has got to conceptualize," says Casey. "Talent must direct managers, and the managers in turn have to direct the agents."

Casey says some booking agents feel they're being extorted by black promoters to use them. "But not to even give an offer is wrong," he says. "These guys have been promoting shows for 20 years."

Although some BPA members use the term "institutional racism" to describe the actions of CAA and William Morris, others are more cautious in their assessment. "We want to know if this is a company policy of exclusion, or the practice of a few agents," Rowe says.

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 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 honor 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. 615-327-1931.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Con-

gress 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 & 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-EST)**, Furama Hotel, Los Angeles. 516-825-0180.

June 30, **ASCAP R&B Panel: Publishers In The**

Round, ASCAP headquarters, New York. 212-621-6495.

JULY

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

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

July 11-16, **National Assn. Of Broadcasters Management Development Seminar For Radio Broadcasters**, University of Notre Dame, South Bend, Ind. 202-775-3510.

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

AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney, Australia. 02-9557-7766.

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

LIFELINES

BIRTHS

Girl, Briana Paige, to **Daniel and Inge Keller**, May 8 in Hamburg. Father is an independent producer, publisher, and European artist relations consultant to Shure microphones.

Girl, Claire, to **Jorge and Raquel Franck**, May 29 in Miami Beach, Fla. Father is VP of the DMP Organization.

Boy, Derek Gabriel, to **Cynthia and Mark Fine**, May 31 in Los Angeles.

Mother is a multimedia producer. Father is senior VP of PolyGram Media.

DEATHS

Morty Kline, 91, of a heart attack, May 27 in Boca Raton, Fla. Kline, a record industry professional from the '40s through the late '60s, was the owner of Melody Record Supply and Record Accessories. He is survived by his sons, Richard and Peter, the latter an A&R manager at Simitar Entertainment; a granddaughter; and a great-grandson.

The family requests that in lieu of flowers, donations be made to the T.J. Martell Foundation.

Robert L. Hausfater, 89, May 28 in St. Louis. He founded Roberts Record Distribution/Musical Isle of America. He is survived by his children Norman, Gay, and Jere, and two grandchildren.

Ronnie Lane, 51, of multiple sclerosis, June 4 at his home in Trinidad, Colo. Lane, bassist and a founding member of the Small Faces, which were formed in east London in 1965, co-wrote many of their best-known songs, including "Itchycoo Park" and "All Or Nothing." Their revered 1968 concept album, "Ogden's Nut Gone Flake," was recently reissued in the U.K. by Castle; the group is cited as an influence by such current U.K. artists as Paul Weller, Ocean Colour Scene, and Blur. Lane went on to further success in the early '70s with the Faces, playing on such hits as "Maggie May" and "Stay With Me," but as the band began to play second fiddle to vocalist Rod Stewart's solo stardom, Lane left in 1973 and formed Slim Chance, enjoying British chart entries with the fondly remembered "How Come" and "The Poacher." Around the time he contracted MS, he recorded the "Rough Mix" album with Pete Townshend. Many of Lane's musician friends rallied to his aid in 1983 with a benefit show at London's Royal Albert Hall that starred Eric Clapton, Jimmy Page, Bill Wyman, Charlie Watts, and many others. A tribute album to the Small Faces, "Long Ago And Worlds Apart," was released in the U.K. in August 1996 by the independent Nice Records, with 80% of the proceeds going to Lane's treatment and the remainder to MS research. A children's charity, Small Faces, is to be established in honor of Lane and the group's lead singer, Steve Marriott, who died in a fire in 1991.

GOOD WORKS

JONATHAN LEVIN FUND: The family of **Jonathan Levin**, the son of the head of Time Warner Inc. who was found shot and stabbed to death in his apartment in New York earlier this month, has established a Jonathan Levin Memorial Fund at William Howard Taft High School in the Bronx, N.Y., where Levin taught. The fund will provide for a media academy at the school, a Jonathan Levin Scholarship for a student pursuing a teaching career, and rehabilitation of the school's athletic field. Contributions to the fund can be made by sending checks, made out to William Howard Taft High School, to 240 East 172nd St., Bronx, N. Y. 10457, Attn: **Sharna Schwartz**. Contact: **Edward Adler** at 212-484-6630.

SMART MOVES: Songwriter **David Foster** and R&B group **Immature** are among the show-business personalities helping to launch the "Kmart Kids Race Against Drugs" program for the 1997 season tour of 38 cities. They will board tractors for a celebrity challenge race and help raise funds for local drug prevention agencies. The Kmart Family Foundation will donate \$5,000 to a drug prevention charity on behalf of the winner. During the next 25 weeks, local Kmart and Super Kmart parking lots

will be transformed into mini speedways as children ages 7-12 compete on safety-modified lawn tractors to win scholarships and other prizes, as well as the chance to compete in the national championships in January 1998. Contact: **Debra Salem** at 810-614-1478.

FEST HELPS TRAUMA WARD: **Dr. Frank Ercoli**, a trauma surgeon at Desert Hospital in Palm Springs, Calif., who has an undergraduate degree in music, plays six instruments, and created Festival in the Canyons to benefit the hospital's Hanson-White Trauma Intensive Care Center, reports that he is lining up talent for next year's event. Last month, the **Rippingtons** performed for this year's festival. The first festival, held last year, featured **Blood, Sweat & Tears**. Contact: **Dr. Ercoli** at 760-323-6316 or **Bernadette McNulty** at 760-242-8626.

FOR THE RECORD

Tommy Boy's "MTV Party To Go Volume 10" was inadvertently omitted from the Top Billboard 200 Indie Albums recap in the May 24 Indies Spotlight. The title should have ranked No. 8 on the list.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ JOCELYN ENRIQUEZ

Jocelyn
 PRODUCERS: Glenn Gutierrez, Elvin Reyes, Joey Gardner
Classified/Timber/Tommy Boy 3049
 After gradually building a rock-solid following among dance and Latin-freestyle die-hards over the past couple of years, the highly videogenic Jocelyn Enriquez is enjoying a much-deserved transition into the top 40 mainstream. Her full-length debut deftly teeters between crisp, mass-appeal pop ditties and the streetwise grooves that loyalists have come to expect. Enriquez is at her best on "Even If," a string-laden piano ballad that plays like the theme to a romantic movie, and "Stay With Me," a sweet, old-school soul jam that hints at what a strong vocalist she could become with time and experience.

RICKIE LEE JONES

Ghostyhead
 PRODUCERS: Rickie Lee Jones, Rick Boston
Reprise 46557
 Adventurous artiste Rickie Lee Jones takes a bold step on her latest project, venturing into musical areas tinged by industrial rock. Floating her song-poems over a bed of hard-edged rhythms, loops, samples, and sounds made by "found objects," Jones temporarily abandons straightforward songcraft in favor of an improvisational and fluid approach. It works best on such cuts as the title track; the dreamy, syncopated "Little Yellow Town"; the trip-hop-influenced "Road Kill" and "Howard"; and the uptempo first single, "Firewalker." Suited to triple-A, college, and adult rock radio, "Ghostyhead" has the potential to introduce the singer to a wider audience without alienating longtime fans. Summer festival dates and TV exposure will help get the word out.

JAZZ

▶ KENNY GARRETT

Songbook
 PRODUCER: Kenny Garrett
Warner Bros. 46551
 Leading alto saxophonist Kenny Garrett weighs in with his most original and accomplished traditional set to date, accompanied in classic quartet format by pianist Kenny Kirkland, bassist Nat Reeves, and drummer Jeff "Tain" Watts. All tracks were composed by Garrett, whose playing ranges from rough, avant-gardish riffery to sweetly keening alto tones. Highlights of a muscular, no-filler set are the smart, soulful changes of "Brother Hubbard," the warm lyricism of "November 15," and the splendid, sensuously swaying melody of "Sing A Song Of Song" (which was also recorded by Garrett's other band, General Music Project). Garrett's free-ish leanings are brought out by the clipped, intense phrasing of "2 Down & 1 Across," the gliding harmonies of the hard-swinging "Sounds Of The Flying Pygmies," and the raw, modal energy of "Wooden Steps," whose Coltranean reference seems apt, although Garrett says it's a Woody Shaw tribute.

SPOTLIGHT



MILTON NASCIMENTO

Nascimento
 PRODUCER: Russ Titelman
Warner Bros. 46492
 More understated than the 1994 all-star global pop extravaganza "Angelus," the latest studio album from Brazilian icon Milton Nascimento finds him employing the native sounds and rhythms of his Minas Gerais home. In a strong mix of originals and covers, Nascimento shines, especially on Uruguayan artist Leo Masliah's beautifully poetic "Guardanapos De Papel" (Paper Napkins), which is delivered in Portuguese and in Spanish versions (the latter as "Biromes Y Servilletas"); Eduardo Mатеo's anthemic "Cuerpo Y Alma" (Body And Soul); the gorgeous original "Rouxinol" (The Nightingale); and an uplifting choral version of Oscar Hammerstein and Jerome Kern's "Old Man River." An artist of boundless and varied talents, Nascimento will likely solidify his base at college, triple-A, world music, and public radio outlets with this gem of a record.

★ KEYSTONE TRIO

Newklear Music
 PRODUCER: Todd Barkan
Milestone 9270
 The Keystone Trio—composed of prodigiously talented veterans John Hicks, George Mraz, and Idris Muhammad—made this album to remove all doubt that getting "Newked" can be an enjoyable experience after all. Newk is the nickname

SPOTLIGHT



k.d. lang

Drag
 PRODUCERS: Craig Street & k.d. lang
Warner Bros. 46623
 Inimitable chanteuse k.d. lang will turn heads and raise eyebrows with her seventh album, a collection of smoke-themed covers highlighted by such wide-ranging material as the Peggy Lee nugget "Don't Smoke In Bed," Les Paul & Mary Ford's hit "Smoke Rings," Steve Miller's "The Joker," and the Hollies' "The Air That I Breathe." Also included are lesser-known but equally inspired tracks like David Wilcox's "My Old Addiction" (originally titled "Chet Baker's Unsung Swan Song") and Jane Siberry's "Hain't It Funny." Lang's crystalline voice and the suitably cabaret-ish arrangements lend the album a "standards" flair; yet many tracks are contemporary and worthy of consideration at pop, college, triple-A, and AC radio. Having elicited comparisons to lang's 1992 breakthrough, "Ingénue," this is a record that ought to restore luster to her career after the commercially disappointing "All You Can Eat."

of tenor titan Sonny Rollins, and the trio leaves no stone un-Keyed on classic Rollins themes, including an elegant, light-fingered take on "Airegin" and a swinging, sauntering version of "Kids Know." More interestingly, the trio pays homage to his more recent compositions, including the lilting, thoughtful "Times Slimes"; the light, hreezy "O.T.Y.O.G."; the gently Lati-nesque "Here's To The People"; and the jazzily calypsonian "Tell Me You Love

Me." The sole no-Newks track is the ethereal, balladic Hicks original "Love Note For Sonny."

RAP

▶ WU-TANG CLAN

Wu-Tang Forever
 PRODUCERS: Various
Loud 66905
 Since unleashing its landmark 1994 album, "Enter The Wu-Tang: 36 Chambers," which established this crew as an enterprise to be reckoned with, several of its parts have come loose. Method Man, Ol' Dirty Bastard, and GZA/Genius have gone onto solo greatness while still performing with one another. Still, Wu's sophomore set has been eagerly awaited, as its No. 1 debut on The Billboard 200 attests. On the set, the vision of the mighty nine-member unit emerges through futuristic, cyberfunky tracks that boast a murky yet crisp sound. The lead track, "Wu-Generation," features the unit's hype man, Poppa Wu, dropping Islamic science aimed at freeing the "mental devil that exists within your body," and throughout the rest, the group explores the interior and exterior of ghetto dwelling over loopy, levitating beats consisting of male and female soul shouting, vitamin-enriched percussion, classical music elements, and thick slabs of funk.

COUNTRY

★ LAURIE LEWIS

Earth & Sky
 PRODUCERS: various
Rounder 0400
 Laurie Lewis is a one-woman bluegrass phenomenon: a tremendously gifted writer with a unique vision, the possessor of an exquisitely lovely voice, a whiz on fiddle and acoustic bass, and a good producer. She produced or co-produced this collection of four new songs and 12 cuts from her previous Flying Fish albums. As such, it would be a good primer for those unfamiliar with her quirky, wonderful ways. She's unafraid to push the bluegrass envelope (throwing in the likes of a steel guitar and electric lead guitar), and it works.

BURNIN' DAYLIGHT

PRODUCERS: Mark Bright, Burnin' Daylight
Curb 77850
 Burnin' Daylight pretty much presents a complete package. The group co-wrote 10

of the 11 cuts here. The band members are good musicians, they know how to perform. Marc Beeson is a particularly expressive lead singer. Together they blend their voices well for beautiful harmony singing. Especially in songwriting talent, they're well ahead of the curve of contemporary country music groups.

LATIN

▶ VÍCTOR MANUELLE

A Pesar De Todo
 PRODUCER: not listed
Sony Tropical/Sony 82334
 Fourth album by Puerto Rican *salsero*, who has quietly built a loyal following, could be the breakthrough disc as the grainy-voiced baritone with sweet good looks cruises effortlessly through a crisp crop of amorous ditties, including leadoff single "Dile A Ella," plus sharp follow-ups "No Hace Falta Nada" and "El Águila."

PLÁCIDO DOMINGO

De Mi Alma Latina 2
 PRODUCER: Bebu Silvestri
EMI Latin 56368
 This Spanish opera titan follows up his successful batch of dramatic readings of Latino classics with an equally solid set of beloved evergreens, half of which are packaged into sleek medleys. While this smooth-flowing disc features an appealing array of material for pop stations, the lone mariachi medley, "Volver, Volver/El Rey," could pique interest at regional Mexican outlets.

NEW AGE

★ LEVI CHEN

Celtic Zen
 PRODUCER: Levi Chen
Yin Yang
 Levi Chen has concocted an East/West and further West fusion. Despite a couple of Irish traditional tunes, this project has less to do with Celtic music and more to do with a communion of global strings that includes Chen's guitars and Chinese *koto*, the *gu zheng*, Lisa Franco and Tina Tourin's Celtic harps, and Michael Masley's cymbalom from Eastern Europe. Sometimes unfocused and occasionally overcrowded as the multiple strings compete with a miscellany of ethnic percussion and flutes, this disc nevertheless has some beautifully fragile melodies draped in ethereal atmospheres. Contact: 310-459-8839.

CONTEMPORARY CHRISTIAN

REALITY CHECK

PRODUCERS: Todd Collins, David Lichens
Star Song 0158
 This four-man band attracted attention by winning the the Gospel Music Assn.'s Spotlight competition for best new artist, the same showcase that yielded Jars Of Clay. Under the guidance of gifted producers Todd Collins and Dave Lichens, Reality Check enters the competitive Christian marketplace with this intriguing debut album. Composed of Nathan Barlowe, Chris Blaney, Rod Shuler, and Dave Muckel, the group features energetic vocals, vivid melodies, and textured production. The album incorporates a blend of rap, rock, and R&B that should garner a wide fan base among young Christian demographics. Among the album's highlights are the ballad "Know You Better," the single "Masquerade," and the driving "Apart From You." An auspicious debut from a promising new act.

VITAL REISSUES

DICK DALE

Better Shred Than Dead—The Dick Dale Anthology
 REISSUE PRODUCERS: James Austin & Malcolm Wiseman
Rhino 72631
 The master of surf music is saluted via this career-spanning two-disc set, which opens with the guitar demigod's first demo for Bob Keane's Del-Fi label (a vocal rendition of "Ooh-Whoo Marie") and closes with "In-Liner," his recent contribution to the SegaSoft CD-ROM game "Rocket Jockey." In between are such early surf classics as "Let's Go Trippin'," "Del-Tone Rock," "Surf Beat," and "Miserlou"—the latter immortalized by Quentin Tarantino in "Pulp Fiction," which may have done more to advance the Dale gospel than any single event in the artist's career.

Other cuts include Dale's take on such standards as "(Ghost) Riders In The Sky" and "Hava Nagila," as well as recent entries "Terra Dicktyl," "Unknown Territory," and "Third Stone From The Sun." A thoughtfully compiled and well-annotated salute to the undisputed granddaddy of surf guitar.

YOKO ONO/JOHN LENNON

Unfinished Music No. 1: Two Virgins
YOKO ONO/JOHN LENNON
Unfinished Music No. 2: Life With The Lions
JOHN & YOKO
Wedding Album
YOKO ONO/PLASTIC ONO BAND
 REISSUE PRODUCERS: Yoko Ono & Rob Stevens
Rykodisc 10411-10414
 Various hailed as a catalyst of the punk movement and criticized as a marginal performance artist with questionable

musical abilities, Yoko Ono has been nothing if not iconoclastic in her four-decade career. The latest in Rykodisc's catalog reissue series of Ono's work consists of some of her most notorious work, namely four albums she recorded with husband John Lennon in the late '60s and early '70s. The first of the "Unfinished Music" titles is the infamous "Two Virgins" album, which became better known for its cover portrait of Lennon and Ono nude than for its nonmusical content. Similarly, the other titles feature the young couple in audio-verité settings, chanting, speaking, groaning, and otherwise holding court. The inclusion of bonus tracks (B-sides and previously unreleased cuts) gives these albums newfound musicality and will probably make them more palatable to fans.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► COOLIO FEATURING 40 THEVZ C U When U Get There (3:51)

PRODUCER: Romeo
WRITERS: A. Ivey, D. Aldridge, H. Straughter, M. Straughter
PUBLISHERS: Boo Daddy Productions/Du It All/Lek Rat/Pookie Stranger, ASCAP
REMIXERS: Bill Moss, Humberto Gatica
Tommy Boy 791 (cassette single)
Coolio and the 40 Thevz lend their voices to an inspiring hip-hop anthem from the soundtrack to "Nothing To Lose." The song's "keep pushin' on" message is direct and delivered in street-savvy language that will connect with its desired youth audience. The strong verses give way to a choir-belted chorus that adds a proper splash of emotional intensity. Factor in the track's easy-paced electro beat and a rush of stately strings, and you have the makings of a massive hit.

► ALL-4-ONE I Turn To You (4:10)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITER: D. Warren
PUBLISHERS: Realsongs/WB, ASCAP
REMIXER: Tim O'Brien
Blitz/Warner Sunset/Atlantic 8130 (cassette single)
Talk about a double whammy. This smooth pop/R&B ballad is featured on the male quartet's forthcoming album, "My Brother's Keeper," as well as on the already-released "Music From & Inspired By Space Jam" collection. With such high visibility, this single shouldn't miss. It doesn't hurt that the act is at its harmonious best here—or that tunesmith Diane Warren has given it a sweet, romantic lyric to play with. With prom and graduation season in full swing, this will be a winner among wistful teens.

★ DIANA KING I Say A Little Prayer (no timing listed)

PRODUCER: Andy Marvel
WRITERS: B. Bacharach, H. David
PUBLISHERS: New Hidden Valley/Casa David, ASCAP
REMIXERS: Love To Infinity
Work Group 78597 (c/o Sony) (cassette single)
King inches closer to the stardom she has long deserved with this instantly appealing interpretation of Dionne Warwick's classic pop recording. In the pop/reggae belter's hands, the song takes on a saucy and aggressive tone—thanks to the kinetic chemistry between King and producer Andy Marvel, whose beat-smart arrangement gives the kids on the street a reason to pump up the volume. British clubmeister collective Love To Infinity does a fine job of refashioning the single into a frothy dance ditty, wrapping King's performance in shiny synths and lively beats. In all, a shrewdly constructed package with serious multiformat appeal.

SELENA Is It The Beat? (4:08)

PRODUCERS: Abraham Quintanilla, Brian "Red" Moore
WRITERS: P.P. Oland, A.B. Quintanilla
PUBLISHERS: Pam-O-Land/Phat Ka/EMI-Blackwood, BMI
EMI-Latin 12518 (cassette single)
The film biography of the late Tejano superstar Selena is now a memory, but the soundtrack is still a front-burner item. It spawns another solid radio and club contender in the form of this disco-soaked ode to the rhythm of love. It's not exactly the strongest tune in the singer's catalog, but her throaty and assured performance easily transforms it into a must-hear gem. Added programming incentive comes from a barrel of mixes that range in content from Spanish-language to sprawling house-inflected. Have a listen.

R & B

► AZ YET That's All I Want (4:20)

PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Meryn Warren
WRITERS: Babyface, K. Andes
PUBLISHERS: ECAF/Sony Songs/ATV Songs, BMI; Keiande, ASCAP

LaFace 4254 (c/o Arista) (cassette single)

Az Yet fills the void of sincere, young balladeers at radio with "That's All I Want." A heartfelt pop/R&B ballad, the lyric subtly suggests a little lovemaking as a healing act to a previously heartbroken partner. Extremely gentle in its approach, the act should easily inspire women to give their lovelorn hearts to these men to mend.

REIGN Touch And Play (4:10)

PRODUCER: Salaam Remi
WRITERS: R. Basora, S. Remi
PUBLISHERS: Stingray/Jelly's Jams, ASCAP; EMI-April/Salaam Remi, ASCAP
REMIXER: Rashad Smith
H.O.L.A. 41020 (cassette single)
This Latin-soul heartthrob should have no trouble continuing to build his radio profile with this strumming R&B shuffler. His performance tingles with sex appeal, as producer/co-songwriter Salaam Remi underlines the vocals with music that darts back and forth between raw hip-hop and sultry dancehall. A refreshingly different yet wholly accessible single.

FRANKIE If I Had You (4:29)

PRODUCER: Chucky Thompson
WRITERS: C. Ward, B. Bacharach, H. David
PUBLISHERS: Sony/ATV Tunes/Ninth Street Tunnel/Colegms-EMI, ASCAP, Sony/ATV Songs/Red Tears, BMI
Chuck Life 0664 (c/o Epic) (cassette single)
Vocally strong, "If I Had You" is a great first for newcomer Frankie. Musically propelled by a sample of Isaac Hayes' still-haunting "Look Of Love," however, Frankie's voice takes a back seat. Look for Frankie's upcoming album, "My Heart Belongs To You," to showcase more of his verbal chops.

COUNTRY

► SAWYER BROWN This Night Won't Last Forever (3:55)

PRODUCERS: Mark Miller, Mac McAnally
WRITERS: B. LaBounty, R. Freeland
PUBLISHER: Careers-BMG, BMI
Curb 8107 (7-inch single)
Mark Miller and his Sawyer Brown compadres revive this fine song, which was a top 20 pop hit for Michael Johnson in

1979. (Remember "Bluer Than Blue"? Well, this tune was his last pop single before he segued into the country market for a successful run.) Miller delivers an effective performance that closely echoes the tone of the original—and that's not a bad thing. It's a song that most people will remember and find themselves singing along with. The familiarity and strong performance should make for a potent combination at country radio.

► LEE ANN WOMACK The Fool (3:32)

PRODUCER: Mark Wright
WRITERS: M. Cannon, C. Stefi, G. Ellsworth
PUBLISHERS: Major Bob/St. Myrna/Castle Bound/Wild Mountain Thyme, ASCAP/BMI
Decca 72009 (CD promo)
It's impossible to say enough positive things about Momack. Her debut single, "Never Again, Again," was a welcome breath of fresh country air in the format, and this powerful ballad should continue her momentum. In the best tradition of Loretta Lynn and Tammy Wynette, she delivers this tune about a woman confronting, with her heart in her throat, the other woman her man still loves. The vulnerability and honesty she conveys in each line showcase a true stylist breathing life into a poignant lyric. This song and performance embody the best qualities of the genre—raw emotion set to music. It's a powerful thing.

★ JACK INGRAM Flutter (2:15)

PRODUCERS: The Twangtrust
WRITER: C. Boyd
PUBLISHERS: Irving/Two Bagger, BMI
Rising Tide 1019 (CD promo)
What this song lacks in lyrical content, it more than makes up for in attitude and musical energy. OK, so it's not a deep lyric, but it's incredibly infectious. Ingram has an abundance of vocal personality, and production by the Twangtrust (aka Ray Kennedy and Steve Earle) is a rich smorgasbord of earthy, delicious sounds. Given a fair shot at country radio, this single could easily have listeners cranking up their radios and singing out their car windows all summer.

REGINA REGINA Asking For The Moon (3:01)

PRODUCERS: James Stroud, Wally Wilson
WRITERS: C. Hartford, G. Teren
PUBLISHERS: Sony/ATV Songs/Tree/Hartford House/Zomba Songs, BMI
Giant 8830 (CD promo)
The latest offering from the duo of Regina Nicks and Regina Leigh is a soft, pretty ballad with a lyric most women will readi-

ly relate to about wanting more romance in a relationship. Penned by Chapin Hartford and George Teren, the tune is well-crafted, and the two Reginas turn in a fine performance that captures the longing in the lyric.

MC POTTS I'm So Sorry (3:10)

PRODUCER: Brad Allen
WRITERS: J. Blume, N. Gordon
PUBLISHERS: Zomba Songs/C&P, BMI
Critique 15613 (c/o BMG) (CD promo)
The sticker warns that this is not a ballad—and while the song starts at a slow pace, it quickly builds into a firestorm of musical intensity with Potts' energetic singing igniting sparks. Potts has a strong voice and gives a thoroughly enjoyable performance. The change in tempo and cute lyrics could make this song a strong contender at country radio.

DANCE

► ULTRA NATÉ Free (12:00)

PRODUCERS: Lem Springsteen, Jon Cifalone
WRITERS: U. Naté, L. Springsteen
PUBLISHERS: Ultra Blue/Commitment/Jessica Michael, ASCAP; Moody Black Keys/Connor Ryan, BMI
REMIXERS: Lem Springsteen, Jon Cifalone, Full Intention
Strictly Rhythm 12512 (12-inch single)
It's always a good day when Ultra Naté serves clubland her special brand of diva magic. Her first single in eons shows her in excellent vocal form, belting with a level of authority that only comes with time and experience. She has a field day with the message of empowerment that fuels "Free," not to mention producers Lem Springsteen and Jon Cifalone's invigorating soul-house groove. On the verge of becoming one of the biggest dance records of this year, this one should bust out of clubland and land on crossover radio stations. Contact: 212-254-2400.

► THE CRYSTAL METHOD Busy Child (no timing listed)

PRODUCERS: The Crystal Method
WRITERS: K. Jordan, S. Kirkland
PUBLISHERS: EMI-Virgin/Drug Money, BMI
REMIXER: Q
Outpost 38000 (c/o Geffen) (CD single)
Hugely popular West Coast electronic act The Crystal Method makes the leap into major-labelville with the first single from a project that doesn't compromise its underground integrity. It's a testimony to the broadening scope of mainstream tastes that this group can generate such prerelease heat on its own terms. This mostly instrumental track rattles with

acidic breakbeats and spooky synths. While nothing can touch the original version of "Busy Child," the Uberzone mix by Q certainly tweaks the brain and booty with its storm of twinkly sound loops à la Kraftwerk's classic work.

BLUE AMAZON And Then The Rain Falls (10:19)

PRODUCERS: Blue Amazon
WRITERS: L. Softley, J. Reid, V. Webb
PUBLISHERS: Sony/ATV Songs/7pm/V. Webb, BMI
REMIXERS: Angel Moraes, Blame, Andy Ling
Sm:je Communications 9063 (c/o Profile) (CD single)
Electronic pop and house music are merged to fine effect on this hypnotic jam. Guest vocalist Vicky Webb is a lovely, ethereal presence, breathing depth into the song's simple yet immediately memorable melody. High marks to Blue Amazon masterminds James Reid and Lee Softley for going several steps farther than the competition by weaving several organic instruments into the track's icy-cool, computerized groove.

ROCK TRACKS

► BIGMOUTH Killing Me (4:05)

PRODUCER: Neil Dorfman
WRITERS: C.L. Hicken, Bigmouth
PUBLISHER: Damp, BMI
Wild Pitch 97001 (CD promo)
The newly reactivated Wild Pitch Records is off to a good start with a U.K.-bred quartet that takes its name from the Smiths song "Big Mouth Strikes Again." The influence of that Morrissey-led band is strongly felt here, given this track's clanging guitars, quasi-poetic lyrics, and overall brooding nature. Ready-made for modern rock playlists, this single raises hopes for the album, due in August.

★ THE INTERPRETERS I Remember (1:54)

PRODUCERS: The Interpreters
WRITERS: The Interpreters
PUBLISHER: not listed
Volcano 61422 (7-inch single)
Indie-smart punkers are already well-aware of this U.K. outfit, which was recently at the center of a fierce label bidding war. Now happily connected to Volcano Records, the act is putting the finishing touches on its first album while the label issues what may be the one of rock's shortest singles. Fans of early Kinks and the Who will find this downright irresistible. In fact, the hook is so insanely catchy that you'll be spinning this ditty over and over again. Can't wait for the new album.

★ REEL BIG FISH Sell Out (3:46)

PRODUCERS: Jay Rifkin, John Avila
WRITERS: A. Barrett, S. Klopfenstein
PUBLISHERS: Mojo/Waddaude?, ASCAP; Mojoman, BMI
Mojo 1132 (cassette single)
Leave the wannabes behind, here's some real ska-induced rock to chew on. This biting commentary on the music industry is underscored by a jittery beat and a rush of horns that will have folks with a memory reaching for comparisons to the Specials. The difference is that this track is etched with the occasional guitar-hero solo. The lyrical tone of this song may prove a tad too "inside" for the masses, but it sure does have the musical punch of a juicy pop hit.

RAP

TEFLON Get Mine (4:12)

PRODUCERS: Nesto, Laze
WRITERS: L. Starling, L. Middleton
PUBLISHER: Blind Man's Bluff, ASCAP
Relativity 88561-1599-2 (CD single)
On this superbly produced track, Teflon reasons a drug dealer's position with the usual financial, political, and social causes—no or low-paying employment, racism, and discrimination. Though his vocals are engaging, this particular topic offers no real insight, as we've already witnessed a bevy of street-hustler rhymes and reasons during many years past. Look for Teflon's edgier track, "Rawness," featuring hardcore rap labelmates M.O.P., to put him on the hip-hop map.

NEW & NOTEWORTHY

MYRON We Can Get Down (4:02)

PRODUCER: Stanley Brown
WRITERS: M. Davis, A. Cantral
PUBLISHERS: M-Double/Alley Gadfly, BMI
Island 7488 (cassette single)
Make room for Myron. He makes a strong and lingering first impression on this percolating jeep chugger, effectively weaving a suave, amorous tale that will prove quite appealing to several radio formats. R&B ears will dig the plush, old-school soul texture of the bassline and keyboards, while pop and rhythm-crossover minds will embrace the sing-along chorus and jam on the infectious hand-clappin' percussion. All the while, he delivers a steamy vocal without overselling the lyric—the mark of an artist with a smart, interpretative approach. If his forthcoming debut album has at least one or two more jams as juicy as this, you can expect to be hearing lots of Myron in the coming months.

LIGHTHOUSE FAMILY Lifted (3:48)

PRODUCER: Mike Pulea
WRITERS: P. Tucker, T. Baiyewu, M. Brammer
PUBLISHERS: Songs of PolyGram International, BMI; PolyGram International, ASCAP
REMIXER: Rich Tancredi
A&M 00429 (cassette single)
Die-hard Anglophiles have been saliv-

vating for the domestic release of this wonderful British-soul single since it went top five on the U.K. pop charts last year. With its shuffling, funk-derived beat and strumming melody, this jam will have many warmly reminiscing about the '80s era of Brit-soul acts like the Blow Monkeys. Singer Tunde Baiyewu has a star-powered style that will draw initial comparisons to Seal, while multi-instrumentalist Paul Tucker surrounds him with layers of lush keyboards and guitars. Watch for this gem to build a base out of mainstream dancefloors, rhythm-crossover radio, and maybe even triple-A stations before making a transition into the land of top 40. Do not miss the band's fantastic album, "Ocean Drive."

ME & MY Dub-I-Dub (no timing listed)

PRODUCERS: Dean 'N Johnny Jam
WRITER: not listed
PUBLISHER: not listed
REMIXER: Maurice Fulton
Grand Slam 004 (c/o Strictly Rhythm) (12-inch single)
Popsters with a penchant for Euro-styled dance music are gonna love this one. This cute and oh-so-perky female duo romps through this

NRGetic jam with infectious glee. First released in Denmark earlier this year, this anthemic track has already earned major props from club spinners and radio programmers throughout much of the world, and it looks like the U.S. will wisely follow suit. Some singles just define the carefree fun of the summer season... this is one of 'em. Contact: 212-254-2400.

MONACO What Do You Want From Me? (3:54)

PRODUCERS: Hook, Potts
WRITERS: Hook, Potts
PUBLISHER: Warner/Chappell/WB, ASCAP
Polydor 00471 (c/o A&M) (cassette single)
Peter Hook from New Order resurfaces as half of a promising new duo that will have his legion of fans grinning with glee. With its gothic guitars, pogo-like beat, and moody keyboards, this cut is mildly reminiscent of such New Order hits as "Blue Monday." Of course, there is plenty here to distinguish "What Do You Want From Me?" from the past—most notably its overall aggressive tone. It's a nice introduction to the album "Music For Pleasure," which is knee-deep with formidable modern rock radio fodder.

Reviews & Previews



CHILDREN'S

WILLIAM WEGMAN'S MOTHER GOOSE

30 minutes, \$12.98
It's a canine carnival as photographer and artist William Wegman enlists his world-famous Weimaraner dogs to help viewers visualize 24 classic nursery rhymes. The roster includes lots of the usual suspects—from "Old Mother Hubbard" to "Little Bo Peep" to "Humpty Dumpty"—but with new tongue-in-cheek twists courtesy of some humorous banter between Mother Goose and her son Simon, whom she is desperately trying to teach the art of the rhyme. After a rendition of Granny Goose favorite "Jack and Jill," for example, young Simon asks why the two had to go all the way up the hill to fetch water rather than just turn on the faucet! A fun sendup for children and parents, who may have enjoyed seeing Wegman Weimaraner still lifes in books and cards but have not had the chance to see the dogs doing their thing in full motion.

DOCUMENTARY

THUG IMMORTAL: THE TUPAC SHAKUR STORY

90 minutes, \$24.95
This look back on the abbreviated life of rap artist Shakur easily could have been subtitled "Boyz In The Hood Part II." Although there is nothing particularly graceful about it, the program does shed light on the fateful intertwining of his art and life among a tough crowd in the Northern California neighborhood where he settled. There's little direct mention of Shakur's music or his roles in such films as "Gridlock'd" and "Bullet." Rather, the program focuses on the events of his everyday life via unpolished interviews with friends and foes and archival interview footage of Shakur himself. The language is foul, the subject matter of many of the remembrances befits a locker room, and the 90-minute length is in need of a good edit. Nevertheless, Tupac devotees who want to know every last gory detail about his life offstage will likely cherish the tape as art. Contact: 800-829-1913.

THE IRISH IN AMERICA

110 minutes, \$29.95
Like the experience of most immigrant populations, the success story of the Irish settlers in the U.S. was hard won. This two-tape boxed set not only provides a broad view of Irish immigrants in America, but also highlights several historical figures to prove that the Kennedys were not the only famous Irish family to settle here. For example, Andrew Jackson was the first American of Irish descent to be elected president. An Irish immigrant also designed the president's home and after it was burned in the War of 1812 decided to paint it white, dubbing it the White House. Irish immigrants are also credited with doing much of the grunt work that contributed to the expansion of early America. One particular group of immigrants in the late 1700s made their living building one of the great symbols of the American frontier, the log cabin, and 100 years later laid railroad tracks that connected both coasts. Enlivened by interviews with historians and other interested parties, the archival footage is at once engaging, educational, and entertaining.

SPORTS

JACKIE ROBINSON: BREAKING BARRIERS

60 minutes, \$14.98
The 50th-anniversary celebration of the

man who broke the color barrier in Major League Baseball and did much to chip away at racial discrimination in all walks of life continues with the release of this informative tribute, co-produced by Major League Baseball. This critical chapter in sports and American history that bears Robinson's name is retold via touching segments with childhood friends and fellow sportsmen and extensive commentary from his widow, Rachel Robinson. As much the story of Robinson the man as Robinson the ballplayer, the coverage encompasses his college years, his short but character-defining time in the Army during World War II, and his stint playing in the Negro League before getting the call that would change his life.

JAPANIMATION

BLACKJACK: CLINICAL CHART 2

55 minutes (dubbed in English), \$19.95
BlackJack is a brilliant, though uncensored, doctor who works only for those who can afford his mercenary rates. Aside from that, he broods a lot, has a big scar that runs across his face, and dresses like Edgar Allen Poe. Fate brings him by a girl he had briefly met just six months before. This time, she really needs his help: Her best friend is in a coma that doctors say is permanent. BlackJack can't resist the girl's plea for help and agrees to revive her friend while putting the squeeze to the hospital for his always-exorbitant fee. Of course, the police detective who keeps showing up is a good hint that things are not all what they seem. Not a lot of action in this action/adventure title, but there are

some moments of great anime visuals and enough of a plot to support its highly stylized look.

TELEVISION

BEAVIS & BUTT-HEAD: INNOCENCE LOST

45 minutes, \$14.98
For their latest foray onto retail shelves, B&B are shown taking what would seem to be the logical steps toward adulthood. Of course, for this pair of social misfits, the action is more juvenile than ever. Eight short segments sans music videos find the boys in lots of grown-up situations. In "Safe Driving," for example, they have the time of their lives in a driver's-ed class while watching films depicting gruesome car crashes meant to scare the pants off viewers. "Figure Drawing" finds Beavis & Butt-head in an art class with a nude female model, which is cool until she is replaced with a burly male counterpart. In "Dumbasses Anonymous," an alcohol abuse session led by Coach is an opportunity for the guys to meet a middle-aged recovering alcoholic and follow him back to the Rolling Hills treatment center in search of beer. The program is as inane as ever and likely will blow off the shelves.

ANIMAL BLOOPERS WITH JACK HANNA

30 minutes, \$12.99
Animals and sundry screw-ups caught on tape are about the hottest things going in programming these days, so a video that combines the two would seem custom-made for success. Combined with the star power of animal expert Jack Hanna, "Animal Bloopers" revisits some

of the moments during the shooting of "Zoo Life" that never made it to the television airwaves. There's nothing too unseemly here, just some silly moments where the animals simply seemed to forget their manners. There's the time a bat decided to use Hanna's face as a climbing post, a camel giving him a big sloppy kiss, and take after take of a segment when a baby elephant wouldn't compromise and sit still for the camera. During one shooting, Hanna even gets kicked in the head by a domestic cow in front of an audience of children at a dairy farm. Some days you just can't win. Also new from Time-Life are "Bonkers For Babies" and "Talking With The Animals." Contact: 703-838-7096.



ARE-OH-VEE

http://www.areohvee.com
While many developing acts struggle to get their clips played on national and regional video outlets, a new exposure option has exploded on the Internet. Internet music video super-sites such as Are-Oh-Vee offer full-length clips from several established modern rock artists, including Beck, Depeche Mode, Marilyn Manson, Nine Inch Nails, and No Doubt. The site also contains clips from acts whom you won't likely find in high rotation on MTV, such as Extra Fancy and Butt Trumpet. Internet users must have

the video streaming software VivoActive to view the clips, which can be seen by computer users with a 28.8 kbps connection or faster. Is this the shape of things to come?

TIBETAN FREEDOM CONCERT

http://tibet.sonicnet.com
One of the biggest cybercasts ever was also one of the best. Several top-name artists came together to perform at this event, which benefited the Milrepa Fund, a nonprofit organization founded by the Beastie Boys' Adam Yauch to promote compassion for the Tibetan people. Among the acts performing mini-sets during the June 7-8 cybercast were U2, Alanis Morissette, Bjork, Blur, Oasis' Noel Gallagher, and R.E.M.'s Michael Stipe and Mike Mills. Internet users could "tune in" to the netcast via Progressive Networks' RealPlayer technology, which allows video and audio transmissions to computers with a 28.8 kbps modem or faster. At the same time, participants were able to chat with some of the artists performing at the event. Chat room discussions were lively and insightful. For example, rapper KRS-One discussed his thoughts on making his first enhanced CD, as well as the future potential of virtual performances. During another chat, Porno For Pyros detailed for fans a story about how a ghost haunted the recording of its last album. The band claims that the ghost can actually be heard in the background of the track "Kimberley Austin." Such intimate revelations—and the politically charged spirit of the gathering—helped propel this event above the usual cybercast offerings.



THE ONLY WAY I KNOW

By Cal Ripken Jr. with Mike Bryan
Read by Sam Fontana
Penguin Audiobooks
3 hours (abridged), \$16.95
Only true baseball fanatics will get the most out of this autobiography of Ripken's career. The audio comes two years after Ripken broke Lou Gehrig's record for consecutive games played (Ripken played in his 2,131st game Sept. 6, 1995), and it delves too deeply into the mechanics of baseball, almost to the point of becoming instructional. More interesting is Ripken's personal and professional relationship with his Dad, a longtime coach with the Baltimore Orioles. He clearly shows that hard work, practice, and talent is the only thing that makes a difference in the pros. While every reporter made a big deal of Ripken when he went to the Orioles while his Dad was a coach there, the audio wisely downplays the event. Stage actor Fontana adds some enthusiasm to the material, but it's hard to get involved when you're reading about batting stances.

CHASING THE DREAM: MY LIFELONG JOURNEY TO THE WORLD SERIES

By Joe Torre with Tom Verducci
Read by Joe Torre
BDD Audio
ISBN 0-553-47870-2
4 hours, \$23.95
Baseball fans will love this engaging autobiography by the current Yankees manager who led the team to a triumphant 1996 World Series win. Torre has a relaxed, personable reading style as he tells of growing up idolizing his older brother, ballplayer Frank Torre, who won the 1957 World Series and helped Joe get started in his career. Torre tells of his childhood (marred by a verbally abusive father), his lifelong love of baseball, and all the steps of his career. Baseball fans will be particularly interested in his play-by-play analysis of the 1996 World Series; Torre goes into detail about his winning strategies and decisions.

ON ★ VIDEO

DAS BOOT: THE DIRECTOR'S CUT

Directed by Wolfgang Petersen
Starring Jürgen Prochnow, Herbert Grönemeyer, Klaus Wennemann
Columbia TriStar Home Video
209 minutes in German with English subtitles, \$24.95

If anyone needs an example of how home video can make a good film great, "Das Boot: The Director's Cut" is the obvious choice.

Presented in widescreen with 60 minutes of restored footage cut from the original as well as interviews with cast members and director Wolfgang Petersen, "Das Boot: The Director's Cut" is actually better on video than it was 15 years ago, when it was released in theaters.

Although the restored version of this 1982 best picture Academy Award-nominated film was rereleased in theaters last April, most consumers will have better access to it when Columbia TriStar Home Video issues it on video June 24.

Aside from how well the film looks and sounds, there is the compelling story of 43 German sailors serving on a U-96 submarine during World War II.

Young and inexperienced, these sailors are crammed into the sub, which its captain (Jürgen Prochnow) believes is indestructible. He proves it by testing how deep the sub can go, giving Petersen a chance to start a string of suspense scenes that get better as the film progresses.

During the test, the captain orders the sub deeper and deeper even as it creaks and heaves under the pressure. The scene is drawn out just

enough to heighten the anxiety level for both crew and the viewer. And all this happens before the ship even sees any combat. It also sets up a frightening scene later on that gives the term "edge of your seat" suspense new meaning.

Despite the ship's superior build, a prologue casts a cloud of doom over the mission. But throughout most of the film, Petersen has the viewer fooled into believing the ship and crew will be victorious.

He accomplishes this by clearly defining his characters, starting with the stern but compassionate captain. There's an unprepared visiting jour-

nalist, a lovesick private who writes to his girlfriend every day even though the letters can't be mailed from sea, and a crazy but brilliant engineer who pulls off an amazing repair job on the brink of disaster.

The film also captures the sheer boredom of waiting for action and then the frantic pace of preparing for battle. Most of the time, they're sailing blind except for the faint sounds of battleships heard on radar.

In one scene, the radar man hears something, and everyone's adrenaline starts flowing, only to be suddenly turned off when it is determined that the ship is sailing away from them.

These kinds of highs and lows abound throughout the movie, making it an exhausting but exhilarating viewing experience.

How this film could have been released without the extra hour of footage is unthinkable. Restoration credit should go to Petersen and Ortwin Freyermuth, who produced the director's cut.

In addition, Columbia TriStar gets much of the credit for bringing back the original version to theaters and video. It was the video division that initiated the "Das Boot: The Director's Cut" project.

Other films have been given director's cut status, but in those cases the missing footage usually amounts to a few seconds here and a few seconds there. Here, first-time and repeat viewers of this movie will indeed be seeing a dramatically different version of a classic film—because it's on home video. **EILEEN FITZPATRICK**



Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Brick By Brick. Jazz/AC WNUA Chicago recently hosted pianist Jim Brickman and vocalist Anne Cochran at the Palmer House. Shown, from left, are Brickman, on-air personality Loni Taylor, and Cochran. Brickman's current album, "Picture This," spent a month at No. 1 on the Top New Age Albums chart, yielding the No. 3 AC hit "Valentine," featuring Martina McBride on vocals.

Beautiful Music Gone, Not Forgotten Loyalists Hope For Genre's Return To Radio

■ BY STEVE KNOPPER

For more than a decade, there was one radio music format that dominated the ratings of almost every market.

Its songs had no singers. Its superstar acts, Percy Faith and Ray Conniff, were hardly household names. It aired in elevators, offices, and the occasional automobile.

Then, almost overnight in the late '70s, "beautiful music" vanished from the airwaves. Gone were the tinkly strings, maddeningly catchy melodies, and rhythms so soft you could barely detect them.

"Some of them went away with huge,

huge shares," recalls Mark Edwards, PD of Chicago soft AC WLIT. "But they had no advertising, and they couldn't make any money off it."

Many in radio would just as soon forget about beautiful music, which changed its name to easy listening around 1975. The hugely successful format, developed in the early '60s—just as the FM band started to garner widespread use—aimed for seniors and other people not enamored of rock-'n-roll. It started dying in 1980, when Bonneville, to compete with the long-dominant Stereo Radio Productions (SRP), began adding vocal songs and more frequent commercials.

By 1990, after SRP founder and visionary beautiful-music programmer Jim Schulke sold his company for \$6 million, lite FM stations like Chicago's WLIT dominated the soft-music market. Though many listeners hear few differences between today's soft AC and yesterday's beautiful-music stations, there are key distinctions. The contemporary stations play pre-existing vocal songs, from Elvis Presley to Bryan Adams, while the old stations hired actual bands to rerecord pop hits.

"It's completely different," Edwards says. "A lot of the stations that became soft AC had been beautiful music/easy listening. And they made an evolution. As people's paradigms shifted, they weren't really interested in it."

But, spurred by the recent lounge-music comeback craze, beautiful-music lovers are starting to publicly rebut the conventional wisdom. For example, the

1994 book "Elevator Music" (Picador/St. Martin's Press) by Jersey City, N.J., author Joseph Lanza is an enthusiastic defense of unobtrusive background music in general and the beautiful-music format in particular.

"I feel strongly that original artists' vocals are meant to be listened to. They're meant to be put on the hi-fi or in the car," Lanza says. "But as far as being 'musical wallpaper,' [vocal music] doesn't work much. It defeats the purpose of what beautiful music was supposed to be all about—which is what I call 'schizophonic.' You can listen to it directly if you like, but you can also put it in your peripheral region."

"Top 40 radio has been reborn in the form of lite FM," he says. "It's nice if you want a relaxing alternative from the cacophony of radio formats today, but it just doesn't come close to the way beautiful music used to be. It's kind of a cut-rate compromise."

In 1979, Billboard reported that easy listening was the country's No. 1 format. In 1990, a headline announced, "Fallen On Hard Times, Easy Moves Toward Soft AC." Lanza, reporting the change in his book, says, "I began to notice times getting bad when they had more Barbra Streisand and more Nat King Cole."

The evolution from beautiful music to lite FM, says Robert Unmacht, editor of the Nashville-based industry newsletter M Street Journal, actually reflects a larger radio trend. Today's stations, he says, are so focused on the 25-54 audience share—because that's

(Continued on next page)

Radio Execs Upbeat At Promax Confab Promotion And Marketing Reps Tackle Tough Issues

■ BY DOUG REECE

CHICAGO—The 1997 Promax (Promotion and Marketing Executives in the Electronic Media) Conference & Exposition held June 4-7 here marked a victory on several fronts for organizers and attendees in the radio programming field.

For one, Promax members turned out in record-setting numbers and were rewarded with a greatly invigorating assortment of radio-related panels.

This year also saw the debut of an informal Radio Lounge, where attendees could meet outside of regularly scheduled meetings to discuss pertinent programming issues.

Said one enthusiastic conventioneer,

"I remember last year spending a lot of time standing around looking at each other or going to the bar. Everything has changed for the better."

Optimism was so high, in fact, that organizers conducted a membership survey to see if radio promotions personnel would be interested in attending an additional 1998 Promax conference held without their television counterparts. The results from that survey are not yet available.

The Promax board of directors is also seeing an unprecedented amount of representation from the radio side. Members this year include ABC Radio VP of marketing Marty Raab, WCBS-FM New York director of marketing Paul Miraldi, and former KIIS Los Angeles VP of marketing Karen Tobin.

CONSOLIDATION CONCERNS

Even so, attendee angst—fueled largely by new stresses brought on by consolidation—was intense in the convention's Navy Pier and Sheraton Hotel meeting centers.

Many radio promotions and marketing directors admitted to feeling stretched thin, as their workload has increased relative to the number of stations their group owners snatched up in the last year.

WBT AM/FM, WLNK-FM Charlotte, N.C., promotions director Sandra Mann, who led a radio roundtable called Multi-Stations/Multi-Responsibilities, said promotions staffers are operating on the laws of the jungle.

"Big is gobbling up little, and as that happens, promotions directors are getting cut," she said. "If you're going to survive, your only choice is to become streamlined and organized almost to a point of fault."

Some of the roundtable participants' more creative ideas to help budget time included putting yellow "do not cross" construction tape on office doors and setting beepers to go off during over-extended meetings.

Still, some ideas that came from that meeting and others highlighted the benefits of group ownership.

Combining meetings, using the group's buying power, and promoting other stations' events were all cited as

new benefits for promotions and marketing personnel.

But what about competing stations with the same owner? asked CRN International creative director Doug Harris at a panel featuring three high-powered network executives. Should they, too, be expected to work with those who most likely pose a threat to their livelihoods?

The answer, according to Evergreen Media president/COO Jimmy de Castro, is a resounding yes.

"I don't have a magical answer about the best ways [competing stations can share resources]," he said. "Those rules are not written yet. But I do know that the only way to drive revenue in our industry is by the power of better operators doing things together in their marketing efforts."

PROMOTIONS POTENTIAL

Changes in the broadcasting industry have also resulted in new opportunities for promotions and marketing staff. Many attendees say that group ownership offers advancement opportunities that have historically gone to sales staffers.

"We should take a lesson from the [non-radio] companies that are doing marketing right," said Mark Wuggazer, marketing and promotion director

(Continued on next page)

P R O M A X & B D A

Promax Presents Top Stations With Gold Medallions

The 1997 Promax Conference peaked with the presentation of the annual International Gold Medallion Awards.

Radio station award-winners follow:

Campaign using more than one medium (TV/radio/print), large market: gold award, WAXQ (Q104.3) Syracuse, N.Y., "Classic Q104.3 FM Radio Campaign."

TV announcement, large market: gold award, WDVE-FM Pittsburgh, "Lyrics."

Sales promotion, medium market: gold award, WRAL-FM Raleigh, N.C., "Pieces Of The Pie."

Special project, large market: gold award, WGCI Chicago, "WGCI AM/FM Kraft Foods Present 1997 Calendar Of African-American Art"; silver award, WKQX Chicago, "Jamboree '96."

DOUG REECE

newslines...

SAY AAH. Children's Broadcasting, the parent of Radio AAHS, has sold its 13 owned-and-operated AM outlets carrying the kids' format to Global Broadcasting for \$72.5 million. The move was made to "reduce operating expenses and provide funds for further development," according to the network. The move comes on the heels of Disney's national rollout of its competitive children's network.

CLASSIC JONES. Jones Radio Network launches yet another 24-hour radio format, its 11th in eight years of operation. Rock Classics will debut July 4 with the top 500 classic rock songs of all time. The format will then offer heritage rock acts from the '60s, '70s, and '80s, including the Doors, the Who, Eric Clapton, Boston, Fleetwood Mac, Elton John, and the Beatles.

SPECTRUM ON THE BLOCK. A House Commerce Committee bill that narrowly passed June 10 outlines how spectrum will be auctioned for digital broadcast services. The move, the feds say, will raise \$26.3 billion over five years to help balance the federal budget.

MOBY SLIP. WKHX-FM Atlanta morning man Moby was suspended for a week for using the term "wetbacks" on the air June 2 to describe Hispanics, angering the Georgia Hispanic Coalition. Moby made an on-air apology for the comment. Affiliates of his ABC Radio Networks-syndicated show aired taped "best of" shows during his suspension.

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	7	BUTTERFLY KISSES DIPLOMA ALBUM CUT/JIVE	BOB CARLISLE 5 weeks at No. 1
2	2	2	19	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	3	3	10	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
4	4	4	24	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
5	9	10	11	I DON'T WANT TO LAFACE 24229/ARISTA	TONI BRAXTON
6	12	17	9	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
7	5	7	16	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
8	8	12	8	ALONE POLYDOR 571006/A&M	BEE GEES
9	13	16	5	GO THE DISTANCE COLUMBIA 78554	MICHAEL BOLTON
10	6	5	15	UNTIL I FIND YOU AGAIN CAPITOL 58633	RICHARD MARX
11	10	8	36	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
12	18	22	5	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
13	7	6	20	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
14	11	9	21	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
15	14	11	21	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
16	19	20	7	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
17	15	15	53	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
18	17	14	19	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
				*** AIRPOWER ***	
19	28	—	2	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	JAMES TAYLOR
20	16	13	17	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
21	22	23	17	HAVANA ARISTA 13326	KENNY G
22	20	21	24	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
23	23	24	14	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
24	24	30	5	ON SILENT WINGS VIRGIN ALBUM CUT	TINA TURNER
25	21	19	12	IF TOMORROW NEVER COMES FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	16	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS 5 weeks at No. 1
2	2	3	17	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
3	3	2	34	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
4	4	4	31	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
5	5	5	20	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
6	6	6	21	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	PAULA COLE
7	7	9	11	MMMBOP MERCURY 574261	HANSON
8	9	10	8	ALL FOR YOU UNIVERSAL ALBUM CUT	SISTER HAZEL
9	8	7	34	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
10	11	11	17	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
11	12	14	8	THE FRESHMEN RCA 64734	THE VERVE PIPE
12	10	8	22	EVERYDAY IS A WINDING ROAD A&M 582032	SHERYL CROW
13	15	20	5	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	SHERYL CROW
14	13	13	6	BUTTERFLY KISSES DIPLOMA ALBUM CUT/JIVE	BOB CARLISLE
15	16	22	7	SEMI-CHARMED LIFE ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
16	14	12	30	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
17	17	18	9	BITCH CAPITOL 58634	MEREDITH BROOKS
18	19	16	49	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
19	18	17	12	YOUR WOMAN BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN
20	20	15	28	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
21	21	23	23	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
22	25	29	6	HOW BIZARRE HUIH ALBUM CUT/MERCURY	OMC
23	24	27	4	SHAME ON YOU EPIC ALBUM CUT	INDIGO GIRLS
24	26	24	14	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
25	22	19	15	STARING AT THE SUN ISLAND 854972	U2

Compiled from a national sample of airplay supplied by Broadcast 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. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio PROGRAMMING

RADIO EXECS UPBEAT AT PROMAX CONFAB

(Continued from preceding page)

for ABC affiliate WHYT-FM Detroit. "At Ford Motors, there is one marketing division that oversees various brands, and for radio promotions directors, there is a new opportunity to oversee many different brands in each market and outdo your competition by overseeing each of those brands effectively," he said. "Marketing people need to look at themselves as brand managers, not banner hangers." In fact, this message of empowerment dominated the tone of the conference, as panelists and audience members encouraged one another to realize their increased value.

TERRIFIC OPPORTUNITIES

The sentiment was also confirmed by higher-level network executives, such as American Radio Systems COO John Gehron. As consolidation forces station heads to concentrate on new tasks, he said, promotions and marketing staff are in a prime position to move upward.

"There are terrific opportunities for marketing directors to play a much different role and move beyond the individual operator [duties]," he said. "GMs and many of the people who traditionally made many of the marketing decisions are awfully busy right now, and here is an opportunity for you to fill that void."

Along with their new responsibilities, attendees were abuzz with ways to reap commensurate financial gains through straight commissions or bonuses based on ratings.

"You see salespeople making six figures, and you know darn well you're putting in more hours," stated Mann. "At some point you realize things are

going to have to change. Your parents are saying to you, 'You went to college. You work 14 hours a day. Where are the rewards?'"

In fact, it was evident that strained relationships between sales and promotions staffers continue to be a concern. Part of this could be traced to the growing demand for "value added" promotions as stations become increasingly aggressive in obtaining nontraditional revenue.

The recurring concern at Promax was how to balance the demand for these promotions, which can often mean the difference between winning or losing a buy, with the need to keep the station's integrity intact.

One example of this type of promotion given by WDBZ-FM (the Buzz) New York director of marketing and Promax panelist Dave Cervini was an event that tied a sandwich promotion into a charity golf event sponsored by the station.

The client initially wanted the station to deliver the sandwiches to workplaces on the air. Instead, Cervini suggested tying into the golf tournament. PSAs for the event mentioned the sandwich sponsor and allowed the company to hand out product on site.

"One of the biggest challenges of being a promotions person today is that we have to learn a sleight of hand to be able to get things past our PDs so that we can make our sales department happy," said Cervini. "It's an ever-changing environment, and it requires a lot of new ideas."

During the Sales Promotion—Don't Jump Out the Window Yet marketing and promotions panel, executives discussed other ways to get the most from

non-spot promotions.

Understanding the goals of your station's clients and salespeople and pairing clients with money to those who have goods and services were among the topics addressed during the panel.

KFRC San Francisco director of marketing Linda Clark said that it was essential to make salespeople aware that they should approach marketing and promotions departments with the basic needs of the client instead of an already developed, but not necessarily effective, promotion plan.

"Salespeople need to be trained that we can be problem solvers, and if they give us a need, we can find a solution," said Clark. "That way, the next time they come to us, we're seen as a resource rather than just an executor."

The Internet also was tagged as a new tool in the promotions person's cache of programming and sales promotion weaponry. Placing "hot links" to advertiser's own World Wide Web sites, online contests, calendar listings, and jock-specific Web pages were discussed.

OPRAH'S HEADLINE

Featured speakers this year included Oprah Winfrey, who delivered an enthusiastically received keynote speech that encouraged attendees to realize the importance of positive programming. (Winfrey also grabbed headlines when she took time to deny purported rumors that she is a lesbian.)

Other special guests included advice columnist Ann Landers, trend analyst Faith Popcorn, actor Kelsey Grammer, and marketing guru Al Ries.

BEAUTIFUL MUSIC GONE, NOT FORGOTTEN

(Continued from preceding page)

where the advertising dollars are—that they ignore older listeners. So beautiful music, whose core audience was seniors, has shrunk from a dominant national format to a loose coalition of about 50 stations.

In many parts of the country, especially those with large senior populations, stations cling to the old-school easy-listening format. Allen Moore, operations manager for the 32-year-old WRSA Huntsville, Ala., says his playlist includes about 65 percent instrumental music. He adds that it's harder to find appropriate recordings these days—WRSA buys music from just one company, compared with four in the '70s—but good music is still out there, he says.

Moore cites Ray Kelly, a Palm Springs, Calif., musician who recently released an instrumental CD of Eagles hits. "Everybody who grew up in the '60s and '70s are going to relate to those titles," Moore says. "For a while, easy listening tried to get cheap, and the synthesizer came out, and they just had a synthesizer playing pop hits. That was pretty boring, and they lost some of the market."

He acknowledges that WRSA's core audience—the 35-64 market share—has changed over the years. It used to be seniors who hated or ignored rock. Today, Moore says, it's baby boomers who are comfortable with the occasional soft Beatles or Presley classic. "It's the wave of the future," he says of the format. "It doesn't take a rocket

scientist to figure out that these baby boomers are turning 50, and in 10 more years they'll be 60.

"You've got five stations in the market trying to chop up that 25-54, and you're going for that 35-64. When it comes down to it, most new car buyers are over 50. They're the movers and shakers. How old are Paul McCartney and Elton John? They're over 50. We play them singing their music, and we play instrumentals of them."

Tampa, Fla.'s WDUV, similarly, has stuck with the easy-listening format although its playlist includes about 50% vocal songs, and it never hires Ray Conniff-style musicians to rerecord existing pop hits. "I think overall, there's been a complete change of mind-set," says PD Dave Harrell, who has been working at the station for 32 years, since it was pure beautiful music and he was 19 years old. "I think our audience—the beautiful-music audience—has changed as well. They've been exposed to more artists through TV and the proliferation of radio formats.

"For so long, beautiful music was referred to by competitors as sleepy elevator music," he says. "We're determined to prove that we don't play sleepy elevator music."

The industry's overall shift away from beautiful music and toward lite FM and soft AC endured for about a decade. But in some markets, Lanza says, the change was jarring: One day, there was a safe place on the dial where, as the defunct Medina, Ohio,

station WDBN once advertised, "You could turn down the world." The next day, it was gone.

So, Lanza wonders, what happened to all those listeners? Some of them, of course, switched to their local lite FM, soft AC, or smooth jazz stations or began buying new-age CDs of similarly tinkly instrumental music. But beautiful music was the country's No. 1 format. "Were a whole bunch of people bumped off?" Lanza jokes.

Beautiful-music pioneer Phil Stout, SRP's VP/creative director from 1968-83, says he knows the answer. "I've got to tell you, yes, they died," says Stout, who lives in Glen Gardner, N.J., and has been voraciously writing letters and campaigning to revive the old format. "And a remainder of them became disenfranchised."

Stout still sounds dismayed that such a successful format could end so easily. "It was always a puzzle to me," he says, "that all these broadcasters that went to the bank with smiles on their faces for many, many years overnight started bad-mouthing that."

"With smooth jazz and the lite FM formats—I think those get a bit ponderous. I take nothing away from the artistry, but it's kind of a samey sax-guitar-lead type sound. There might be people who argue the same thing for beautiful music, but they cannot argue against the fact that those melodies were among the greatest ever written."

No, Matchbox 20's "Push" isn't about a guy abusing his girlfriend. It's about "emotional violence—toward me," says the band's front man Rob Thomas. It seems that a fair amount of people have been misinterpreting the song as it has climbed to No. 8 on Modern Rock Tracks and even higher on the mainstream chart.

"I've gotten some shit from girls at shows, saying, 'Yeah, you have a hit song, and it exploits the abuse of women,'" Thomas says. "And I have to say, 'No, I wrote the song about my experience, my experience being caught in this relationship where I was perpetually manipulated emotionally.' But I'd rather explain it like that than have to deal with these guys who come backstage and say, 'Yeah, I can relate. I know what it's like to push a girl but still love her.' With those

guys, I'm always like, 'Um, no, you don't relate. You hit your girlfriend, and you're an asshole.' Anyway, I don't think a lot of people listen very closely to songs. That's why sometimes it feels like writing them is like painting a house for a colorblind family."



"Sometimes it feels like writing songs is like painting a house for a colorblind family."
—Rob Thomas of Matchbox 20

"Push" is the second single from Matchbox 20's Lava/Atlantic debut album, "Yourself Or Someone Like You." Many of Thomas' songs have their roots in

the time he spent as a teenager hitchhiking between his home with his mother in Orlando, Fla., and his dad's place in South Carolina, with the downtime coming in handy for singing to himself and tickling his Casio. "There's a lot of life to be lived from off-ramp to off-ramp," Thomas says, revealing the sort of distraction the home of Disney World can drive you to.

Speaking of Disney World, Thomas says he has no particular attraction for it, even though people expect him to exhibit a fighting loyalty for the local characters. "People always think that if you're from Orlando you're ready to throw down for Mickey Mouse," Thomas says. "You know, people from Brooklyn are ready to die for their neighborhood. But when someone says 'Orlando sucks' to me, I'm just, like, 'Well, OK.'"

Billboard®

JUNE 21, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	7	LITTLE WHITE LIE MARCHING TO MARS	SAMMY HAGAR TRACK FACTORY/MCA
2	2	3	11	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
3	3	2	17	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
4	4	4	15	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	7	8	6	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
6	11	17	5	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
7	5	6	9	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
8	8	9	7	HOLE IN MY SOUL NINE LIVES	AEROSMITH COLUMBIA
9	9	10	7	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
10	6	5	14	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
11	13	15	4	AFRAID GENERATION SWINE	MOTLEY CRUE MOTLEY/ELEKTRA/VEEG
★★★ Airpower ★★★					
12	39	—	2	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
13	15	11	19	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
★★★ Airpower ★★★					
14	21	29	3	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
15	12	12	18	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
16	22	23	4	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
17	16	21	9	DON'T WANNA BE HERE GRAND WORLD	COOL FOR AUGUST WARNER BROS.
18	10	7	15	STARING AT THE SUN	U2 ISLAND
19	17	14	18	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
20	14	13	12	MANN'S CHINESE NAKED	NAKED RED ANT
21	18	16	23	KING NOTHING LOAD	METALLICA ELEKTRA/VEEG
22	30	35	3	BATON ROUGE THE NIXONS	THE NIXONS MCA
23	37	—	2	BLEEDING ME LOAD	METALLICA ELEKTRA/VEEG
24	28	30	6	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
25	19	20	16	LIE TO ME LIE TO ME	JONNY LANG A&M
26	24	28	8	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
27	25	24	17	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
28	27	25	21	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
29	23	18	7	ROCKCROWN ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
30	NEW	1	1	LAST CUP OF SORROW ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
31	26	26	7	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
32	NEW	1	1	WALKING IN A HURRICANE BLUE MOON SWAMP	JOHN FOGERTY WARNER BROS.
33	36	—	4	THE WORLD TONIGHT FLAMING PIE	PAUL MCCARTNEY MPL/CAPITOL
34	40	38	6	PINK NINE LIVES	AEROSMITH COLUMBIA
35	32	37	4	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
36	31	27	13	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
37	NEW	1	1	ONE MORE TIME ROAD TO ZEN	COREY STEVENS EUREKA/DISCOVERY
38	RE-ENTRY	4	4	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
39	38	33	7	MAGNOLIA MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
40	NEW	1	1	BOOTY STREET THE SOUNDS OF SOLID	SUGARFOOTH DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

JUNE 21, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	13	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
2	2	2	16	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	3	3	13	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
4	7	11	3	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
5	5	6	13	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
6	6	7	11	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
7	4	5	11	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
8	11	13	8	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
9	12	12	6	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
10	9	9	8	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
11	8	4	19	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
12	10	8	11	BITCH BLURRING THE EDGES	MEREDITH BROOKS CAPITOL
13	13	14	11	HELL HOT	SQUIRREL NUT ZIPPERS MAMMOTH
14	15	19	8	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
15	20	23	9	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
16	14	10	16	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
★★★ Airpower ★★★					
17	29	—	2	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
18	16	17	23	SANTERIA SUBLINE	SUBLIME GASOLINE ALLEY/MCA
19	17	18	20	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
20	25	27	4	TRIPPING BILLIES CRASH	DAVE MATTHEWS BAND RCA
21	27	29	4	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
22	28	28	4	DRAWER PURE JUICE	SUMMERCAMP MAVERICK/REPRISE
23	19	20	14	EYE "LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
24	18	15	15	STARING AT THE SUN	U2 ISLAND
25	36	—	2	WRONG WAY SUBLINE	SUBLIME GASOLINE ALLEY/MCA
26	30	35	3	A CHANGE WOULD DO YOU GOOD SHERYL CROW	SHERYL CROW A&M
27	24	22	18	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI
28	22	21	18	THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
29	32	40	4	FOUR LEAF CLOVER STRANGEST PLACES	ABRA MOORE ARISTA AUSTIN/ARISTA
30	31	32	4	NEVER SAY NEVER RETREAT FROM THE SUN	THAT DOG DGC/GEFFEN
31	23	24	9	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
32	21	16	9	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
33	26	26	8	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
34	NEW	1	1	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
35	34	37	5	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
36	33	33	6	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
37	35	36	26	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
38	NEW	1	1	CHEAPSKATE IN IT FOR THE MONEY	SUPERGRASS CAPITOL
39	NEW	1	1	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONDON/ISLAND
40	NEW	1	1	BLOCK ROCKIN' BEATS DIG YOUR OWN HOLE	THE CHEMICAL BROTHERS ASTRALWERKS/CAROLINE



HITS! IN TOKIO

Week of June 1, 1997

- ① Love Is All We Need / Mary J. Blige
- ② Young Boy / Paul McCartney
- ③ Head Over Heels / Allure Featuring Nas
- ④ I Want You / Savage Garden
- ⑤ Plenty Lovin' / Steve Winwood
Featuring Des'ree
- ⑥ Blood On The Dance Floor /
Michael Jackson
- ⑦ Love Really Hurts / Baha Men
- ⑧ Heaven's Kitchen / Bonnie Pink
- ⑨ Hard To Make A Stand / Sheryl Crow
- ⑩ Alright / Jamiroquai
- ⑪ Good Thing Going / Yazz
- ⑫ Hopeless / Dionne Farris
- ⑬ Tempted / Super
- ⑭ Boogie Oogie Oogie / Think Twice
- ⑮ Weeps - Karen Kotoba- / Hiroki Shimizu
- ⑯ Mama / Spice Girls
- ⑰ Block Rockin' Beats / The Chemical
Brothers
- ⑱ Monkey Wrench / Foo Fighters
- ⑲ Yasashii Kimochi / Chara
- ⑳ Time / China
- ㉑ Shangri - La / Denki Groove
- ㉒ We Could Make It Happen /
Swing Out Sister
- ㉓ Summerlove / S-Connection
Featuring Anabelle
- ㉔ Thinking Of You / Tony Toni Tone
- ㉕ Monument Of Me / MerryMakers
- ㉖ Semi Charmed Life / Third Eye Blind
- ㉗ Good Morning Good Morning /
Original Love
- ㉘ For The Love Of You / Candy Dulfer
- ㉙ Poetry Man / Zap Mama
- ㉚ Request Line / Zhane
- ㉛ Spirit / Sounds Of Blackness
- ㉜ For You I Will / Monica
- ㉝ The Real Thing / Lisa Stansfield
- ㉞ Kissing You / Des'ree
- ㉟ MMMBop / Hanson
- ㊱ Thinking Of You / Lisa Maxwell
- ㊲ Whatever / En Vogue
- ㊳ 5 Miles To Empty / Brownstone
- ㊴ Sunny / Clementine
- ㊵ If I Never See You Again / Wet Wet Wet
- ㊶ Paradise / Emma Paki
- ㊷ Thanks To Spring / Beth Nielsen Chapman
- ㊸ Laughter In The Rain / Mondo Grosso
- ㊹ Electric Guitars / Prefab Sprout
- ㊺ Tokyo Joe / Bryan Ferry
- ㊻ Yawarakana Kizato / Cocco
- ㊼ Happy-Go-Lucky / Taeko Onuki
- ㊽ Stop By / Rahsaan Patterson
- ㊾ Celery / Snap
- ㊿ Spiritual Pop / Yusuke Asada

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Atlantic To Let Radio In On Yet Another Jewel Of A Single From 'Pieces Of You'

PIECES OF JEWEL: While three years of unending labor have propelled Atlantic singer/songwriter Jewel to core status at top 40 radio, there's bad news ahead for the artist: Sorry, no vacation yet.

With the upcoming release of "Foolish Games," the third and final single from her quadruple-platinum debut album, "Pieces Of You," Jewel is poised to share what is arguably the quintessential musical moment of the CD.

The vocally sweeping ballad, set for its radio push in July, offers the richest arrangement among her hits, with lyrics that affectingly express the emotional descent of a woman whose love is unappreciated, perhaps even unseen, by her object of affection.

"'Foolish Games' is the *coup de grâce*, the perfect curtain-closing sort of song. It is in many ways the heart song on the album," says Ron

a lot more comfortable with recording in the studio, where I think I can better represent what I sound like live. And my ability to tighten up my songwriting has really changed," she says.

Indeed, the new version trims the length of the original track from 5:39 to a more radio-friendly 3:57.



by Chuck Taylor

So far, Atlantic plans no commercial release of the single, barring it from Hot 100 Singles inclusion. It can, however, be found on the "Batman & Robin" soundtrack, out June 10.

Despite such fuss, ironically, "Foolish Games" was never regarded by Jewel as a track of particular merit on "Pieces Of You." It began as a poem she fashioned at 16 (Jewel is 23 now) "about a relationship that I was dramatically involved in on paper; I'm sure he knew nothing of it," she says.

A year later, she evolved it into a song, adding the chorus. But she remained dissatisfied with the results: "I actually thought it was a long, babbling song without a focus. I just never thought it was that good."

When she recorded it a year later, Jewel says she was more pleased, particularly with its refined message. "I think the woman is looking at herself saying, 'Why am I involved in a relationship where I'm selling myself so short?' It compromises who you know yourself to be at your highest level." Still, she adds, "I certainly never expected it to be a single."

Those at the label, however, admit they've had their eye on the track, even when it was uncertain that timing would allow a follow-up to "You Were Meant For Me."

"We knew we couldn't lead with the track; we knew we couldn't even go second with it," says **Andrea Ganis**, Atlantic executive VP of national promotion. "But now that Jewel is a core artist at radio with two huge singles, she's earned the right to come out with a ballad. With 4 million units of the album sold, we feel it's time to put out what will probably be the biggest torch song in the months to come."

"Her vocal power is so extraordinary; it really shows off the fact that she can sing the roof off of a building. It's one that the world needs to hear on radio," Ganis says.

A video for the updated track is currently in planning stages, though VH1—a dedicated ally since day one—has already added an early live performance of the tune.

For Jewel, the opportunity to see "Foolish Games" through with a

new version also served as a necessary step in keeping the creativity flowing on a project she's been working for these three-plus years. "I don't think I could still be working on this album unless I got to keep on being creative. I don't ever want to exist as an artist stagnant, and I think the more I push my own limits, the more my fans come to expect that of me and even look forward to it."

Her audience has also come to expect a lot more from Jewel than just the packet of 14 songs on "Pieces Of You." In the past two years, she has contributed original tracks to seven soundtracks or compilations, while trying out such new material as the promising "The Face Of Love" on a Lifetime breast cancer awareness television special. In addition, she consistently treats fans to new compositions onstage.

"I used to write a song or two a week, but I got a lot more sleep at the beginning," Jewel says. "These days, my ability to pick up a guitar and stay awake for more than 10 minutes has become a challenge."

Even though she may be writing less, Jewel acknowledges that her more recent work demonstrates the payoff of practice. "I'm liking what I write a lot more now; lyrically, I think it's much better."

For the near future, Jewel will continue to tour—likely through November—then begin recording her next album around March. The project is tentatively scheduled for completion in June or July.

In the meantime, the artist intends to take to the task of expanding her instrumental prowess. "I'm actually looking forward to getting off the road and being more creative. I've become a little bored of my guitar. It's taken me so far, but at the same time, I really need to pick up the piano. I write for the piano, but don't play it, which really limits my songwriting. I could write a whole different vein of 'Foolish Games' types of songs."

For now though, it's time for Jewel to strap in and get ready for another ride down the singles track, putting off that break until somewhere farther down the road. A tough task?

"Naw," she says. "It's better than waitressing, and I'm capable of doing the work." She's got a point: In 1996, Jewel reports that she strummed through 800 live shows. So far this year: 340.

At this juncture, Jewel notes that she's happy to have "Who Will Save Your Soul," "You Were Meant For Me," and "Foolish Games" personifying the current album. "They all represent different sides of my songwriting."

"The real gift of what the album has done is to show that sincerity and emotion really are what count. When I watch MTV, I get worried that I don't know how to be cool and slick—but I do know how to be sincere about what I'm going through. That makes me feel kind of safe. As long as what's on my next album doesn't hide that, I'll be fine."

Taylor's Modern-Skewed WDCG Has Top 40 Image

IF LISTENERS ON THE STREET were asked to define WDCG (G105) Raleigh, N.C., PD Kip Taylor laments they would call the station a top 40. "It consistently blows me away in focus groups," he says. "We can play Pearl Jam in afternoon drive and Filter at night, and they still say we're top 40."

Looks like Taylor and operations manager Brian Burns have the market wired—the latest Arbitrend shows G105 at No. 1 in the market again, up 8.6-8.9 12-plus and No. 1 25-54 and many other demos.

Indeed, G105's musical essence does lean decidedly away from the textbook definition of mainstream top 40 and closer to the modern rock side. With the station operating under the slogan "Music for all people," a question springs to mind: "Hey, where the Spice Girls at?"

"Given the audience we've cultivated, we've found no desire for records like Spice Girls, Savage Garden, even Merril Bainbridge," says Taylor, adding that he does put selected rhythmic titles into his weekly call-out research. "Every week I grit my teeth hoping they don't come back positive, and they don't."

Raleigh/Durham is an eclectic market that's home to Duke University, Carolina, North Carolina State, and seven or eight smaller private colleges, a factor Taylor says has helped shape the musical tastes of the area. The region is home to many high-tech industries, not to mention an abundance of twenty- and thirtysomethings who grew up in the '80s with the R.E.M.s of the world, he observes.

In that college radio-like spirit of building a lasting bond with station-compatible artists, Taylor and company have made it their business to carefully cultivate mutually beneficial relationships with many local and regional artists. For example, Cravin' Melon currently has two songs ("Sweet Tea" and "Come Undone") on G105's playlist, both top 10 in call-out research with a combined total of 99 spins in a recent week. "The record was never shipped to top 40 radio," says Taylor. "If I sat here waiting around for the 'top 40 record,' I would be missing out on a lot of useful music."

"In some markets, many of these 'college/alternative'-type records are considered pop records. This is obviously one of those markets," he adds.

That mind-set extends to the lineup at G105's recent concert, the Big Shindig, where 20,000 enjoyed a full day of Cravin' Melon, Cowboy Mouth, Verve Pipe, Poe, Shawn Colvin, Duncan Sheik, Sister Hazel, emmet swimming, and Lustre.

Here's a recent 2 p.m. hour: Go-Go's, "Our Lips Are Sealed"; Wallflowers, "One Headlight"; Barenaked Ladies, "Brian Wilson"; Hootie & the

Blowfish, "Tucker's Town"; Police, "De Do Do Do, De Da Da Da"; Verve Pipe, "The Freshmen"; Sheryl Crow, "A Change Would Do You Good"; R.E.M., "Man On The Moon"; Tracy Chapman, "Smoke And Ashes"; Sister Hazel, "All For You"; Pearl Jam, "Daughter"; and Sheri Jackson, "Maple Tree."

Taylor's first post-college gig was at WLCC Harrisonburg, Va., followed by stints at WQXA York, Pa., KISF Kansas City, Mo., and KQKS Denver. In March 1995, Taylor joined G105 for middays, later moving to afternoons. He was named PD when Burns was upped to operations manager for two of the four SFX Raleigh properties. He recently assumed responsibility for the other two as well. "I may not see him as often, but he's still very involved," says Taylor. "I've learned a lot from Brian, especially about managing a station."

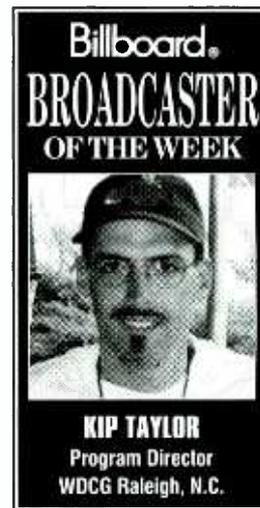
So it looks like G105 has its bases covered. But could a straight-ahead modern rock station work? Is there room for a rhythmic top 40? Probably, says Taylor. "With a [total survey area] that's well over a million, there has to be somebody who wants to hear those songs." However, he adds, "can they entertain between the records and produce compelling radio that their listeners become emotionally attached to? If they can do that, then it doesn't matter what kind of hit records they're playing—country, urban, or polka."

The "Bob & Madison Showgram" dominates mornings, with a 23.9 share 18-34, compared with 10.9 for the No. 2 contender WMMS Cleveland veteran Sue Tyler handles middays, followed by Taylor and night jock Cosmo.

Although he's the PD, Taylor continues to hold tight to his music director duties. "Scheduling music has never become a chore; it's just time-consuming," he says.

Like most contemporary PDs, Taylor has no illusions that his duties end at music logs and managing jocks. "Let's be realistic—it's all about memos. The salespeople rely on me to help work out solutions, which leads into promotions, which means hours of brainstorming," he says. "It's all about satisfying our clients without giving up the soul of the radio station."

After two years of imprinting his vision on G105, Taylor says, "I know that if somebody else came in here tomorrow, they would immediately change a bunch of stuff. To an outsider, most of this doesn't make sense; it shouldn't. Fortunately, we've been able to work to the point where it does make sense, not because I want it to, but because the listeners are telling me it makes sense, and that's the game." **KEVIN CARTER**



Shapiro, senior VP/GM of Atlantic Records. "I've been seeing her in concert for 2½ years; the silence and then the hysteria that follow this song have always been one of the most provocative moments of her show. If you're not crying, you're just standing there stunned. "I think it showcases her vocals more powerfully than any song on the record. It just strikes a nerve," he says.

Judging the tenacity of her previous two singles, "Foolish Games" could be in for a round of applause that could well take Jewel through the holiday season. Her first release, "Who Will Save Your Soul," took a year to break and then spent six months on the Hot 100 Singles chart, eventually reaching No. 11. "You Were Meant For Me" also took its time to hit but cemented Jewel's career after spending nine weeks at No. 1 on Hot 100 Airplay and topping out at No. 2 in its 21st week on the big chart. The album, on The Billboard 200 for 69 weeks, has thus far peaked at No. 4.

Like "You Were Meant For Me," Jewel insisted on rerecording "Foolish Games," which was first put to tape an astonishing four years ago.

"When I was recording 'Pieces Of You,' I never thought anybody would hear these songs," Jewel says. "This gave me a second chance to do what I thought was justice to the song, to take out the piano winks and really work on the form."

"I was getting constant comments that, 'Jewel, you sing so much better live than on your album. I've gotten

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

VidNet To Offer Clips; CMT Lobbies To Remain In D.C.

NEW NET VID NETWORK? A new music video service, known as VidNet, is aiming to bring complete music videos from several major and independent-label acts to computer users.

The Marina del Rey, Calif.-based company, which will launch Aug. 1, plans to charge a yet-to-be-determined monthly subscription fee for the service. At launch, VidNet will contain about 200 clips that are viewable using Vivo video streaming software. To receive the programming, VidNet viewers must dial a toll-free number and log onto the private online service, which will include banner and video streaming advertising.

Telecommunications giant MCI is providing some of the equipment behind the service, but is not a partner in the venture, according to VidNet CEO Stephen Brown.

VJs will introduce new clips and report music news and gossip.

Beginning July 1, Internet users will be able to download VidNet software at the company's promotional World Wide Web site (<http://www.vidnetusa.com>).

VidNet will initially be available only in the U.S., but will expand to a global audience in 1998, according to Brown.

The cutting-edge nature of the service may raise some concerns among performance right and copyright clearance agencies, according to Jill Alofs, founder of the Mill Valley, Calif.-based Total Clearance, which specializes in multimedia and Web site clearances.

"They will have to get proper permission from the rights holders to legally stream the videos," says Alofs. "There is a general sense by many Web sites that they are helping to promote artists. But some rights holders may not want their material distributed over the Internet—particularly without compensation."

VidNet will be complying with all ASCAP and BMI rules and regulations, according to VidNet GM Mary Ann Collins.

CM T CAMPAIGNS TO KEEP D.C.: CMT, which was recently dropped from Media General in Fairfax County, Va., has launched a campaign to get reinstated on the local Washington, D.C.-area cable system. CMT has taken out ads in area newspapers, including The Washington Post and The Fairfax Journal, in an attempt to rally subscribers to protest the cable provider's decision to replace CMT with the Box's new all-country service. CMT is also campaigning on local radio stations about the switch, which took effect June 1.

Media General also dropped

MOR Galleria, the home-shopping channel that was formerly known as MOR Music.

The move leaves CMT absent from all Washington, D.C.-area cable providers, following a recent decision by a local Jones Intercable outlet to drop CMT in favor of the Jones-owned Great American Country clip channel.

SCREAM FOR AN MTV AWARD: The Wes Craven horror flick "Scream" was named best movie at the 1997 MTV Movie Awards, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the music video channel, which is also sponsoring a contest to win a part in the forthcoming sequel to the Dimension/Miramax flick. The film has already grossed more than \$100 million—much of which has come from the MTV crowd.

More surprising is the failure of Beavis & Butt-head to nab best on-screen duo honors for their theatrical debut in "Beavis & Butt-head Do America." The MTV duo lost to Nicolas Cage and Sean Connery, who paired on "The Rock."

The best presenter of the night was teen sensation Hanson, who appeared with David Spade ("Saturday Night Live") to present the best fight award. Spade was frighteningly convincing (and very funny) as the illegitimate Hanson brother. However, nothing was more frightening than those ever-so-annoying Spice Girls, who hammed it up for an unfunny sketch surrounding the best movie nominees. I'm all for girl power, but geez! What's next—a Spice Girls movie? Forget I said that.

M2 BEGINS CABLE TESTS: On the heels of its recent distribution advancements via direct broadcast satellite, MTV's sister service M2 is being tested on local cable systems in three markets.

Following an April 7-10 test on Jones Intercable in Albuquerque, N.M., M2 is being shown on a monthlong test basis on Fairfax County's Media General. The preview, which runs May 16-Monday (16), is being supported by on-air pleas from several artists, including DJ Kool, Girls Against Boys, and Shudder To Think. Each act is urging viewers to call their cable operator and request that the channel be permanently added.

The channel is also airing on a trial basis June 2-Sunday (15) on a local Comcast cable outlet in Connecticut, which reaches viewers in New Haven, Danbury, Middletown, and Clinton.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Tony Toni Tone, Thinking Of You
- 2 Refugee Camp All-Stars, The Sweetest Thing
- 3 Rampage, Take It To The Streets
- 4 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 5 Missy Elliott, Supa Dupa Fly
- 6 R. Kelly, Gotham City
- 7 Scarface, Smile
- 8 Jay-Z, Who You Wit
- 9 Lost Boyz, Love Peace & Nappiness
- 10 En Vogue, Whatever
- 11 Erykah Badu, Next Lifetime
- 12 Lil' Kim, Crush On You
- 13 The Notorious B.I.G., Hypnotize
- 14 God's Property, Stomp
- 15 Camp Lo, Black Nostaljack Aka Come On
- 16 Joe, Don't Wanna Be A Player
- 17 Michael Jackson, Blood On The Dance Floor
- 18 The Truth, Makin' Moves
- 19 Master P & Steady Mobbin', If I Could Change
- 20 K-Ci & JoJo, You Bring Me Up
- 21 Lox, We'll Always Love Big Poppa
- 22 702, No Doubt
- 23 Adriana Evans, Seein' Is Believing
- 24 SWV, Can We
- 25 Mary J. Blige, Love Is All We Need
- 26 Changing Faces, G.H.E.T.T.O.U.T.
- 27 Dru Hill, In My Bed
- 28 Jamiroquai, Virtual Insanity
- 29 Rome, I Belong To You
- 30 Brand New Heavies, Sometimes

*** NEW ONS ***

- Coolio & 40 Thevz, C U When U Get There
Kilo Ali, Show Me Love
4, Face Down
Craig Mack, Jockin' My Style
8 Bail & JG, Candy
Monifah, I Still Love You
Wyclef, Anything Can Happen
Bryette McWilliams, Fire
Funkmaster Flex & Steve Ivory, Relax & Party
U-Mynd, Your Only Lover



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mark Chesnutt, Let It Rain
- 2 Tim McGraw With Faith Hill, It's Your Love
- 3 Reba McEntire, I'd Rather Ride Around With You
- 4 Alabama, Dancin', Shaggin' On The Boulevard
- 5 Patty Loveless, The Trouble With The Truth
- 6 Alan Jackson, Who's Cheatin' Who
- 7 Deana Carter, Count Me In
- 8 Lee Ann Womack, Never Again, Again
- 9 Vince Gill, A Little More Love
- 10 Sons Of The Desert, Whatever Comes First
- 11 Pam Tillis, All The Good Ones Are Gone

Video Monitor

- 12 Billy Yates, Flowers
- 13 Kenny Chesney, She's Got It All
- 14 Mark Wills, Places I've Never Been
- 15 Tanya Tucker, Little Things
- 16 Clay Walker, One, Two, I Love You
- 17 LeAnn Rimes, How Do I Live
- 18 Trisha Yearwood, How Do I Live
- 19 Junior Brown, I Hung It Up
- 20 Buffalo Club, Nothin' Less Than Love
- 21 Big House, You Ain't Lonely Yet
- 22 Kathy Mattea, I'm On Your Side
- 23 Neal McCoy, The Shake
- 24 Raybon Bros., Butterfly Kisses
- 25 Toby Keith, We Were In Love
- 26 Sawyer Brown, Six Days On The Road
- 27 Little Texas, Your Mama Won't Let Me
- 28 Tracy Lawrence, How A Cowgirl Says Goodbye
- 29 Tammy Graham, A Dozen Red Roses
- 30 Travis Tritt, She's Going Home With Me
- 31 Joe Diffie, This Is Your Brain
- 32 Lee Roy Parnell, Lucky Me, Lucky You
- 33 Gary Allan, From Where I'm Sitting
- 34 Raybon Oyster, One Way Track
- 35 Kevin Sharp, She's Sure Taking It Well
- 36 John & Audrey Wiggins, Somewhere In Love
- 37 James Bonamy, The Swing
- 38 Skip Ewing, Mary Go Round
- 39 Michael Peterson, Drink, Swear, Steal & Lie
- 40 Ricochet, He Left A Lot To Be Desired
- 41 Rich McCready, That Just About Covers It
- 42 Crawford/West, Summertime Girls
- 43 Baillie & The Boys, The God's Honest Truth
- 44 River Road, I Broke It, I'll Fix It
- 45 Lila McCann, Down Came A Blackbird
- 46 Charlie Daniels & Hal Ketchum, Long Haired...
- 47 Mc Potts, I'm So Sorry
- 48 Shelly Streeter, White Lace, Promises
- 49 Emilio, She Gives
- 50 Bob Woodruff, Almost Saturday Night

† Indicates Hot Shots

*** NEW ONS ***

- Bekka Bramlett & Billy Burnette, Better Days
Blake & Brian, Another Perfect Day
Bob Carlisle, Butterfly Kisses
David Lee Murphy, All Lit Up In Love
Lee Ann Womack, The Fool
Lynyrd Skynyrd, Travelin' Man
Ryan Reynolds, Do I Ever Cross Your Mind
Sara Evans, Three Chords & The Truth
Sawyer Brown, This Night Won't Last Forever



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 2 Lil' Kim, Crush On You
- 3 The Wallflowers, The Difference
- 4 The Smashing Pumpkins, The End Is The Beginning...
- 5 The Notorious B.I.G., Hypnotize
- 6 Chemical Brothers, Block Rockin' Beats
- 7 Foo Fighters, Monkey Wrench
- 8 Freak Nasty, Da Dip
- 9 Aerosmith, Hole In My Soul
- 10 Babyface, How Come, How Long
- 11 En Vogue, Whatever
- 12 Prodigy, Breathe

- 13 Blur, Song 2
- 14 Meredith Brooks, Bitch
- 15 Scarface, Smile
- 16 Will Smith, Men In Black
- 17 Erykah Badu, Next Lifetime
- 18 R. Kelly, Gotham City
- 19 Bush, Cold Contagious
- 20 Radiohead, Paranoid Android
- 21 The Mighty Mighty Bosstones, The Impression...
- 22 Jonny Lang, Lie To Me
- 23 Sublime, Wrong Way
- 24 Counting Crows, Daylight Fading
- 25 Depeche Mode, It's No Good
- 26 Robyn, Do You Know (What It Takes)
- 27 No Doubt, Sunday Morning
- 28 Mark Morrison, Return Of The Mack
- 29 Aaliyah, 4 Page Letter
- 30 Jon Bon Jovi, Midnight In Chelsea
- 31 Rome, I Belong To You
- 32 God's Property, Stomp
- 33 K's Choice, Not An Addict
- 34 Jave Matthews Band, Tripping Billies
- 35 Matchbox 20, Push
- 36 Sneaker Pimps, 6 Underground
- 37 Third Eye Blind, Semi-Charmed Life
- 38 Sammy Hagar, Little White Lie
- 39 Tonic, If You Could Only See
- 40 Spice Girls, Say You'll Be There
- 41 White Town, Your Woman
- 42 Foad The Wet Sprocket, Come Down
- 43 Dr. Dre, Nuthin' But A "G" Thang
- 44 Blackstreet, Don't Leave Me
- 45 112, Cupid
- 46 Ginuwine, Tell Me Do U Wanna
- 47 U2, Staring At The Sun
- 48 That Dog, Never Say Never
- 49 Bone Thugs-N-Harmony, Tha Crossroads
- 50 Ice Cube, It Was A Good Day

** Indicates MTV Exclusive

*** NEW ONS ***

- Live, Turn My Head
Collective Soul, Listen
Sheryl Crow, A Change Would Do You Good
Spice Girls, 2 Become 1
Master P & Steady Mobbin' If I Could Change
Orbital, The Saint



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kevin Sharp, She's Sure Taking It Well
- 2 Raybon Bros., Butterfly Kisses
- 3 LeAnn Rimes, The Light In Your Eyes
- 4 Patty Loveless, The Trouble With The Truth
- 5 Alan Jackson, Who's Cheatin' Who
- 6 Deana Carter, Count Me In
- 7 Mark Chesnutt, Let It Rain
- 8 Lee Ann Womack, Never Again, Again
- 9 Vince Gill, A Little More Love
- 10 Mark Wills, Places I've Never Been
- 11 Tanya Tucker, Little Things
- 12 Sons Of The Desert, Whatever Comes First
- 13 Joe Diffie, This Is Your Brain
- 14 Alison Krauss & Union Station, Find My Way...
- 15 Travis Tritt, She's Going Home With Me

- 16 Reba McEntire, I'd Rather Ride Around With You
- 17 Tim McGraw With Faith Hill, It's Your Love
- 18 Gary Allan, From Where I'm Sitting
- 19 James Bonamy, The Swing
- 20 Charlie Daniels & Hal Ketchum, Long Haired...
- 21 Roger Brown & Swing City, Swing City
- 22 Terri Clark, Just The Same
- 23 Tracy Lawrence, How A Cowgirl Says Goodbye
- 24 Michael Peterson, Drink, Swear, Steal & Lie
- 25 Lee Roy Parnell, Lucky Me, Lucky You
- 26 Pam Tillis, All The Good Ones Are Gone
- 27 Clay Walker, One, Two, I Love You
- 28 Ricochet, He Left A Lot To Be Desired
- 29 Little Texas, Your Mama Won't Let Me
- 30 Kathy Mattea, I'm On Your Side

*** NEW ONS ***

- Alabama, Dancin', Shaggin' On The Boulevard
Emilio, She Gives
Rich McCready, That Just About Covers It
LeAnn Rimes, How Do I Live
Trisha Yearwood, How Do I Live



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Paula Cole, Where Have All The Cowboys Gone?
- 2 Hanson, Mmmmbop
- 3 The Wallflowers, One Headlight
- 4 Savage Garden, I Want You
- 5 Meredith Brooks, Bitch
- 6 Spice Girls, Say You'll Be There
- 7 Shawn Colvin, Sunny Came Home
- 8 Dave Matthews Band, Crash Into Me
- 9 The Verve Pipe, The Freshmen
- 10 The Wallflowers, The Difference
- 11 Paul McCartney, The World Tonight
- 12 Jon Bon Jovi, Midnight In Chelsea
- 13 Bee Gees, Alone
- 14 En Vogue, Whatever
- 15 Eric Clapton, Change The World
- 16 Steve Winwood, Spy In The House Of Love
- 17 Jewel, You Were Meant For Me
- 18 Duncan Sheik, Barely Breathing
- 19 Toni Braxton, You're Makin' Me High
- 20 John Mellencamp, Key West Intermezzo
- 21 Counting Crows, Daylight Fading
- 22 Jewel, Foolish Games
- 23 No Doubt, Don't Speak
- 24 Sheryl Crow, Everyday Is A Winding Road
- 25 Jonny Lang, Lie To Me
- 26 The Cardigans, Lovefool
- 27 Toni Braxton, Un-Break My Heart
- 28 En Vogue, Don't Let Go (Love)
- 29 U2, Staring At The Sun
- 30 James Taylor, Little More Time With You

*** NEW ONS ***

- 112, Cupid
Fiona Apple, Criminal
Michael Bolton, Go The Distance
Collective Soul, Listen
R. Kelly, Gotham City
Squirrel Nut Zippers, Hell
World Party, It Is Time
Zhane, Crush

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 21, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You

BOX TOPS

- Missy Elliott, Supa Dupa Fly
God's Property, Stomp
Backstreet Boys, Quit Playing Games (With My Heart)
Changing Faces, G.H.E.T.T.O.U.T.
Master P, If I Could Change
Aaliyah, Four Page Letter
Hanson, Mmmmbop
Dru Hill, In My Bed
Lost Boyz, Peace, Love & Nappiness
Erykah Badu, Next Lifetime
Lox, We'll Always Love You Big Poppa
Ginuwine, I'll Do Anything/I'm Sorry
Freak Nasty, Da Dip
K-Ci & JoJo, You Bring Me Up
Tony Toni Tone, Thinking Of You
Rome, I Belong To You
Jay-Z, Who You Wit
Rampage, Take It To The Streets
Robyn, Do You Know (What It Takes)

NEW

- Blues Traveler, Carolina Blues
Chantal Kreviazuk, God Made Me
Collective Soul, Listen
Coolio, C U When U Get There
Mary J. Blige, I Can Love You
Motley Crue, Afraid
Patti LaBelle, When You Talk About Love
4, Face Down
Spice Girls, 2 Become 1
Tania, Make Tonight Beautiful
UB40, Tell Me Is It True
Will Smith, Men In Black
Bob Carlisle, Butterfly Kisses
Coolbone, Nothin' But Strife
Craig Mack, Jockin' My Style

Frost, What's Your Name
Infinite Mass, Caught Up In Da Game
TRU, FEDZ



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- The Toasters, I Wasn't Going To Call You Anyway
The Descendents, When I Get Old
Pappas Fritas, Hey Hey You Say
Del Amritri, Not Where It's At
Lazio Bane, Overkill
Marilyn Manson, Man That You Fear
Guided By Voices, Bulldog Skin
Primal Scream, Kowalski
John Fogerty, Walking In A Hurricane
Jay-Z, Who You Wit



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Changing Faces, G.H.E.T.T.O.U.T. (new)
Radiohead, Paranoid Android (new)
Sheryl Crow, A Change (Would Do You Good) (new)
B-Rock & The Biz, My Baby Daddy (new)
Spice Girls, 2 Become 1
Hanson, Mmmmbop
The Notorious B.I.G., Hypnotize
The Chemical Brothers, Block Rockin' Beats
Our Lady Peace, Clumsy
Backstreet Boys, Quit Playing Games (With My Heart)
Foo Fighters, Monkey Wrench
The Age Of Electric, Remote Control
Savage Garden, I Want You
Wide Mouth Mason, Midnight Rain
Mary J. Blige, Love Is All We Need



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Depeche Mode, It's No Good
Aleks Synteks Y La Gente Normal, Sin Ti
The Wallflowers, One Headlight
Victimas Del Dr. Cerebro, Me Faltas Tu
U2, Staring At The Sun
Control Machete, Comprendes Mendes
Duran Duran, Out Of My Mind
Jon Bon Jovi, Midnight In Chelsea
Collective Soul, Precious Declaration
White Town, Your Woman
Los Lagartos, No Se Bailar
No Doubt, Sunday Morning
Los Estramboticos, Camino A Ningun Parte
Paula Cole, Where Have All The Cowboys Gone
Jaguars, Dime Jaguar
Azul Violeta, Volvere A Empezar
Babasonicos, Viva Satana!
Erasure, In My Arms
Aerosmith, Hole In My Soul
Hanson, Mmmmbop



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- dc Talk, Colored People
Jaci Velasquez, On My Knees
Point Of Grace, Circle Of Friends
Clay Crosse, Time To Believe
Helen Baylor, Love Brought Me Back
Whiteheart, Even The Hardest Heart
Out Of Eden, Lovely Day
Ray Boltz, I Will Tell The World
Point Of Grace, Gather At The River
Rich Mullins, Brother's Keeper
Geoff Moore & The Distance, Today



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Babyface, How Come, How Long
Blessid Union Of Souls, I Wanna Be There
Jimi Hendrix, Dolly Dagger
Counting Crows, Daylight Fading
David Byrne, Miss America
Matchbox 20, Push
Dariahwood, Big Fine Thing
En Vogue, Whatever
Cheap Trick, Say Goodbye
Supergrass, Cheapskate
Ednaswap, Clown Show
Chantal Kreviazuk, God Made Me
Jonny Long, Lie To Me
Wallflowers, The Difference
Dogma, Cancer
Paul Rodgers, All I Want Is You (Live)
Shades, Serenade
Toni Braxton, I Don't Want To
Rome, Do You Like This
Steve Winwood, Spy In The House...



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Aaliyah, Four Page Letter
Scarface, Smile
Erykah Badu, Next Lifetime
Spice Girls, Say You'll Be There
Lauryyn Hill, Sweetest Thing
Snoop Doggy Dogg, Doggfather
The Notorious B.I.G., Hypnotize
Jocelyn Enriquez, Ecstasy
Mary J. Blige, Love Is All We Need

RHINO REISSUES LEHRER'S SEMINAL 'SONGS' ALBUMS

(Continued from page 7)

tures of the day. "I grew up on the A-B-A song form, and most of the songs on the first record were takeoffs on that form, from the '30s and '40s of my era and even the '20s," he says.

He recalls "the folk song scare of the '50s, when you'd go to parties and people would play interminable songs that went on and on, and the one who knew the most verses won. 'The Irish Ballad' was my revenge!"

But his compositions also display his knowledge of musical theater ("The Wiener Schnitzel Waltz," for instance, alludes to Rudolf Friml) while incorporating a dizzying lyrical inventiveness, as in "Lobachevsky," which strings together 10 rhyming Russian burlesques in satirizing the esteemed Russian mathematician by way of the Danny Kaye/Sylvia Fine "Stanislavsky" routine.

"One thing I'm willing to accept compliments on is literacy—which has declined so much among comedians today," says Lehrer, who sounds much like he does on record and spends half the year teaching math and American musical theater at the University of California, Santa Cruz, and the other half in Cambridge, Mass., where he has yet to complete his Ph.D. dissertation.

He figured on selling the first album on campus, where supportive record merchants and dorm newsstands bought copies at \$3 apiece and marked them up another 50 cents.

A native New Yorker, Lehrer also took the album to Doubleday and Liberty, "the two big record stores for that kind of music at the time," which took copies on consignment. But after summer recess he started getting mail orders from around the country after collegiates brought their copies home with them. More orders came from the San Francisco area after The Chroni-

cle devoted a full column to it.

Lehrer hired two people to fill orders, and despite virtually no airplay he began playing nightclubs and selling records. Soon the New York stores—to which Lehrer directed area mail-order customers for additional copies—put in window displays. Although major label distribution was discussed, it didn't happen.

"RCA explained that they were in the business of selling appliances and didn't want to do anything to jeopardize it with material like mine," Lehrer says. Still, "Songs By Tom Lehrer," which Lehrer put out as a 12-inch album in 1959, went on to sell 370,000 copies, he says.

After a two-year stint in the Army ended in 1957, Lehrer continued performing. By 1959 he had enough material for "More Of Tom Lehrer," which came out on his label. The new album contained such Lehrer classics as "Poisoning Pigeons In The Park" and "The Masochism Tango."

A live version of the album, titled "An Evening Wasted With Tom Lehrer," was simultaneously self-released. The following year, Lehrer issued a live version of the first album, "Tom Lehrer Revisited."

In 1965, Reprise released the live "That Was The Year That Was," with nine of the 14 tracks originally from the "That Was The Week That Was" news-oriented TV show. Most of these songs were topical and included such classics as the contrary "National Brotherhood Week" and the highly irreverent "The Vatican Rag."

Lehrer's Reprise pact also involved distribution of a rerecording of "Songs By" along with "An Evening Wasted." When Reprise product switched to CD, the live "Revisited" also included bonus tracks "L-Y" and "Silent E," which

Lehrer wrote for the PBS children's educational series "The Electric Company."

According to Lehrer, total worldwide sales of these recordings surpassed 1.8 million units in 1996, the same year that "That Was The Year That Was" finally went gold. By then, Lehrer had stopped writing and performing.

In 1980, "Tomfoolery," a revue produced by Cameron Mackintosh containing 27 Lehrer songs, opened in London and led to more than 200 productions and cast albums. A songbook, "Too Many Songs By Tom Lehrer," was published by Pantheon in 1981 and remains in print. All that was missing was the first two Lehrer Records titles.

Rhino VP of A&R David McLees, a Lehrer fanatic since first hearing his dad's 10-inch, says, "The guy's a genius whose level of parody is so far beyond anything I heard in rock. I got fixated on the original albums and finally got fed up that they weren't out."

Lehrer recalls that when Warner Bros. took over his catalog, the decision was made to withdraw the originals in favor of new, higher-fidelity versions. "The pressing plant sent back my masters and I forgot about them, and then 30 years later Rhino called and I went to the basement and opened this carton postmarked 1967 and there they were! But no one was more stunned than I was to find out that Rhino wasn't kidding about putting them out."

The Rhino package also contains five bonus tracks, including "Poisoning Pigeons In The Park" and "The Masochism Tango," which were recorded with an orchestra and released as a single in 1960 on Capricorn (not the Southern rock label), and "I Got It From Agnes," which was in "Tomfoolery" but never recorded by Lehrer until last year.

"He sounds like he's 25 again," says Hansen, who has featured "Agnes" and other cuts on his show and explained the differences between them and the previously existing versions. "The live versions are great, but this is the original underground sensation," he says.

For McLees, the reissue is his "vanity project" for Rhino—a term given to releases that are passionately championed by staffers but aren't necessarily profitable. But he notes that the title fits in with the label's "early offbeat comedy imaging," and that it is being highlighted in Rhino's Poetry and Comedy promotional campaign.

"I've been a big Tom Lehrer fan since hearing him on 'Dr. Demento' in high school," says Natalie Waleik, purchasing director for the Allston, Mass.-based Newbury Comics chain. "He's more well known in this area because of his Harvard connection, but we've always done very well with his other CDs—and this one blew out the first week. Sales will be steady, and we'll

probably advertise it and do a special display."

According to Stephen Peeples, senior director of Rhino Online, there will be features on Lehrer on the Rhino World Wide Web site and links to other Lehrer sites. Lehrer will hold an online chat at 6 p.m. PDT Tuesday (17) at the Rhino site, during which five autographed copies will be given away.

"I don't mind people thinking I'm dead, but I'd love to help Rhino," says Lehrer, who is available for print and radio activities (he's still using the stock picture from his "Tomfoolery" interviews), but has no desire to return to performing. "My material really isn't suited for the TV studio or talk shows whose audiences aren't prepared to see me," he says.

Meanwhile, Lehrer continues to enjoy teaching and, to quote his original liner notes to "Songs By," "spends his declining years with his shrunken head collections, his Nobel Prizes, and his memories."

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Baby-boomer fans of Tom Lehrer's legendary debut album who first heard it from their fathers' scratchy 10-inch copies still marvel at the daring of such songs as "The Old Dope Peddler" or the scratching satire of politically incorrect ditties like "I Wanna Go Back To Dixie."

But to have heard "Songs By Tom Lehrer" when it came out in the sleepy American '50s must have been truly exhilarating.

"Actually, the reaction was nonexistent!" says the then Harvard math teacher, who originally sold his self-manufactured longplayers through Harvard Square merchants who took them on "as a public service."

Perhaps they hadn't listened to it. Even today, songs like "I Hold Your Hand In Mine" have, to use an appropriate double entendre, a morbid "bite" that surely helped scare off major distributors and mainstream programmers. So the fact that there was little public outcry, Lehrer explains, was a result of the fact that there was little chance for anybody to hear it.

"I think WEMT at the University of Chicago—where Mike Nichols was a DJ—played it, and then I started getting mail orders from San Francisco after a music critic wrote a column about it," he says. "Then some record companies got interested, but as soon as they heard it, they said, 'Forget it!'"

The album was banned in Australia, Lehrer adds, when the head of the Boy Scouts there objected to the instructional "Be Prepared" (the Boy Scouts' "solemn creed," notes the song), which readies youngsters to hold their liquor, hide reefers, and seek adventures of "a new and different kind" with Girl Scouts who are "similarly inclined."

"Someone said I was burned in

effigy at some Southern university—but I think he was joking," says Lehrer, who really can't be sure. But enough people of similar education and liberal temperament got his jokes to eventually make the original "Songs By Tom Lehrer" (it was rerecorded for Reprise in 1966) one of the great DIY indie-album success stories and a prized collectors' item.

The subversive songs spoof their subjects, as in the faux-nostalgic "My Home Town," where the "just plain folks" back home included the porn-

pushing math teacher, the homicidal druggist, the little-girl-next-door whore, and the unpunished village idiot pyro ("nothing could be done, 'cause he was the mayor's son"). They also annihilate the pop song conventions of the day, as in "The Irish Ballad's" modal folk melody and nonsensical refrain (not to mention murderous content) or "The Old Dope Peddler's" twist on sentimental songs like "The Old Lamplighter." Other tunes cleverly incorporate ironic

snippets of pop standards, and all show a lyrical wit often heightened by dazzling rhyme schemes, including one stretch of 16 straight verses ending in "-ility."

All, too, were uproariously funny. True, some of the more topical songs are dated, but whether knocking the Boy Scouts, the Old South, his Harvard alma mater, the Atomic Energy Commission, or idealized romance, Lehrer's sardonic piano and vocal delivery still generate guffaws. As he recounts in "The Hunting Song," the 10 stuffed heads in his trophy room totaled "the maximum the game laws would allow: two game wardens, seven hunters—and a cow."

Remarkably, the 12 "Songs By Tom Lehrer" clock in at 22 minutes. "When I reissued it as a 12-inch, it was the shortest LP," says Lehrer. "Twenty-two minutes and I got it over with! But there's a lot of information in there—and it makes you have to hear the whole thing over again to catch all the meanings!"

JIM BESSMAN

MICHAEL JACKSON'S 'BLOOD'

(Continued from page 6)

their opinion that Epic had done a good job supporting them with co-op advertising on the project.

"To Epic's credit, they did give us a lot of co-op support," says Keil, "but unfortunately, it just didn't seem to do any good."

Other merchants add that the large co-op buy compelled them to purchase in greater quantities than they would have otherwise. "If we thought they weren't going to support it with advertising, we would have bought as light as humanly possible," says one retailer.

Retailers expect Epic to receive a high number of returns on the project. "They put a lot out there, and they're going to see a lot coming back," says another retailer.

Other retailers had hopes that the project would turn itself around with subsequent singles. The second single, "Stranger In Moscow," comes out commercially in the U.S. July 22 and ships to radio July 7.

"So far, the [album] has performed far below our expectations," says Brian Yatzor, R&B buyer for the Carteret, N.J.-based Nobody Beats the Wiz. "I'm thinking, 'Do I want to request an early return on this or wait and see if the second single kicks in?' And I'm going with option two. It wouldn't be the first time that a record didn't kick in until the second or third single."

Similarly, Violet Brown, R&B buyer for the Torrance, Calif.-based Wherehouse chain, says, "I would never call it a day on a Michael Jackson album quite yet, especially not this soon in the game. I'm sure Epic's not just going to

let it die."

Undoubtedly accounting for the slow U.S. sales is the poor performance here of the first single, "Blood On The Dance Floor" (AirWaves, Billboard, June 14). The song peaked at No. 42 on the Hot 100, making it only the second Jackson single in 15 years to fall short of the top 40.

"The bottom line is that he needs a new sound," says Wresch Dawidjan, owner of Washington, D.C., store 12-Inch Dance Music. "He needs to be more like Madonna, who is constantly evolving and changing. In a lot of ways, this record sounds too much like his older records."

Dawidjan says that the album "has only done fair to middle for us. There was a little interest in the first week it was out, and then it slowed down pretty quickly after that."

Epic Records U.S. had no comment by press time.

"Blood On The Dance Floor" was released throughout Europe May 14, an unusual Wednesday street date. Its subsequently shorter first sales week in the U.K. did not stop the album from entering the Chart Information Network chart at No. 1 and becoming Jackson's sixth British chart-topper, easily outperforming Spice Girls' "Spice." The title track was also an instant British No. 1 following its April 21 release. Epic Records' U.K. estimate puts sales of the album so far at 250,000 units.

The "HIStory On Film Volume II" video compilation, featuring clips for "Earth Song" and other Jackson hits, plus the promo for the Refugee Camp

remix of "Blood On The Dance Floor," has spent a month at No. 2 on the U.K.'s music video sales chart behind "Spice—Official Video Vol. 1."

The "Dance Floor" success in the U.K. has carried on the momentum of 1995's "HIStory: Past, Present And Future—Book 1," the U.K. sales of which are estimated by Epic U.K. marketing director Catherine Davies at 1.6 million copies. "HIStory" will be the second single there, released July 7.

Adrian Rondeau, owner of independent store Adrians in Wickford, England, says that sales of "Dance Floor" started well, but were "virtually nil last week," its third full week of release. "It's got more singles to come, and I'm not worried about the album. It will sell because it's the only new Michael Jackson product around."

Taking Jackson's album-chart pulse across Europe, a generally healthy prognosis is revealed. "Blood On The Dance Floor" achieved two other instant European No. 1s, in Spain and France, and debuted at No. 2 in Germany, Norway, Belgium, and Denmark. Second-week chart peaks were secured in the Netherlands, Belgium, and Greece; the only major European territory in which the album has failed to make the top 10 is Portugal.

Gerd Pannen, sales chief for albums at Germany's leading retail chain, Saturn, says that it is selling "not so much as expected, but we still have good sales."

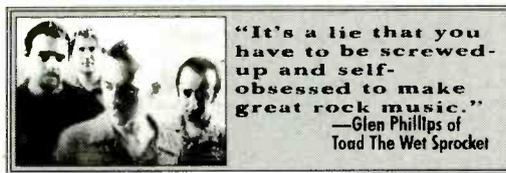
In the Netherlands, the album went platinum (100,000 copies) within three

(Continued on page 92)

After a two-year hiatus from the record racks, smart-pop outfit Toad The Wet Sprocket has returned with its sixth album, "Coil," and a No. 15 Modern Rock Tracks hit, the soaring "Come Down." A working band for more than 10 years, the Santa Barbara, Calif.-based members of Toad took the time off to strengthen filial bonds, with three kids born to the band in just over a year.

Conventional wisdom would have that a healthy marriage and a blissful brood of kids are inimical to a touring rock band. But don't tell that to Toad vocalist Glen Phillips. "It's a lie that you have to be screwed up and self-obsessed to make great rock music," he says. "The tortured-artist syndrome is a cop-out; the idea that you don't have to be responsible to others just because you're an artist is complete, unadulterated bullshit."

"Rock'n'roll is supposed to be a young person's fantasy, a young man's, really," Phillips adds. "But it doesn't have to be that way. We met Robin Zander of Cheap Trick the other day, and it was so inspiring. He shows that you can do this for 20 years and still



"It's a lie that you have to be screwed-up and self-obsessed to make great rock music."
—Glen Phillips of Toad The Wet Sprocket

be a decent person and love your kids."

With touring, videos, and media taking a band away from home for long periods of time, the music

business isn't really set up with families in mind. But even though it makes things more hectic and expensive, Toad is trying to make allowances by booking shorter tours and scheduling more days off for visits. Plus, Phillips makes plenty of phone calls home to sing "Itsy Bitsy Spider."

And even with nursery rhymes ringing in his head, Phillips says that domesticity has proved a boon to the songwriting process. "We're not a real 'entertainment' kind of band anyway, but one you listen to when your dog dies or something," he says. "Our songs tend to be about self-searching, and as a parent, there's a whole lot more to search for; the stakes [are] a lot higher for self-improvement. If you're not the best person you can possibly be, you're not just going to screw up your life but someone else's, too."

Billboard®

JUNE 14, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	1	1	6	LITTLE WHITE LIE MARCHING TO MARS	SAMMY HAGAR TRACK FACTORY/MCA
2	3	3	10	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
3	2	2	16	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
4	4	5	14	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	6	8	8	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
6	5	4	13	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
7	8	12	5	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
8	9	10	6	HOLE IN MY SOUL NINE LIVES	AEROSMITH COLUMBIA
9	10	15	6	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
10	7	6	14	STARING AT THE SUN POP	U2 ISLAND
★★★ Airpower ★★★					
11	17	27	4	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
12	12	9	17	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
★★★ Airpower ★★★					
13	15	21	3	AFRAID GENERATION SWINE	MOTLEY CRUE MOTLEY/ELEKTRA/EEG
14	13	16	11	MANN'S CHINESE NAKED	NAKED RED ANT
15	11	7	18	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
16	21	22	8	DON'T WANNA BE HERE GRAND WORLD	COOL FOR AUGUST WARNER BROS.
17	14	11	17	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
18	16	13	22	KING NOTHING LOAD	METALLICA ELEKTRA/EEG
19	20	14	15	LIE TO ME LIE TO ME	JONNY LANG A&M
20	19	17	30	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
21	29	—	2	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
22	23	28	3	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
23	18	18	6	ROCKCROWN ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
24	28	26	7	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
25	24	19	16	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
26	26	24	6	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
27	25	23	20	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
28	30	35	5	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
29	22	20	9	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
30	35	—	2	BATON ROUGE THE NIXONS	THE NIXONS MCA
31	27	25	12	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
32	37	38	3	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
33	31	29	7	FREAK FREAK SHOW	SILVERCHAIR EPIC
34	32	34	25	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
35	34	31	17	H. AENIMA	TOOL ZOO/VOLCANO
36	RE-ENTRY	3	3	THE WORLD TONIGHT FLAMING PIE	PAUL MCCARTNEY MPL/CAPITOL
37	NEW ▶	1	1	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
38	33	30	6	MAGNOLIA MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
39	NEW ▶	1	1	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
40	38	33	5	PINK NINE LIVES	AEROSMITH COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997. Billboard/BPI Communications.

Billboard®

JUNE 14, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	1	1	12	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
2	2	2	15	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	3	6	12	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
4	5	4	10	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
5	6	11	12	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
6	7	7	10	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
7	11	—	2	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
8	4	3	18	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
9	9	10	7	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
10	8	5	10	BITCH BLURRING THE EDGES	MEREDITH BROOKS CAPITOL
11	13	18	7	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
12	12	20	5	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
13	14	16	10	HELL HOT	SQUIRREL NUT ZIPPERS MAMMOTH
14	10	8	15	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
15	19	19	7	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
16	17	14	22	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
17	18	15	19	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
18	15	9	14	STARING AT THE SUN POP	U2 ISLAND
19	20	12	13	EYE "LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
★★★ Airpower ★★★					
20	23	27	8	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
21	16	13	8	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
22	21	17	17	THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
23	24	23	8	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
24	22	21	17	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI
25	27	31	3	TRIPPING BILLIES CRASH	DAVE MATTHEWS BAND RCA
26	26	26	7	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
27	29	35	3	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
28	28	34	3	DRAWER PURE JUICE	SUMMERCAMP MAVERICK/REPRISE
29	NEW ▶	1	1	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
30	35	—	2	A CHANGE WOULD DO YOU GOOD SHERYL CROW	SHERYL CROW A&M
31	32	39	3	NEVER SAY NEVER RETREAT FROM THE SUN	THAT DOG DGC/GEFFEN
32	40	—	3	FOUR LEAF CLOVER STRANGEST PLACES	ABRA MOORE ARISTA AUSTIN/ARISTA
33	33	36	5	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
34	37	40	4	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
35	36	32	25	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
36	NEW ▶	1	1	WRONG WAY SUBLIME	SUBLIME GASOLINE ALLEY/MCA
37	30	25	14	WHERE YOU GET LOVE BLUE SKY ON MARS	MATTHEW SWEET ZOO/VOLCANO
38	34	30	13	SLEEP TO DREAM TIDAL	FIONA APPLE CLEAN SLATE/WORK
39	31	24	12	ELEGANTLY WASTED ELEGANTLY WASTED	INXS MERCURY
40	38	28	12	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC



HITS! IN TOKIO

Week of May 25, 1997

- ① Love Is All We Need / Mary J. Blige
- ② Head Over Heels / Allure Featuring Nas
- ③ I Want You / Savage Garden
- ④ Young Boy / Paul McCartney
- ⑤ Love Really Hurts / Baha Men
- ⑥ Blood On The Dance Floor / Michael Jackson
- ⑦ Mama / Spice Girls
- ⑧ Hard To Make A Stand / Sheryl Crow
- ⑨ Block Rockin' Beats / The Chemical Brothers
- ⑩ Yasashii Kimochi / Chara
- ⑪ Request Line / Zhane
- ⑫ Thinking Of You / Tony Toni Tone
- ⑬ Monument Of Me / Merry-makers
- ⑭ Boogie Dogie Dogie / Think Twice
- ⑮ Summerlove / S-Connection Featuring Anabelle
- ⑯ Good Thing Going / Yaz
- ⑰ Tempted / Super
- ⑱ For The Love Of You / Candy Dulfer
- ⑲ Time / China
- ⑳ Plenty Lovin' / Steve Winwood Featuring Des'ree
- ㉑ Weeps - Kareno Kotoba- / Hiroki Shimizu
- ㉒ Heaven's Kitchen / Bonnie Pink
- ㉓ Poetry Man / Zap Mama
- ㉔ Thinking Of You / Lisa Maxwell
- ㉕ Kissing You / Des'ree
- ㉖ Sometimes / The Brand New Heavies
- ㉗ Alright / Jamiroquai
- ㉘ Hopeless / Dionne Farris
- ㉙ 5 Miles To Empty / Brownstone
- ㉚ The Real Thing / Lisa Stansfield
- ㉛ It's Alright, I Feel It! / Nuuyorican Soul Featuring Jocelyn Brown
- ㉜ Midnight In Chelsea / Jon Bon Jovi
- ㉝ Stop By / Rahsaan Patterson
- ㉞ Drowning / Cleveland Lounge
- ㉟ Good Morning Good Morning / Original Love
- ㊱ Too Late, Too Soon / Jan Secada
- ㊲ Sunny / Clementine
- ㊳ Coopers World / Squarepusher
- ㊴ Semi Charmed Life / Third Eye Blind
- ㊵ We Could Make It Happen / Swing Out Sister
- ㊶ Thanks To Spring / Beth Nielsen Chapman
- ㊷ Yumejanai / Spitz
- ㊸ Tokyo Joe / Bryan Ferry
- ㊹ Falling In Love (Is Hard On The Knees) / Aerosmith
- ㊺ Reality / Adriana Evans
- ㊻ Nagisani Matsuwaru Etcetera / Puffy
- ㊼ Shangri - La / Denki Groove
- ㊽ North Country Boy / The Charlatans
- ㊾ Aino Melody / Seiko Sato
- ㊿ Spiritual Pop / Yusuke Asada

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Michael Jackson's 'Blood' Cut Doesn't Find U.S. Radio Rushing To The Floor

REMEMBER THE TIME: While the airwaves and Michael Jackson have been compatible playmates for nearly 30 years, U.S. radio apparently found nothing thrilling about his latest Epic single, "Blood On The Dance Floor."

The first release from Jackson's new album, "Blood On The Dance Floor: HIStory In The Mix," became only his second single in the past 15 years to evade top 40 success on Billboard's Hot 100, peaking with its May 10 debut at No. 42. In this issue, it tumbles to No. 68 in only its sixth chart week.

On the Hot R&B Singles chart, "Blood" topped out at No. 19 in its second week; it reached its greatest heights in a remixed version on the Hot Dance Music/Club Play chart, where it jumps from 27 to 21 in this issue.

Major-market top 40 programmers agree almost wholeheartedly that the song simply lacks the ingredients of a hit in terms of production and originality. But they also hold

that after years of success in spite of his oft-publicized and confounding personal life, the crown of the self-said pop royalty has at last become tarnished.

Ironically, across Europe, where merciless "Wacko Jacko" tabloid headlines leave the American press sounding insipid, "Blood" is an unqualified smash. For the fifth consecutive week, it remains No. 1 in radio airplay on the Music & Media European Radio Top 50. The album, meanwhile, sits on top of the Music & Media European Top 100 Albums, while on The Billboard 200, it buckles to No. 43 from its debut last issue at a lackluster No. 24.

"We were a little concerned when we heard the title and some of the lyrics, but when we heard the track and its remixes, it just blew us away," says Paul Chantler, PD of Essex Radio Southend-on-Sea, England. "Audience reaction has been brilliant."

Back at home, however, programmers are quick to point out that they simply didn't hear "hit" among the choruses of "Blood On The Dance Floor." In fact, among the top 20 U.S. radio markets, none gave the single spins numbering in the teens for more than two weeks.

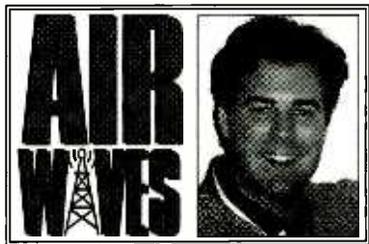
"The reason it failed is because it sounded like a B-side or something rejected from the 'Dangerous' album. The production as a whole didn't have a '97 flavor to it," says Erik Bradley, music director at top 40/rhythm WBBM (B96) Chicago. "We've come to expect a lot from Michael Jackson, and this didn't live up to what people are looking for in America."

KMXV (Mix 93) Kansas City, Mo., one of the song's few large-market proponents early on, was willing to see if there was indeed public desire for a new Jackson record. According to PD Jon Zellner, early phone response was good, but call-out six

weeks into the record "was horrible, really negative. It was coming back No. 35 out of 35." The station backed off immediately.

"Ten years ago, this would have been a No. 1 song," Zellner says.

"Whenever I get a record of the caliber of Michael Jackson, I like to bring people in and get their opinions," adds Rob Roberts, PD of



by Chuck Taylor

WHYI (Y100) Miami. "Everyone here came out with, 'It's OK.' Nobody thought it was great." Y100 played "Blood" a couple times during on-air weekend club shows, but again, "even though nobody stopped dancing, it didn't create any kind of a buzz."

"I suggest Michael Jackson go to Sweden for a couple years and come back with something great," Roberts says, "not one of his much ballyhooed court events, surgeries, monkeys, kids, or alleged wife stunts. When you put a mediocre song against all these things, nobody is really inspired to take this record to the next level."

Roberts is not alone with the view that Jackson's public persona may have overtaken anything his music might have to offer.

"No. 1, 'Blood' wasn't a good song—I never received one curiosity phone call about a new Michael Jackson single or album," says Dale O'Brian, PD of WWZZ (Z104) Washington, D.C. "But I honestly think that the majority of America feels that Michael Jackson is a child molester or has the perception that he is perverted in some way or another."

"I can remember the day when people clamored for a new release," he adds. "There hasn't been a whisper on this one. Compounded with the things that have happened over the years, I really wonder if Michael is viable as an artist now in America."

O'Brian acknowledges the near-rapid response of fans during TV coverage of Jackson's visits to other countries, but surmises, "American audiences have known Jackson since he was a little kid. We've been around him a lot longer than they have. Yes, I see in these foreign countries where people are hanging out in throngs, completely hysterical. They're either much more forgiving or they just don't believe it."

Even VH1, traditionally a steadfast supporter of Jackson, was quickly on and off the video for "Blood," dropping into single-digit spins after only two weeks. Says VP of music programming Lee Chesnut, "When Michael Jackson comes out with a new video, viewers are curious to see

what's he's done lately—what he looks like, how he's dressing. For those reasons, if no other, it's enough to play it, at least for a while. In this instance, the song turned out to not be one of his bigger hits."

John Ivey, PD of WXKS (Kiss 108) Boston, suggests that it's time for Jackson and his troops to take a long look into what is driving the music industry and repackaging the fallen superstar.

"The music has changed," he says. "Just look at the progression with Hootie & the Blowfish to Alanis [Morissette] to Jewel, En Vogue, and White Town. We've moved in a different direction, and he sounds like a throwback. Michael Jackson's reputation is clearly in a holding pattern, where there's never anything different—it's the same moves, the same tricks, where he's either dressed like [a military leader] or in a white T-shirt with another shirt open. It's just boring."

"His problems in the industry are multi-level," Ivey adds. "The image is tarnished, it's not a very progressive project, and everyone has questions about his moral fiber. He really needs to go through some type of restructuring."

Chantler at Radio Essex, however, disagrees that Jackson's image should play any part in airplay, offering a curt, "That doesn't come into it. We've gone way past that stage over here. It is totally irrelevant."

Echoes John Rosborough, PD at Cool FM Belfast, Northern Ireland, "We don't take [his personal life] into consideration. The difficulties he was having don't make his music less good or less bad. It's what's on the CD that matters to us."

Epic did not respond to calls at press time seeking comment, though programmers noted that the project was only gently pushed to radio stations. "They did an excellent job letting everybody make their own decisions," says Y100's Roberts.

Each of the programmers, meanwhile, agrees that if Jackson were to deliver a runaway record to radio (they agreed there were none to be found among the five new tracks on "HIStory In The Mix"), stations and the public would likely be willing to let the music play and look beyond the past.

"We're still dealing with an artist who has a definite fan base. If he puts a good song out, he's likely got another hit," says Roberts.

"If the song is great, no one will care about anything else," agrees Bradley at B96. "Madonna had her problems at one point, and then 'Take A Bow' became a huge smash. She has gone on to correct the damage and reinvent herself again with 'Evita,' the baby, and just calming down."

"Michael Jackson should just suck it up and call Babyface and have him make a hit," Bradley says. "I love Michael, I do, but that's what I'm convinced it will take."

Assistance in preparing this column was provided by Mike McGeever in London.

James' Long, Winding Road To New Orleans

EARNEST JAMES, recently named VP/market manager by Clear Channel Broadcasting New Orleans, has had a career almost worthy of a movie.

High school dropout, longtime station programmer, station owner, TV-commercial actor and voice-over artist, and promotion consultant are just a few stages in James' career. But the man who just took the reins for seven Big Easy stations—R&B WQUE, R&B adult WYLD-FM, gospel WYLD-AM, blues WODT, top 40 KHOM, country WNOE, and modern KKND—is so wary of the spotlight, this story almost didn't get written.

James was born in Ardmore, Okla., and left high school after the 11th grade, because, he says, "I thought I was grown." A four-year stint in the Air Force proved otherwise, and while in the service, he got his equivalency diploma and passed the college boards. Once back home in Ardmore, James heard the siren call of a Columbia Broadcasting School commercial and was all set to pay for an education that included volunteering as a DJ at an Oklahoma City station.

A fellow staffer talked him out of using his GI Bill funds for broadcast school and pointed him toward college instead, assuring him that he could still DJ at the station.

James' fledgling radio career grew with a hop from Oklahoma City to KYAC Seattle to KPRS Kansas City, Mo., to WABQ Cleveland (where he became PD) to Crosstown WJMO, which he also programmed. After a stop at WDAO Dayton, Ohio, James was invited to Chicago to work at WBMX, which was then automated. James took it live and was able to beat the legendary WVON.

Soon the competition came calling. "I was offered a job, first to be PD of WVON, which I turned down. Then they came back and asked me to be [operations manager] for WVON and WGCI, and I turned it down," says James. "They said, 'What would it take for you to work here?' I said, 'You need a GM.' So they offered me the job as GM, and I went." James hired Barry Mayo as PD for WGCI and helped put that station on the map. (Incidentally, James graduated from Governors State University while in Illinois and later received an MBA from Pepperdine University.)

Viacom soon weighed in with an offer to manage KDIS Oakland, Calif., WWRL New York, and WDIA Memphis. After the sale of the stations, James purchased heritage R&B AM WCIN Cincinnati, which fared well until the debut of FM rival WIZF. "I hung in there for five years until another FM came into the market," James recalls. "So they basically ran me out of business."

Crushed by the failure of WCIN, James hurriedly accepted an offer from Tak Broadcasting to manage a Philly outlet. But before he arrived, the exec who had promised him the job was fired. James found himself managing the food service operation at Philadelphia International Airport.

Carl Conner, now PD of KMJQ Houston, called and suggested that someone of James' caliber could earn

a living consulting labels; via one-time PD Graham Armstrong, James met Ruben Rodriguez, then an executive at Elektra, and found himself handling independent promotion. Eventually, though, James moved back to California and embarked on a new career: commercial pitchman. James says, "I became one of the hottest Sacramento commercial artists. I did a lot of stuff: automobile dealerships, department stores in Canada, industrial movies. My biggest

one was a national ad for Prudential." But radio wasn't through with James yet. Steve Harris, another WGCI alumnus, called with news that a station was looking for a GM. "My first answer was no, that radio had really burned me, I had really loved radio, and was sorry I was out of it, but I was afraid to get back in—I felt like I had been blackballed," James admits. Harris had to convince James that this opportunity was too good to miss. "The next day, the guy called me—it was Mark Mays, the senior VP of Clear Channel [now president]," says James. "We met and we talked, and he offered me a job to come to New Orleans to run WYLD-AM-FM and WQUE. I took the job, and I've been here since December of 1994."

James feels his strength has been the ability to attract and keep good staffers. "What has helped me to be successful is I've always been able to find the best people and allow them to do what they do best," he says. While the incursion of monolithic ownership has hurt the number of black station owners, James notes that the number of black-programmed stations has not gone down. Citing Clear Channel's Mays, chairman Larry Mays, and senior VP of operations Stan Webb for giving him the opportunity to grow in management, James is hopeful that other African-Americans will find new avenues for growth. "I'm hopeful that my opportunity is the beginning of many more opportunities for qualified minorities to grow to greater responsibility. I want black people to be judged by our ability and not by our skin color," he says. "The more successful I am, the greater the likelihood that we will begin to move toward—at least in this industry—a more color-blind management system."

JANINE COVENEY



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SONY ADDS MUSCLE TO ITS INTERNET, ECD EFFORTS

(Continued from page 1)

these and other emerging technologies will enable greater creative freedom for artists and the growth of a new and exciting music business."

Sony is the second major music company to strike a deal with an Internet company to use the audio CD as a distribution tool for access software, following a similar bundling deal between BMG Entertainment and AOL (Billboard, April 26).

Earthlink's Total Access software is already included on several Sony audio and ECD titles, including new releases from the London Suede, Chantal Kreviazuk, and Michael Penn. However, the deal will extend the partnership to numerous other releases over the next year.

Earthlink is offering 30 days of free Internet access and is waiving its \$25 setup fee to members who register through a Sony CD. Once installed, the World Wide Web browser will default to a specific artist's Web page.

Sony is close to announcing a similar deal with leading Internet service provider AOL. It is expected that Sony will receive a small bounty for each consumer that subscribes to Earthlink or AOL through the access software.

Artists will ultimately decide whether the Internet browser software will be included on their releases, according to Steve Rennie, Epic Records senior VP, West Coast.

"We're not going to shove this down their throat," he says. "But, this is something that does offer value for the fan, the record company, and the artist. The CD Extra acts as an on-ramp to drive consumers to the Web site, which is already created."

Sony will continue to develop additional multimedia content for many of these releases. Despite some early problems with the ECD format, the music company has remained a leading proponent of the hybrid music-meets-multimedia concept.

"Sony has been behind the format from day one," says Fred Ehrlich, senior VP/GM of new technology and business development. "We've always stated that when the time is right, we would promote it on our packaging. We feel that the time has now arrived."

DREAMWORKS COUNTRY LABEL

(Continued from page 6)

we want to raise the bar, raise the standard, and take it a step farther. DreamWorks is totally into quality and they take time to do things correctly, and they've entrusted me to do that in Nashville."

DreamWorks Records chief executive Mo Ostin says that Stroud is "a complete music man in every sense of the word. He has an amazing track record and fills both the creative and business roles perfectly. Although it was always part of our long-range plan to be a completely diversified music company, we had not intended to go into the country business at this time because we're so new. But the right person came along, someone in whom we have total confidence."

While not speculating on artist signings, Stroud says announcements will follow the label launch in August. "We want to get our staff in place and get artists signed and contracts negotiated before we announce any signings," he says.

Ideally, he adds, the roster will be small. "I'm going to put out three or four projects the first year," he says. "That will let us set up our artists in the

There has been a significant increase in computer penetration and consumer awareness of multimedia."

Though Sony has continued to develop CD Extra titles, it has not promoted the content on the jewel case or exterior packaging. Consumers discover that their purchase contains added multimedia through a card inserted inside the jewel case.

However, that is about to change. Most future CD Extra releases will be marked with a logo that appears on the transparent tape that is affixed to the spine of new CD releases, according to Rennie. In addition, some releases may also contain a sticker that is affixed to the CD jewel case.

"The installed base of computer users is now high enough, and there are less technical problems," says Mark Ghuneim, VP of online and emerging technologies for Columbia Records. "The direct feedback on CD

WEB MUSIC SALES EXPECTED TO SOAR

(Continued from page 6)

their local record stores. As online orders increase, the report concludes that there may be a consolidation of international distributors and a slow realignment of some international revenue toward the domestic side.

THE INTERNET CONSUMER

Internet consumer buying patterns are significantly different from traditional retail sales, says Mooradium. Specifically, back-catalog releases and specialty titles are selling well on the Web rather than newer releases. This is partially due to the demographic differences among computer users and traditional retail consumers. Mainstream music is less likely to flourish online until the Internet itself becomes more mainstream.

Online retail efforts targeting the mainstream consumer, such as MCI's ill-fated 1-800-MusicNow venture, are faltering, while retailers that emphasize specialty genres, such as classical and jazz, are doing well.

"It's as if the rules of traditional retail were flipped around," says Mooradium. "It's a very different retail

correct way. It gives radio a chance to hear from us in the correct way. We want to do each artist the correct way and set them up in the right way. Some projects in Nashville are hastily put out. We're not going to do that. The roster, by the end of the second year, will be between six and eight artists."

He says he anticipates a first single by year's end, with a first album to follow in early 1998. "But we'll let the projects drive our time line," he adds.

Noting the recent expansion in and around Music Row, Stroud says that his most difficult job will likely be finding the right real estate for the label.

Stroud was president of Giant Records Nashville until April 15. He was founding president of that company, which started in 1992. He is currently head of James Stroud Productions and co-owner of music publisher Hamstein Cumberland Music Group.

DreamWorks is a division of DreamWorks SKG, an entertainment studio formed in 1994 by Steven Spielberg, Jeffrey Katzenberg, and David Geffen. DreamWorks Records is distributed through Geffen Records, owned by MCA Inc., a unit of Seagram Co. Ltd.

Extra from consumers has been hugely positive so far."

In addition, Sony has entered into deals with several computer manufacturers to bundle CD Extra titles with new computers from Packard Bell, Compaq, IBM, and Toshiba, as well as Sony's own Sony PC computers.

Several million CD Extra samplers have already been distributed through these bundling deals, according to Ehrlich.

INTERNET COMMERCE

Though Sony's Internet efforts have largely been aimed at marketing acts and promoting music sales at traditional retail thus far, the music company is experimenting with two new ventures that could result in significant new revenue in the future.

In July, Sony will begin selling music from acts on its labels directly

environment."

About 20% of all online households worldwide shopped via the Web in 1996, according to Jupiter. However, increasing consumer confidence in online security and the development of new payment mechanisms could boost interest in online shopping to 70% of connected computer owners by 2002.

The proliferation of existing music club and other direct-mail opportunities in music have already made consumers receptive to online music retail, according to the study. As a result, online sales of prerecorded music (including CDs, cassettes, vinyl, music video longforms, and digitally downloaded music) will jump from \$47 million in 1997 to \$1.6 billion in 2002.

The average online music consumer purchased about three music units in 1996, which accounted for about 15% of his or her total music purchases for the year. By 2002, it is estimated that online music consumers will purchase five units annually, or 25% of their total music purchases for the year.

The average music unit price of a title sold on the Internet is \$13, according to Jupiter. Online prices are expected to be pushed slightly higher due to inflation, but increased competition and declining distribution costs will keep prices from rising too dramatically, according to the report.

Additional revenue is being gained through ancillary Internet music businesses, such as content licensing deals for artist biographies and reviews, music-related merchandising, and ticket sales. Total worldwide online revenue for music and its affiliated businesses is expected to rise from \$71 million in 1997 to more than \$2.8 billion in 2002. Ad revenue on music sites is predicted to grow from \$12.1 million worldwide in 1997 to more than \$200 million in 2000.

THE DIGITAL FUTURE

Digital distribution of music, which has already taken hold on the Internet, is expected to emerge slowly as a business over the next few years. Though some complete albums are expected to be available for sale via digital download this year, digitally delivered music will represent less than 1% of the market by 2002, according to the study. The sales growth of digitally delivered music is restricted by limited hard-drive space, ongoing copyright challenges, bandwidth limitations, and a low proliferation of CD-R drives.

to consumers via the Internet (Billboard, March 22). Though many key details are still unannounced, including pricing, delivery, and service issues, the music company plans to offer about 300 catalog and current albums initially, according to Ehrlich.

The move follows a similar electronic retail experiment by WEA at <http://www.thedave.com> (Billboard, Dec. 21, 1996). In addition, BMG Entertainment has announced its intentions to sell music directly via the Internet (Billboard, April 12). Some retailers, including Blockbuster Music, have already expressed concerns about competing with the major labels for music sales (Billboard, Dec. 12, 1996).

"We will try to be as sensitive as possible to the concerns of traditional retailers," says Rennie. "WEA is already out there doing it, and we recognize the potential, too. It is an inevitable part of the whole evolution of the Internet."

Sony is likely to offer advance-purchase opportunities that enable Internet users to receive a new release on the same day it arrives at retail, according to Rennie.

In addition, Sony may create some Internet-specific music releases, including limited-edition compilations.

Internet commerce will appear on Sony Music's Web site (<http://www.sony.com/music>) and on the Sony Station site (<http://station.sony.com>).

In addition, many official Sony artist home pages will contain a direct-retail purchase opportunity through Sony.

"Rather than a generic 'buy now' button, it will be a keen implementation," says Ghuneim. "The integration will be sensible, smart, and sexy—not crassly commercial."

Sony is also preparing the first pay-per-play Internet jukebox, which is expected to debut this fall. The jukebox will offer several hundred selections from Sony acts for immediate playback to computer users through RealAudio software. Internet audio selections are not permanently stored on the user's computer hard drive.

Sony was still determining the specific fee it would charge for each Internet-delivered song, and a micro-payment transaction partner (to handle small monetary payments) was not announced at press time.

Many in the industry will be watching closely to see if Web users are willing to pay a premium to access

Internet-delivered music content. Most existing Internet audio is free, and the developing genre is still viewed as experimental by many major music companies. However, recent improvements in audio fidelity may result in a formidable netcast business in the near future.

"The concept of a pay-per-play jukebox has worked in bars and restaurants in the past, and we will be looking to see if this is a viable application in the marketplace," says Ehrlich.

Sony is also close to debuting its first ConnecteD-branded multimedia efforts on the Internet. ConnecteD technology synchronizes Internet-delivered visual content to audio CDs as they are played on a computer's CD-ROM drive (Billboard, March 29). Among the artists participating in the ConnecteD series are Bob Dylan, Aerosmith, Ben Folds Five, and Ozzy Osbourne.

Additional online efforts from Sony include a new Web site for Sony Music Europe and a private business-to-business site that supports retailers with downloadable promotional materials for use in print advertising and in-store displays.

In an unrelated development, Sony has started a strategic relationship with Microsoft for the launch of the final version of the Internet Explorer 4.0 Web browser. Sony will develop new content for Microsoft's "active desktop" feature, which will push Web-like content to computer users for offline viewing.

SOULPOWER

(Continued from page 6)

label," says Schack, who formerly worked as a concert-tour DJ with Queen Latifah.

Schack and Karlin plan to release two or three albums in 1998 by R&B and rap acts. "We want acts that already have their own vision," Schack says. "We're continuing to meet with artists. It's important that they come to the table with a sense of self."

According to Schack, the duo's greatest challenge will come from the day-to-day operation of Soulpower. "We're pretty comfortable with ourselves when it comes to the music part; having a few hits under your belt really gets your confidence going," Schack says. "The biggest thing will come from all the [business] stuff that comes with running a label."

HANDLEMAN ANNOUNCES HEALTHY TURNAROUND

(Continued from page 6)

were 20.7% of sales, down from 21.6% in the previous year. In fiscal 1996, profits and expenses were affected by inventory writedown and other charges.

For the fourth quarter, net sales were \$278.4 million, up 7% from the \$261 million reported in the previous year, while net income was \$200,000, vs. a loss of \$20.5 million in the prior-year period.

In announcing its results, Handleman broke out annual revenue by operating unit. Handleman Entertainment Resources, which includes the company's U.S. rackjobbing operation, achieved sales of \$959.3 million, up slightly from the \$958.2 million it had in fiscal 1996. During the year, music sales were \$595.6 million, while video sales were \$266.4 million, book sales were \$55.6 million, and computer software

sales were \$41.7 million. Looking at sales results from the previous year for those four categories, music sales were up 6%, video sales declined 9%, book sales increased 4%, and computer software suffered a 17% decrease.

The latter decline was attributed to one of Handleman's major customers exiting the product line.

North Coast Entertainment, which includes Handleman's proprietary music and video operations, had net sales of \$134.4 million last year, up 32% from the \$101.5 million the company had in the previous year.

Handleman International, which includes the company's divisions in Mexico, Brazil, Argentina, and Canada, had net sales of \$117 million last year, up 62% from the \$72.2 million generated by those operations in the previous year.

U.K.'S 1ST AVENUE TAKES A MORE 'AMERICAN' TACK

(Continued from page 1)

1st Avenue Records label are synonymous with pop and R&B success in Britain. One of its flagship acts, the EMI female trio Eternal, has recently crowned a run of 13 consecutive top 15 hits in under four years with its first No. 1, "I Wanna Be The Only One," which last week also became the act's first gold-certified single, with sales of 400,000 copies.

That single—a duet with Atlantic Records vocalist BeBe Winans, who has worked with the group since its debut album—will be eschewed in favor of a version of Fleetwood Mac's "Dreams," slated to be the lead single from an upcoming, revamped U.S. version of the group's third album, "Before The Rain."

Thus, in the wake of the American success achieved by British soul man Mark Morrison (also with Atlantic), First Avenue has high hopes of making new headway across the water with several of its artists and solving the perennial problem of breaking U.K. R&B in the birthplace of soul music (Billboard, Dec. 21, 1996).

Founded in 1991 by Oliver Smallman and Denis Ingoldby, First Avenue had its first triumph with singer Dina Carroll, whose 1993 debut album, "So Close," on A&M (she subsequently moved to Mercury) went on to sell 1.8 million copies, according to the company's own estimate. Close behind came Eternal, whose EMI debut album, "Always And Forever," achieved worldwide sales, First Avenue says, of 4 million units.

Even a split in the Eternal ranks two years ago was turned to advantage when First Avenue launched former member Louise Nurning as a solo act; recording as Louise, she scored four straight hits from a U.K. platinum-selling (300,000 copies) debut album, "Naked," also released through EMI.

First Avenue groomed R&B teen pin-ups MN8, who enjoyed much chart success with such singles as "I've Got A Little Something For You" and "If You Only Let Me In" in 1995. The company also spotted the singing potential of London-born soap opera actress Michelle Gayle, now another established name in European pop circles.

But following the release across Europe of her second album, "Sensational," in early May by RCA, Gayle suffered a setback when she reached a "break option" in her contract at the end of last month. Despite the success of two U.K. top 20 singles from the album, RCA and Gayle parted company after reaching agreement with First Avenue, according to the company, that "she should be free to seek a deal elsewhere."

The achievements of 1st Avenue label signings also extend to Japan, where Eternal, Louise, and Gayle's album sales exceed 1 million units, according to company estimates. Yet despite a promising start when Eternal's 1993 debut single "Stay" sold over 200,000 copies in the U.S., according to SoundScan, the company's acts have not found consistent success in North America so far.

Prior to Gayle's departure from RCA U.K., Smallman had already decided to seek a new deal for her in the U.S., where RCA had not released any of her recordings.

"She's had no response at all [there]," says Smallman, "and I don't believe that reflects the artist's talent. So we will be leaving [RCA] and looking to secure a deal with another major company in America.

"[Gayle] has had seven top 20 hits in the U.K.; she's the hardest-working artist that we have the pleasure of working with. Once the Americans get to meet her and see how superb she is live, I'm sure we're going to get a deal for her in the States." He says Ingoldby has been in the U.S. talking to record labels and describes early interest as "exciting," adding that the partners would like to get a deal locked in in time for a September album launch. In the U.K., Smallman says, Gayle is in "a series of discussions" about a new deal, with two firm offers from majors already, and the artist will make a decision on her future shortly.

The stronger R&B flavor of "Sensational," compared with Gayle's self-titled 1994 debut set, makes it potentially more U.S.-friendly. She was teamed with the Los Angeles-based producer Vassal Benford, whose credits include Toni Braxton, SWV, and Jade and who was already known to First Avenue from his work with one of its former acts, Dana Dawson.

Gayle and Benford wrote "Fakin' It" together, and he contributed three more songs to the project.

First Avenue also teamed Gayle with British producer/writer Johnny Douglas, who had just worked with George Michael on "Fastlove" and "Spinning The Wheel"; as a result, the album was recorded half in London and half in Los Angeles.

"I worked with two producers who just wanted to use me," says Gayle. "It wasn't a case of saying, 'Well this is Vassal, and this is what Vassal does,' which is very much what R&B has become—it's all about [Sean] 'Puffy' [Combs] produced that, or 'Babyface produced that' rather than the artist. But Vassal and Johnny worked in completely the other way. They felt that my vocals should lead and they'd fit their production around that, which is why you can't tell who did what track."

"It's the first time I've seen such extensive use of acoustic guitars on an R&B project," says Smallman, "and I think it's worked. She'll be a crossover R&B artist [in the U.S.]. I think she's a female R. Kelly," he adds. "We accept the radio difference between the U.S.A. and here, and we're quite happy to go down the R&B-into-CHR route, because the R&B market is very big on its own."

Smallman likens Gayle's potential to that of Morrison, but he's not convinced that the American success of Morrison's "Return Of The Mack" will help his acts crack the U.S. "I don't know whether it opens doors for others," he says. Speaking before Morrison's recent incarceration on an assault conviction, he adds, "If that is the artist by which we're all going to be judged, we would rather not, because you've got to get the artist judged on their own abilities and their availability in the market."

Dino Perera, music director at WBL (Power 107.5) New York, feels that Morrison's success is likely to make some programmers take

a second listen to some British R&B. "But ['Return Of The Mack'] has been widely accepted because it's a very great record," says Perera. "It's not about being from the U.K. or U.S."

Of Eternal's new American ambitions, he says, "After 'Stay,' they kind of fell off, but if they come with the right record, it won't be a problem. I don't think it's been too long [for them], but there's a lot of female groups out there."

A vote of confidence for British soul comes from perhaps the current female leaders in that genre, EastWest/EEG's En Vogue. The trio's Terry Ellis speaks of past records by London soulster Omar and the current Brand New Heavies with much affection, while her colleague Cindy Herron confirms, "We know Eternal." Maxine Jones adds, "I remember Soul II Soul, and we loved Caron Wheeler."

Says Jones of British R&B, "If they are imitating American music, they're adding something of their own that really does make it unique."

Eternal's early success in the States proved to be a false dawn. The South London group's second album, "Power Of A Woman," which went double-platinum in the U.K., was never released in the U.S., but executive-level changes at EMI U.S. have now reopened the door, according to Smallman. He has high hopes for Eternal's third album, "Before The Rain," which was released in the U.K. in March and went gold

(100,000 sales) in its first week.

Says Smallman, "[EMI Records U.S. president and CEO] Davitt Sigerson was absolutely amazed that the project hadn't been developed better and took it on, which I think was extremely brave of him. There was an opportunity for the act to go elsewhere; he said, 'No, this is the act for me,' and has stood by his word."

So Eternal will be relaunched in North America with a revamped version of "Before The Rain," due for release Aug. 26, which will feature four specially recorded tracks. "They've been exclusively recorded by the American company at [their] cost," says Smallman. One of those is the version of "Dreams" that was serviced June 9 to R&B radio.

"There will be an exclusive American package incorporating our ideas and theirs as well," notes Myles Keller, international marketing manager at EMI in London, pointing out that Japan also has its own version of the album featuring three bonus tracks plus the Japanese single "Finally."

Heightening the "Americanization" of the new package, "Dreams" is one of the two new U.S. tracks co-produced by Peter Mokran (known for R. Kelly and Maxwell) and Emosia (Blessid Union Of Souls). Other producers drafted for the project are Eric McCaine, whose hit credits include Keith Sweat, and Brian Morgan (SWV). After completing promotion of their recent U.K. chart-topper at home, Eternal

will work the American market exclusively until September.

Asked what the difference is between the British and American markets, Eternal's Easter Bennett says simply, "The Atlantic Ocean." She adds, "We were very happy with 'Stay' because it performed incredibly well. It's been a long time between singles [in the U.S.], but we're very excited with the new EMI team."

Keller believes the key to Eternal breaking through a second time is support from radio and TV and not its reputation elsewhere in the world.

"I think the Japanese success may be looked at a little more closely," he says, "but by the very fact that we've had to record new tracks, I don't think the European and U.K. success is going to mean a great deal to the U.S. market, not to the punters especially, and that's really where it's at. MTV is going to make all the difference."

First Avenue is also setting its long-term sights on a U.S. crossover for London newcomer Kelle Le Roc, who will shortly start recording her first album. "We've signed her to Wild Card [distributed by Polydor], which puts her on the same label as the [multiplatinum] Lighthouse Family here in the U.K., and I think she is Mary J. Blige revisited," enthuses Smallman. "It's quite a serious album deal; they've got a big commitment to her. She's a major act, and it's going to be a big one for America, too."

DOWNLOADING SONGS SUBJECT OF RIAA SUIT

(Continued from page 3)

Internet unless action is taken now. Some sources estimate that more than 50 million people worldwide use the Internet and that the total will surpass 200 million by 2000.

What has brought the music issue to the forefront now is the availability of a new data-compression technology unofficially termed MPEG-3, or MP3. This allows the digital data in recorded music and other content to be reduced so that it can be downloaded quickly into computers and reproduced with high quality. Those who tested the three music sites say that a full track could be downloaded in five minutes. The recordings are stored on hard drives and can be played on computers through the use of "player software," which is sometimes downloaded free of charge over the Internet.

Moreover, experts say, the sound of the downloaded tracks is "near CD quality," which raises the fear that computer users who have digital audiotape or CD recorders, or even analog cassette recorders, can make copies of pirated tracks that are virtually indistinguishable in sound quality from recordings bought in stores.

Compounding concern over the proliferation of unauthorized sites are tentative moves by labels toward creation of business models online, including charging a fee for downloadable tracks (see story, page 1). "The idea is to crack down on an illegal market, but also to create an opportunity and incentive for a legitimate market," Rosen says.

The RIAA says that the operators of the three sites were well

aware of their illegality, because on their home pages they included disclaimers, such as the California site that stated, "All MP3 files on this page are for trial purposes only. If you like what you hear then you will have to go out and buy the CD. Please be aware that it is illegal to use these files beyond their trial purposes."

However, the New York site said, "Leach what you want. I don't care. Just be nice and try to upload something. If you can't, oh well, I'll look at my logs and see who I have to ban."

The sites could be easily found by the use of search engines like Yahoo! or Lycos by typing the words "MPEG3" or "MP3." Sources also say that users of online chat rooms and news groups sometimes discuss Web locations for pirating music.

The RIAA says that it started seeing Web sites using unauthorized recordings about six months ago and sent cease-and-desist letters to the operators. "Our real focus is the people who are operating them rather than using them," says Rosen. She says that the RIAA expects to spend \$1 million more this year than the "several million" it spent last year on online issues.

The site in Southern California, which went by the name Fresh Kutz, was the biggest of the three, with more than 500 recordings available for download. They were listed alphabetically by artist. Some examples were "Ironie," Alanis Morissette; "Can't Buy Me Love," the Beatles; "Because You Loved Me," Celine Dion; "Welcome To

The Jungle," Guns N' Roses; "Who Will Save Your Soul," Jewel; "Stairway To Heaven," Led Zepelin; "Don't Cry For Me Argentina," Madonna; "You Are Not Alone," Michael Jackson; "Come As You Are," Nirvana; and "Hypnotize," the Notorious B.I.G. The RIAA's Creighton says he also uncovered several tracks that had not yet been released commercially.

The record companies participating in the suit include A&M, Arista, Capitol, Geffen, Island, London, MCA, Sony Music, PolyGram, Warner Bros., Maverick, and Atlantic. Some did not return calls for comment; others declined comment, referring questions to the RIAA.

The suits seek a permanent injunction to prevent the operators from putting songs on Web sites and ordering them to erase all unauthorized copies of recordings. They also seek unspecified damages. Infringement of copyright law can result in damages of up to \$100,000 for each sound recording. "But this is not about collecting damages," Creighton says. "It is about sending a message that these sites are in violation of the law."

Meanwhile, Creighton says, the organization is also aiming to send a message to colleges and their students about the piracy implications of putting unauthorized music on Web sites. The RIAA has begun a two-step educational campaign, he says, to advise universities on how to track down offending sites using university servers and to enlighten students operating the sites that "this, in essence, is stealing."

NAXOS CELEBRATES 10TH ANNIVERSARY

(Continued from page 1)

ing complete editions and eschewing duplication of material. And while the label earned its initial success as a dependable, inexpensive option for core favorites from the likes of Mozart and Beethoven, its 1,400-title catalog now enjoys a heightened stature among collectors as a key source for rare repertoire from Stamitz to Sallinen.

Attesting to those facts, Naxos was honored at this year's MIDEM as "best label" in the Cannes Classical Awards, judged by a panel of international classical music journalists. David Hurwitz, chairman of the awards, says, "Naxos' success has come by the label treating the music seriously but, ironically, not looking down on the audience. And no one is doing more to expand the listener-ship for classical music than Naxos."

In his recent book "When The Music Stops: Managers, Maestros & The Corporate Murder Of Classical Music," London Daily Telegraph music columnist Norman Lebrecht suffers no fools and sees few heroes among classical

record companies. But he has little but praise for Naxos. "Naxos turned over all the old industry precepts about having to spend an enormous amount of money promoting star personalities," he says. "And it has used that savings to keep the cost of the discs down and to get them out where people can buy them. In the U.K., Naxos has become the label of choice among young people just starting to collect classical music, similar to the way Deutsche Grammophon was in the '60s."

RIGHT TIME, RIGHT MAN

All of the above stems from the shrewd business sense and musical enthusiasms of Naxos' founder and chairman, Klaus Heymann. The German-born Heymann, 60, got his start in classical music in Hong Kong in the early '70s, when he began organizing concerts to help promote the audio equipment his firm distributed. Subsequently, he started importing classical records and managing the Hong

Kong Philharmonic, which is how he met his wife, Japanese violinist Takako Nishizaki.

With Nishizaki as soloist, Heymann began producing recordings of Chinese symphonic music and Western violin showpieces in the late '70s under the aegis of his import company, Pacific Music. One recording, the Chinese concerto "The Butterfly Lovers," was a phenomenal success, selling hundreds of thousands of copies legitimately and many thousands more via bootlegs throughout Southeast Asia. Flush with that success, Heymann expanded his recording program, eventually establishing the full-priced Marco Polo label as an outlet not only for Chinese classics but rare Western repertoire. With his label contacts in Eastern Europe, he began to produce the records inexpensively there with area musicians.

Heymann hit upon the idea for Naxos in the late '80s as a means of introducing LP-priced CDs into the Southeast Asian market. He licensed some symphonies from a German company, and in a time bereft of budget lines, the initial releases were a surprise hit, even beyond Asia. Inspired by the reception, Heymann broadened his vision of Naxos, in time developing a coterie of unknown yet talented performers who recorded a cache of the great masterworks. Nishizaki in Mozart was joined by pianist Jenő Jandó in Beethoven and the Slovak Philharmonic in Dvořák, and voluminous sales throughout Asia and Europe followed. But Heymann expected the honeymoon would soon be over.

"I always thought the majors would step in and snuff me out," Heymann says, "but they didn't recognize the merits of what I was doing until it was too late. Then they offered to buy me

out, just to get rid of me—and more than once. But I've never been in this just for the money, and I have a lot more to do."

INEXPENSIVE, NOT CHEAP

What Heymann has done so far is keep costs radically low, develop a superior international distribution network, and, above all else, establish a strong label identity.



HEYMANN

How does Naxos keep its prices so low? First of all, the label has only 20 full-time employees, with another 180 working for various of its wholly or partly owned distribution companies around the world. Heymann spent much of the past 10 years building that distribution system, which has given Naxos direct entree to local markets without massive overhead. In the U.S., Naxos of America distributes Marco Polo and its two cooperative labels—the Danish Da Capo and the imprint of the Australian Broadcasting Corp., ABC Classics—as well as the German specialty label CPO (see story, page 1). In the U.K., Naxos owns a piece of Select Music, which racks its sister labels as well as such quality independents as CPO, Hyperion, BIS, and ASV.

The other prime way Naxos keeps its costs low is by paying no performer royalties. Instead, Naxos pays artists a flat fee upfront plus all expenses. In today's recording climate—in which very few classical artists ever see a dollar of royalties—most players welcome the arrangement. Heymann says most artists end up making twice as much on

Naxos as they would on a major. At any rate, with the majors cutting contracts in droves and the label's prestige increasing, Naxos has more and more quality performers flocking to its door.

Heymann says the time it takes Naxos recordings to recoup costs ranges from six months from release for a solo or chamber music recording to four years for an opera disc. He adds that profits in recent years have been invested in enhanced recording technology and the retainer of more top-flight engineers and producers (such as longtime Decca ace Paul Myers). Plus, Naxos can now afford more prestige products, such as the new recording of Debussy's opera "Pelléas Et Mélisande" or the set of Lutoslawski orchestral works. Heymann says the first Lutoslawski volume has sold a very impressive 20,000 copies, although with composer copyrights still in force, the break-even point isn't until 50,000.

Profit from previous ventures has encouraged Heymann to gamble with art. He never expected to make money on the '94 recording of Pierre Boulez' fiendish piano sonatas, but the market proved him wrong; to this day, that experience reinforces for him one of Naxos' best features. "If the price is right, people will take a chance on things," he says. "I'm sure many of the 25,000 people who bought the Boulez CD picked it up because they recognized his name as a famous conductor, and then after playing it for a minute, took it right out. But I'm sure there were a great many others who stayed with it and felt like they discovered some very interesting music."

Key to Naxos becoming the most recognized brand in the industry has been the label's simple, uniform graph-

(Continued on next page)

Naxos Boasts Quality, Variety

NAXOS AND ASSOCIATED LABELS SELECT DISCOGRAPHY

Although merely a gloss on more than a thousand releases, the following discs demonstrate the quality, variety, and artistic reach of Naxos and its associated labels at their best.

NAXOS

- **Bach, J.S.:** Partitas, Vols. 1-3. Wolfgang Ribusam, piano.
- **Beethoven:** Complete Piano Sonatas (boxed set). Jenő Jandó.
- **Bliss:** "Music For Strings," Cello Concerto. Tim Hugh, cello; English Northern Philharmonia, David Lloyd-Jones.
- **Byrd:** "Consort And Keyboard Music, Songs And Anthems." Rose Consort Of Viols, Red Byrd.
- **Charpentier:** "Te Deum" and other sacred works. Le Concert Spirituel, Hervé Niquet.
- **Dvořák:** String Quartet in D Minor, "Terzetto" for two violins and viola. Vlach Quartet Prague.
- **Gesualdo:** "Complete Sacred Music For Five Voices." Oxford Camerata, Jeremy Summerly.
- **Grieg:** Complete Piano Music (particularly Vols. 1, 8-10, 13). Einar Steen-Nokleberg.
- **Haydn:** Complete String Quartets (particularly Opp. 20, 51, 55, 64, 74, 76). Kodály Quartet.
- **Kodály:** "Music For Cello," with Three Choral Preludes and Cello Sonatas, Opp. 4, 8, Maria Kliegel, cello; Jenő Jandó, piano.
- **Lassus:** "Lagrima Di San Pietro." Ars Nova, Bo Holten.
- **Lutoslawski:** Orchestral Works, Vol. 1, including Symphony No. 4 and "Funeral Music." Polish National Radio Symphony Orchestra, Antoni Wit.
- **Milán/Narváez:** "Music For Vihuela." Christopher Wilson, vihuela.
- **Paganini:** "24 Caprices." Ilya Kaler, violin.
- **Rameau:** Orchestral Works, Vol. 1, with "Abaris Ou Les Boréades" and "La Naissance D' Osiris." Capella Savaria, Mary Térey-Smith.
- **Sallinen, Aulis:** "Complete Works For String Orchestra," including "Peltoniemi Hintrick's Funeral March." Mats Rondin, cello; Hanna Juutilainen, alto flute; Finnish Chamber Orchestra, Okko Kamu.
- **Scriabin:** Complete Piano Sonatas, Vol. 1 (with Nos. 2, 5-7, 9, and Fantasy in B Minor). Bernd Glemser.
- **Sweelinck:** "Organ Works."

James David Christie.

- **Tchaikovsky:** Symphony No. 6, "Pathétique," and "Francesca Da Rimini." Polish National Radio Symphony, Antoni Wit.
- **Latin American Classics,** Vol. 1, with works by Chavez, Ginastera, Revueltas, others. Festival Orchestra Of Mexico, Enrique Bátiz.

MARCO POLO

- **Alkan:** "Esquisses." Laurent Martin, piano.
- **Bartók:** "Piano Transcriptions Of Italian Keyboard Music Of The 17th & 18th Centuries." Ilona Prunyi.
- **Hermann:** "Jane Eyre." Slovak Radio Symphony Orchestra, Adriano.
- **Korngold:** Piano Quintet, Violin Sonata, Op. 6. Ilona Prunyi, piano; András Kiss, violin; Danubius Quartet.
- **Rubbra:** Cello Sonata in G Minor (also with cello sonatas by Ireland and Moeran). Raphael Wallfisch, cello; John York, piano.
- **Schnittke, Alfred:** Cello Concerto, Cello Sonata, "Stille Musik." Maria Kliegel, cello; Raymond Havenith, piano; Burkard Godhoff, violin; Saarbrücken Radio Symphony Orchestra, Gerhard Markson.
- **Villa-Lobos:** Complete String Quartets (particularly Vol. 3, with Nos. 3, 10, 15; Vol. 4, with Nos. 4, 6, 14; Vol. 6, with Nos. 11, 16, 17). Danubius Quartet.

DA CAPO

- **Buxtehude:** "Complete Chamber Music," Vols. 1-3. John Holloway, violin; Japp ter Linden, viola da gamba; Lars Ulrik Mortensen, harpsichord.
- **Ruders, Poul:** Violin Concerto No. 2 and "Dramaphonia." Rebecca Hirsch, violin; Collegium Musicum, Michael Schonwandt; Poul Rosenbaum, piano; Lontano, Odaline de la Martinez.
- **Kunzen:** "Holger Danske." Various soloists, Danish National Radio Symphony & Choir, Thomas Dausgaard.
- **Langgaard:** String Quartets. The Kontra Quartet.

ABC

- **Messiaen:** "Eclairs Sur L'Audé." Sydney Symphony Orchestra, David Porcelijn.
- **Sculthorpe, Peter:** "Earth Cry" and other works. Sydney Symphony Orchestra, Stuart Challender.
- **Takemitsu:** "Dreamtime" and other works. Melbourne Symphony Orchestra, Hiroyuki Iwaki.

EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS

(Continued from page 1)

first Cannes Classical Award for best label, presented at the '95 MIDEM.

"With labels like Hyperion and Chandos doing such good work, nobody thought CPO would win that year, but everyone voted for it," says journalist David Hurwitz, founder of the Cannes Classical Awards. "The award takes performance and production into consideration, but at heart it's a repertoire award. And CPO was embarking on all these complete editions of composers like Hindemith and Korngold, who are somewhat well known but with a lot of music left to be recorded. Also, CPO isn't just an adventurous label but a very thorough one. You just have to look at the CD booklets to see how much they put into it."

CPO's credo is "discovering new worlds," and the philosophy has proved profitable. Contrary to the recent doldrums experienced by most classical labels, CPO's sales have increased every year since the label was founded in 1986, according to Schmilgun.

The label's single biggest market is Germany, yet exports to such countries as the U.S., the U.K., France, and the Netherlands account for 70% of sales. The U.S. is CPO's fastest-growing market by far, with sales there increasing from 30% to 49% of the label's exports since '95. Racked in the U.S. by Koch International for most of its years, CPO is now distributed by Naxos of America as part of an increasingly synergistic relationship (see story, page 1). Elsewhere, it goes through Jazz, Pop & Classics (JPC) in Germany, Select Music in the U.K., Disques Concord in France, and Econa

in the Netherlands.

Established by Gerhard Ortman, the owner of JPC, Germany's biggest CD mail-order company, CPO has flourished by catering to the "customer who seeks cultural adventure," Schmilgun says.

From world-premiere recordings of Baroque operas by Handel, Biber, and Keiser to landmark editions of such moderns as Hindemith, Korngold, and Pfitzner, CPO has explored expansive territory on the relative fringe of the Germanic tradition. But the label has also covered music the world over, spotlighting such composers as Englishman Benjamin Frankel and American Morton Feldman along the way.

By recording the work of unsung talents like Fanny Mendelssohn (Felix's sister) and contemporary symphonist Gloria Coates, CPO honors its claim as the world's leading home for female composers. Also, while few labels record chamber music to any great degree these days, the label has put to disc the string quartets of Busoni, Reger, Krenek, and many others. CPO has championed living composers extensively, too, with the excellent Coates disc joined by sets from Wolfgang Rihm, Giya Kancheli, and Sofia Gubaidulina, among many others. (For a sampling of representative CPO titles, see discography, this page.)

(Continued on next page)

Selected Titles From CPO's Catalog

- **Busoni:** "Orchestral Works," "Nocturne Symphonique," and others. NDR-Symphony Orchestra, Werner Andreas Albert.
- **Caldara:** "12 Sinfonie A Quattro." Slovak Chamber Orchestra, Bohdan Warchal.
- **Coates, Gloria:** Symphonies Nos. 1, 4, and 7. Stuttgart Philharmonic, Wolf-Dieter Hauschild; Symphony Orchestra Of Bayerischen Rundfunks, Elgar Howarth.
- **Fauré:** Piano Quintets. Peter Orth, piano; Auryon-Quartett.
- **Feldman:** "Durations I-V" and "Coptic Light." Ensemble Avante-Garde; Deutsches Symphony Orchestra Berlin, Michael Morgan.
- **Handel:** "Funeral Anthem For

- Queen Caroline" and "Caroline Te Deum." Various soloists; Baroque Orchestra Of Bremen, Wolfgang Helbich.
- **Hindemith:** Complete String Quartets. The Danish Quartet.
- **Kancheli, Giya:** Symphonies Nos. 2 and 7. Rundfunk Symphony Orchestra Berlin, Michail Jurowski.
- **Keiser:** "Masaniello Furioso." Various soloists; Fiori Musicali, Thomas Albert.
- **Pettersson:** Concertos for String Orchestra. Deutsche Kammerakademie Neuss, Johannes Goritzki.
- **Pfitzner:** Cello Concertos. David Geringas, cello; Bamberg Symphony Orchestra, Werner Andreas Albert.
- **Reger:** Complete String Quartets. Bern String Quartet.

NAXOS CELEBRATES 10TH ANNIVERSARY

(Continued from preceding page)

ic presentation and frequent display apart from the main classical bins. And in keeping with this unity, all of Naxos' print ads highlight multiple releases rather than hype individual artists or titles. Whether it's in Boulez or Beethoven, Naxos has become a trusted name, and much of this consumer confidence stems from the label's product being "marketed in that very basic, straightforward way and with honesty," says Hurwitz. "Because it has confidence in classical music as entertainment, Naxos is selling its records for what they are and not as some kind of lifestyle accessory."

CRITICAL VOICES

The rise of Naxos has been in counterpoint with the decline of the rest of the classical music business, eliciting sour notes from some. More than one major-label exec has disparaged Naxos' "faceless" interpretations and claimed that market research says consumers value "star performers" over all else. Even the charge that Naxos has "devalued music" with its low prices has been heard. But Lebrecht disagrees. "There are people stupid enough to blame the decline of their sales on Naxos," he says. "But I think Naxos created a new market for itself."

Albert Imperato, Deutsche Grammophon label director (U.S.), is willing to give Naxos its due while suggesting that comparing a white label to the Yellow Label is akin to comparing a Yugo

to a Mercedes. "Anytime someone serves the collector by putting a worthwhile new title in the catalog, I applaud," he says. "And anyone who helps get more people interested in classical music is on the same team as DG, as far as I'm concerned. Eventually, the newcomers are going to be curious why the classic performers and their interpretations are so meaningful, and that's where we can help them."

"But where Naxos missteps is the way they make all the music look the same," Imperato adds. "Presentation makes a difference. It's like wine: Sometimes a cool label can indicate the quality inside the bottle. Naxos definitely has an identity, but it doesn't have mystique. DG has mystique."

For his part, Heymann says he sees Naxos less as a budget label now and more as an enterprising independent along the lines of respected English imprints Hyperion and Chandos. And increasingly, Naxos has been receiving the glowing reviews in Gramophone, BBC Music, and the Penguin Guide to support this view.

Having deprecated in print Naxos' early misfires with Beethoven and Mahler symphony cycles, Lebrecht says, "The proportion of good on Naxos rises all the time. I have an awful lot of Naxos discs in my collection, some of them stunning. The Lutoslawski is truly wonderful, the Malcolm Arnold great. And Delius is a composer I had no time for at all, but the new disc

knocked me sideways, it was so good."

Naxos has had releases picked as Editor's Choices in two-thirds of Gramophone's issues of the past year, and editor James Jolly has special praise for Naxos' policy of recruiting international artists. "I think every nationality understands its own music best," he says. "And the way Naxos has matched British music with British players, French music to French players, is to be commended. It really goes against the woeful standardization of orchestral sound in recent years."

ON THE AIR, IN THE SHOPS

Even with its emphasis on composer over interpreter, Naxos has cultivated a set of outstanding house artists from the world over: Jandó, the Kodály Quartet, Le Concert Spirituel, the Oxford Camerata, conductor Antoni Wit and the Polish National Radio Symphony, lutenist Christopher Wilson, pianist Bernd Glemser, and cellist Maria Kliegel, to name just a few (see discography, page 84).

Ben Roe, senior producer for music and special projects with National Public Radio, says he knows from working on "Performance Today" that there's "a glut of fine classical performers out there, even though they aren't all boffo at the box office. We've seen a lot of the artists early on who've turned up on Naxos down the road, like the Kodály Quartet, who played Haydn for us back in '88 and was excellent."

In '95, NPR commentator Ted Libbey recommended the Kodály Quartet's complete Haydn cycle on Naxos as part of the Performance Today Basic Record Library. And this year, the Naxos album of Rossini arias from mezzo-soprano Ewa Podles won one of the three Performance Today Critic's Choice Awards.

Naxos has also taken to the commercial airwaves as part of the label's bid to up its market share in the U.S. Since last December, Naxos has been offering stations the twice-monthly one-hour program "New Naxos Offerings." Stations can custom program the show from any of the previous month's releases, along with a CD of the month to be featured. The CD for June is Charpentier's "Te Deum"; the July highlight is the first entry in a planned 75-disc series of Liszt piano works. Among the stations currently participating are WFLN Philadelphia, KING Seattle, and WFMT Chicago.

Across the U.S., Naxos' biggest outlet at retail is Tower Records. Jeff Melacon, classical manager at the Tower near New York's Lincoln Center, says his department carries nearly the entire Naxos catalog. The Naxos discs are housed in a stand-alone rack, as they are in all Tower stores. While most labels have to pay retailers for endcaps, shops freely dedicate space to Naxos for one reason, Melacon says: "It sells. Particularly with things like the Haydn string quartets, early music, and 20th-century things, which fare far better than the label's mainstream Romantic repertoire."

In Europe, Naxos has met success with a range of retailers, from the London specialist shop MDC Classic Music to the Swedish department-store chain Ahlens. In the Benelux, Naxos has thrived within the 175-store Free Record Shop web. Free's commercial director Juan da Silva says Naxos is virtually the only classical line he stocks, with 300-400 titles per store: "Naxos' unique repertoire really seems to interest the students. We've done so well with the label that we produced a 10th-anniversary compilation CD that had

pieces all having to do with the No. 10, like Shostakovich's 10th Symphony and Ravel's 'Bolero,' which was in the movie '10.' We've sold more than 15,000."

EDUTAINMENT

Naxos' full-priced sister labels haven't sold en masse or garnered as much publicity as the budget line, but they're highly individual imprints with valuable catalogs. With its steady program of world-premiere recordings, the erratic, idiosyncratic Marco Polo is home not only to one of the largest collections of Chinese music in the world, but the complete string quartets of Brazilian composer Heitor Villa-Lobos. The label also hosts a fine series of film music from the likes of Bernard Herrmann and Arthur Honegger, as well as a huge and hugely popular series of waltzes by Johan Strauss II.

Subsidized by the Danish government, Da Capo is a premium boutique label specializing in regional repertoire—from North German Baroque master Buxtehude to the celebrated contemporary Danish composer Poul Ruders. And ABC Classics has released some stellar material recorded for Australian broadcast, particularly in the contemporary realm of such composers as the late Toru Takemitsu and Australian Peter Sculthorpe.

Heymann's umbrella company, HNH International, is still headquartered in Hong Kong. But Heymann himself is now based in Auckland, New Zealand, and more of his labels' operations are moving there, such as A&R. But the firm is very international: Its new managing director is Hakan Lagerqvist, chief of Naxos' phenomenally successful Swedish operation, and the assistant managing director, Anthony Anderson, is head of Naxos U.K.

Prior to the Naxos revolution in Sweden, classical music was often marginalized in the bigger stores and nonexistent in many small shops there, particularly in the provinces. Lagerqvist strove to take classical music to the people, getting Naxos discs racked in all manner of stores in the countryside and investing in a national TV ad campaign. The result was a three-disc classical primer hitting No. 1 on the pop charts and eventually going double platinum with sales of 240,000. "Classical music is a jungle for most people—including retailers," Lagerqvist says. "So we try to present music in a way that helps guide them."

Heymann says it behooves record labels to invest in the development of

future classical music customers, and he laments what he sees as a dearth of vision. "The majors don't really even record classical music anymore," he says. "They concentrate on soundtracks, compilations of the same pieces over and over, and 'event' crossover projects. Those things don't expand the base of our business. The second '3 Tenors' record gave Teldec a boost but did nothing for long-term sales. It was just a one-off, profit-oriented project. Don't get me wrong, there's nothing wrong with profit—I like it, certainly. But Teldec didn't even pretend to try to help the '3 Tenors' buyer become a regular opera customer. There was nothing in the booklet to point the listener toward the full operas. The effort just wasn't made."

"The way to build a classical audience for the future is to educate people, especially young people," Heymann continues. "That's why we published 'The A To Z Of Classical Music,' to have a guide that helped demystify the music. And we're going to have 'How To Listen To & Enjoy Classical Music,' a CD/book series. We've also been developing educational programs for schools with CDs and books. It's important to show people how to enter the music—without talking down to them. I promise you, you'll never see a 'Classics For Dummies' series on Naxos."

Not immune to the plague of overproduction, Naxos has had to put a brake on its prodigious recording pace. Last year, the label made more than 400 recordings in pursuit of such completist projects as the "Guitar Collection" and "Organ Encyclopedia," and that amount has been halved this year and will likely stabilize as the label feeds off its stockpile. Nevertheless, set to debut this fall is the Naxos Historical imprint, which will mine the capacious vaults of Canada's Immortal Performance Society for golden-age broadcasts from the likes of the Metropolitan Opera and NBC Studios.

Regarding increased competition, Heymann fears no one. "People may sell core repertoire at budget price, but no one can really compete with Naxos because no one has our range of catalog—the Lutoslawski, the early music—at that price," he says. "We grew 15%-20% in '94 and '95, but with the worldwide slump last year, we only grew 2%-3%. Really, I'm quite happy if we grow 5%-10% every year. Especially when most majors would be happy if they didn't lose 50%."

MERCURY AND NEW LABEL GLASSNOTE LINK

(Continued from page 6)

Glass had an amicable split with Universal when he stepped down from his position there as president in January (The Beat, Billboard, Jan. 18).

"When I left Universal, I was committed to starting my own independent label," says Glass. "And when I found my first act, it helped to accelerate the negotiations I was having with Mercury. I've always had a good formal and informal relationship with them, and there is enough experience and maturity between Danny and I that we realized the best arrangement would be to work together only when it feels right."

The first act to be released through the new GlassNote/Mercury alliance will be Phoenix-based R&B act the Nastyboy Klick. The act's album, "Down For Yours," will be released in mid-July, preceded by the title-track single June 24.

A band-released version of the sin-

gle has sold more than 4,700 units, according to SoundScan.

Glass says he expects the next project to go through Mercury will be a single by GlassNote industrial dance artist Sabateur. The track, called "Harder," was produced by Geza X.

While Glass says he admires Mercury's artist development with bands such as Hanson, he says GlassNote will keep a lean roster so as to dedicate more time to artist development.

"The market is too fragmented and frenetic today," says Glass. "[Bigger] labels don't have the time or the patience that they need to properly focus on touring or marketing. When you're running a large label, you don't have those luxuries. Your agenda is more of a finance and human-resources issue than an artistic one."

Executives from Mercury were unavailable for comment.

EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS

(Continued from preceding page)

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead being the goal, according to Schmilgun ("We're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that many of its albums are co-productions with German radio (particularly the expensive Baroque operas), CPO has a break-even point on its releases that's nearly one-third that of a major label, with profits on some chamber music discs starting as low as the 1,500-unit mark.

The average worldwide sales figure for a CPO disc is 2,000-3,000 units, according to Schmilgun. The best sellers to date include the Telemann Christmas Oratorio, at more than 8,000, and the five-volume Korngold cycle, at 4,000 each, with even the most difficult contemporary chamber music selling at least 1,000 copies. (The list price for a CPO CD in the U.S. is \$15.99, with multidisc sets often discounted.)

Even though some fine performances of Fauré and Haydn show up, the key advantage of the CPO catalog is its uncommon exclusivity: Where else could you turn for the complete symphonies of 20th-century Scandinavian striver Allan Pettersson? Or the complete concertos of early Romantic violin virtuoso Louis Spohr or lieder of Schubert contemporary Carl Loewe? With a specialist product that is marketed like one, CPO has developed a brand identity similar to that of ECM, Nonesuch, or Harmonia Mundi, in which devotees recognize the label's imprimatur as inspired and peruse each of its new releases.

At Tower Records in New York's Greenwich Village, CPO titles "do very

well for what they are," says classical indies buyer John Greene. "CPO fills a real niche for people who collect repertoire and experiment. And I like to see everyone get what they want, whether it's some crossover thing or CPO's new Feldman disc." Not only has the lovely recording of the late Feldman's "Durations I-V" and "Coptic Light" fared well at the downtown Tower, Greene says, but the three-disc Biber opera "Arminio" and recent entries in the Hindemith and Krenek editions have too.

A similar enthusiasm for CPO comes from Peter Howes, manager of Farringdons Records in London's Royal Festival Hall. "Our shop caters to the connoisseur, so we try to carry a full complement of CPO—and it moves quite nicely," he says. Farringdons held a CPO promotion in May with a display of more than 100 titles. Howes says that the campaign boosted sales for the label by more than 50%, and he predicts that many of those buyers will be repeat customers.

Schmilgun says the formula for cultivating classical consumers didn't used to be a secret. "All this crazy crossover and the compilations—it's empty," he says. "Even with their great history, the major labels seem to have forgotten that you must give something back to the consumers, not just take their money."

"That's why for me the CD booklets are one of the most important elements of what we do," Schmilgun adds. "I still buy records, and I get angry when I spend money on a CD and the booklet is poor. So I remember to ask, 'Just who was this Allan Pettersson, this Reinhard Keiser?' If we make an album of an obscure composer, it may be the only time it's done. So we must do it right. Yes, artistic concerns must be balanced with the business. But the classical world is special—it's not pop. The classical recording industry must be about quality and responsibility first. Success follows this."



SCHMILGUN

SONY, PHILIPS AT WORK ON SUCCESSOR TO CD

(Continued from page 1)

weeks after the music industry's International Steering Committee (ISC) set a December deadline for establishing technical specifications for DVD audio—or whatever the next audio carrier will be called (Billboard, June 7).

Rick Clancy, VP of corporate communications at Sony Electronics Inc., says, "Essentially, you could listen to music that comes on this disc on either a CD machine you may have today or a new, higher-fidelity, DSD-enabled machine. That seems to be consistent with the requests from the music industry to develop a higher-fidelity, next-generation technology while still accommodating the established base of CD users."

Philips Sound & Vision director Dr. Jacques van Nieuwland says in the statement, "We understand the relevance of the ISC recommendation to develop a disc which will also play on existing compact disc players, given the overwhelming popularity of the compact disc. The recommendation assures consumers that their investment in compact disc is safe, while at the same time it provides a seamless migration to new high-density players in the future."

Although the Sony/Philips announcement does not mention DVD audio by name, it alludes to the ISC's criteria for a second-generation digital audio carrier, particularly one compatible with CD.

"This proposal is specifically aimed at addressing the recommended requirements published by the . . . ISC in May 1996," says the statement. "Recommendations cover a variety of technical requirements, including compatibility with CD."

Another key aspect of the DSD proposal is a fixed playing time of 74 min-

utes, similar to the current CD. That feature would contradict earlier industry predictions of a next-generation audio disc that would offer many hours of playing time.

"What we have proposed based on the feedback of the music industry is to keep a 74-minute capacity on the DSD layer, focusing primarily on higher audio resolution," says Clancy. "The industry feedback suggests they're quite satisfied with the 74-minute time capacity."

Because technical specifications have yet to be established for DVD audio or Sony/Philips DSD, it was unclear at press time what relationship DSD bears to what has heretofore been referred to as "DVD audio."

A Philips spokeswoman says, "This could be part of the DVD audio format if the music industry and the consortium members agree. DVD audio has not been agreed upon, and this could be one of the technologies used."

"Do we have two competing proposals or different technical aspects of the same proposal?" asks Paul Jessop, director of technology at the International Federation of the Phonographic Industry, an ISC member. "It's not clear whether we've got two products or two competing approaches to produce one product."

At the same time, Jessop welcomes the hybrid aspect of the Sony/Philips technology. "They're saying very important things about the hybrid disc which I think are important to preserve confidence in the CD," says Jessop. "We've been pushing for such a feature from the beginning. If Sony and Philips can do this in a repeatable way with sensible yields, then that's an aspect we welcome."

RE:THINK ACQUIRED BY EMI CHRISTIAN

(Continued from page 6)

and Sparrow acts as director of artist development. Barre has been at Sparrow since February.

In announcing the acquisition, EMI CMG validated rumors that re:think's distribution partner had already purchased the independent venture. "We've always been very involved in re:think," says EMI CMG president/CEO Bill Hearn. "It was a gradual process, but we did just officially acquire it. Nick came over as a way to slowly integrate into our system and learn our system on behalf of the re:think artists. So this is something we've been discussing for a while."

The label was founded by Peacock in January 1995 and made its debut in the marketplace last summer with a sampler disc, "One Point Oh!," as well as Masen's self-titled debut and Peacock's "strangelanguage" CD. Prior to starting re:think, Peacock had been affiliated with Sparrow in various capacities for 10 years. He was signed as an artist to Sparrow, where he released three albums. Even after launching re:think, he continued as a producer with EMI, working with EMI CMG acts Avalon, Cheri Keaggy, and Michelle Tumes. He had a co-publishing deal with EMI Christian Publishing.

"What I'm trying to create at this company is a strong infrastructure to support creative A&R product development," says Hearn. "I want it to be a flexible enough system where we can take A&R input and A&R resource from all different sides. Charlie [will be] an invaluable A&R source for a very strong marketing and sales system."

Peacock, a writer and producer, will

still be involved in the marketing of re:think product, but under EMI CMG ownership.

Peacock says, "I shouldn't be worried about raising finances. You really can get caught up in that. It can be a big part of what you do. And unfortunately the way you oftentimes raise more capital is by putting out product you're not keenly interested in . . . Once you start thinking that way, you lose your ability to make really good A&R decisions, and I just didn't want re:think to be the kind of company that had to chase the rent every month."

Hearn says EMI CMG will continue to maintain re:think's separate identity and unique vision in the Christian marketplace. "Look at the artists Charlie has already delivered—Switchfoot and Sarah Masen. These are not typical artists of the Sparrow or Star Song labels. We are very, very desirous to maintain a strong independent identity for re:think."

Peacock says he's excited about the opportunities re:think will have under the EMI umbrella, but he's also glad the company began as an independent. "I really think it was divine appointment that we started the company the way we did, because I don't think we could have positioned it or made the decisions we made early on in the context of a large corporation."

The debut album by Switchfoot hits stores Tuesday (17), and the initial single, "Chem 6 A," is already garnering airplay.

Peacock is currently in his studio working with Masen on her sophomore album, which will be released either this fall or in the first quarter of 1998.

Recording Industry Assn. of America president/COO Hilary Rosen says that DSD "will be one of the formats that's evaluated [in establishing a next-generation CD standard]. We were aware that [Sony and Philips] had this, and we were expecting that it would be put into the mix for our new tests."

Although she says it's too early in the process to assess DSD, Rosen notes that Sony and Philips have successfully "demonstrated the feasibility of the hybrid disc concept." Rosen adds that she is not aware of any comparable proposals to DSD but expects other companies to submit ideas or products for consideration.

Sources confirm that other parties are planning to submit proposals to the ISC, and that the next-generation digital audio carrier may combine elements of the Sony/Philips plan with contributions from other developers, particularly in the area of copyright protection—a key provision of the ISC's wish list.

Executives at the major music companies—all of which are ISC members—say they want to test the Sony/

Philips DSD system, among others, to see if it addresses the ISC requirements.

"We are supportive of the process that is under way," says Kevin Conroy, senior VP of marketing at BMG Entertainment North America. "It's going in a good direction, it's going at a good pace, and it's being managed as well as it can be. As a result, I think we'll have a positive outcome."

Warner Music Group senior VP of marketing Jordan Rost also supports the ISC process and says he is eager to begin listening tests on any technologies that are presented, including DSD.

Other executives, who asked not to be identified, say they are perplexed by the content and timing of the Sony/Philips statement. "The timing for the announcement is a little confusing," says one executive. "The announcement itself is confusing. I don't think it's necessarily helpful to the process."

Although DSD is being introduced for the first time to the music industry at large, the technology is well known among top audio professionals, who have heard demos of DSD-encoded

audio since early 1996 and given feedback for improvements. Among the producers/engineers who have shaped the development of DSD are Phil Ramone, George Massenburg, Bob Ludwig, and Doug Sax.

Unlike most existing digital audio systems, which work at fixed bit word lengths and sampling rates, DSD is based on a high-speed, one-bit digital audio "stream" that users can "tap" at varying levels of resolution, according to their needs. For instance, a publishing executive wishing to sample a song may not need the full level of resolution that a record label's catalog department might require for archiving purposes. Accordingly, DSD has been touted in pro audio circles as an all-purpose medium for recording, mastering, replication, and archiving. Up until now, however, it had not been proposed as a consumer soundcarrier.

"What this announcement does is trigger the development of DSD and move it into the distribution arena," says a source. "Until this time, DSD was only [applicable] for archiving and production."

WU-TANG SET, B.I.G. TRIBUTE HIP-HOP TO TOP SALES

(Continued from page 3)

In Milford, Mass., Al Wilson, senior VP of merchandising for the 120-unit Strawberries chain, says the Wu-Tang album enjoyed "one of the best first days and first weeks of all time for us. In fact, it's pretty close to being one of our best sellers of all time. It's certainly among the top five."

Wilson says the chain correctly anticipated demand for the album based on the group's sales history. "Their past stuff is an excellent catalog item for us," he notes. "This new album is going to last for a good long time."

Out in Simi Valley, Calif., Mark Ballard, buyer at Tempo Records/Pacific Coast One-Stop, says that first-week sales "are really impressive considering that Wu-Tang are relatively unknown in the mainstream."

Another observer surprised by the strong first-week sales of the Wu-Tang album is Leonette Hall, manager at Bernard's, an urban-based chain in Atlanta. "Quite frankly, I wasn't expecting it to do this well," she confesses. "We don't traditionally do very well with Wu-Tang here. But people are really coming out for it. The positive message of the record helps, but so does the fact that radio is playing the single so often."

However, John Artale, manager of the purchasing department at 150-unit, Pittsburgh-based National Record Mart, says, "I expected the album to be bigger, based on the strength of the group's individual albums. The whole is not greater than the sum of the parts."

Since the album debut of the Wu-Tang Clan, "Enter The Wu-Tang (36 Chambers)," solo albums have been issued by the group's Method Man, Genius/GZA, and Raekwon (see Chart Beat, page 94).

Despite his fears that second-week sales of "Wu-Tang Forever" will decline dramatically, Artale says, "It is a solid album, so it should have legs."

Another person who was somewhat disappointed by first-week sales of the album, but who believes in the long-term potential of the title, is Steve Rifkin, chairman of Loud Records, which issued the Wu-Tang Clan album through distributing label RCA.

"To be honest, we were expecting to sell a million copies in the first week,"

he says. But he adds, "We're happy with how things are starting, and we're focused on making this one of the biggest records of all time. This is not just going to be a huge rap record; it's going to compete with the Michael Jacksons and Metallicas of the world. We plan on working this record for at least the next two years. There are at least five singles on this album."

The next single from the album will be "Reunited." The Wu-Tang Clan, currently doing promotion in Europe, is going on the road with Rage Against The Machine in August for 45 dates.

The excitement generated by the strong first-week sales of the Wu-Tang Clan set caused a stir at BMG Entertainment International's European convention in Crete June 10. "I don't think RCA has seen anything like that since the dawn of the '50s," said John Preston, chairman of BMG in the U.K., where "Wu-Tang Forever" had opened at No. 1 a few days earlier.

Attending the Crete meet, Loud Records president Rich Isaacson said the label was hoping "Forever" would eventually exceed 5 million units in worldwide sales. In addition to its U.S. and U.K. chart strength, the album opened in the top 10 in Germany, France, and Sweden this week. Isaacson told the BMG gathering that Loud, in its first years as a full joint venture with RCA, had produced \$50 million in worldwide revenues.

In the U.K., where the album debuted at No. 1, some chains chose to forgo stocking the album, while others didn't support it with pricing and positioning, apparently because of language content.

According to BMG U.K.'s head of music sales, Phil Kitchen, 700-outlet variety chain Woolworth's, which accounts for some 20% of music sales and about one-third of the data used in the official Chart Information Network charts, took the album "for catalog," stocking less than one copy per store. None of the U.K.'s supermarket chains—which together account for 8% of U.K. sales—took the album; nor did major variety chains W H Smith and Boots.

"We wouldn't want to sell something with so much bad language in it," says a spokeswoman for Boots. At W H

Smith, a spokeswoman says, "We believe it to be a fan-based album and expected sales to fall off dramatically. If it remains a big seller, then we would review it."

Two merchants that didn't hesitate to carry the album were the 230-unit Virgin Our Price chain and the HMV chain. It was the top-selling album at both chains, with the latter claiming to have sold about 8,500 copies.

The album, released earlier in other European territories, has made top 10 showings in Germany, France, the Netherlands, and Norway. It is currently at No. 3 in Music & Media's European Top 100.

Specialist stores report lively sales for imports of the U.S. version of the two-CD album, which was available for days before its U.K. release June 2. "We sold 75 import copies and 11 of the U.K. version, which has two bonus tracks on it," says Al Ahmet at Uptown Records in London's Soho.

Meanwhile, back in the States, the tribute to the Notorious B.I.G. is causing almost as much excitement, achieving huge sales without the benefit of sale pricing. The maxi-single, "I'll Be Missing You," available from Bad Boy/Arista, carries a \$5.98 list for the cassette, with a boxlot price of \$3.42, and \$6.49 for the CD, with a boxlot of \$3.80.

Evans is the widow of the Notorious B.I.G., and proceeds from the maxi-single will be placed in a trust fund to benefit his children.

The second-week total of "I'll Be Missing You" ranks as the No. 2 best-selling week for a single since Sound-Scan began tracking sales in 1991. Whitney Houston's "I Will Always Love You" holds down the top one-week sales total for a single, with 632,000 units.

Phil Blume, senior director of sales at Arista, reports "I'll Be Missing You" is the No. 1 single in 65 of the top 100 dominant marketing areas in the U.S. In the New York area alone, which the Notorious B.I.G. called home, the maxi-single moved 54,000 units in the week ending June 8.

Keeping the single in stock may be the only concern for retailers. Some confess that they have already had a problem with outages.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

COUNTRY CROSSOVERS: I hope LeAnn Rimes' "How Do I Live" (Curb) Hot 100 debut at No. 89—ahead of Trisha Yearwood's "How Do I Live" (MCA) at No. 91—is some consolation for having her rendition passed over for the "Con-Air" soundtrack. Rimes was approached first to record the song for "Con-Air" but was later deemed too young for the song's subject matter, and Yearwood got the green light instead. Both versions were serviced to country and top 40 outlets at the same time. Yearwood is clearly the winner at country radio: She has 129 monitored stations and 14 million audience impressions, compared with Rimes' 72 stations and 3.5 million audience impressions. At top 40, Rimes is the winner. Her version of "How Do I Live" has 1.5 million audience impressions, derived from airplay at 38 stations, including KRBE Houston, KHTO Springfield, Mo., WLTE Minneapolis, and WXKS Boston. None of the top 40 stations spinning Yearwood's version played the song more than five times during the survey period.

"It's Your Love" by Tim McGraw (With Faith Hill) (Curb), which remains flat on the Hot 100 at No. 8, is receiving airplay at WKXJ Chattanooga, Tenn. (94 detections), a station that sprinkles its playlist with the occasional country title that sells well locally. "It's Your Love" has been the No. 1-ranked retail single in Chattanooga for four weeks.

SOUNDTRAX SEASON: Three more singles from soundtracks make their debut on the Hot 100 this issue, at Nos. 4, 91, and 92, bringing the total on that chart to 15. Bone Thugs-N-Harmony's "Look Into My Eyes" (Ruthless/Relativity) from "Batman & Robin" earns Hot Shot Debut honors for its No. 4 entry on the Hot 100. The track also bows at No. 3 on Hot 100 Singles Sales, with 129,000 units scanned.

NONCOMMERCIAL CAPITALIZATIONS: The Raybon Bros.' "Butterfly Kisses" (MCA) moves 62-37 on the Hot 100 and 32-23 on Hot 100 Singles Sales, with an 80% sales improvement. The Raybon Bros. also earn Greatest Gainer/Sales for their sales showing. Meanwhile, the original version by Bob Carlisle (Diadem/Jive) hits stores with a 7-inch configuration on Tuesday (17). Sales of 7-inch singles, which are typically sold to jukebox dealers, do not count toward Hot 100 Singles Sales or the Hot 100. Under the Cover, the label that has been successfully capitalizing on noncommercial singles by releasing remakes like No Doubt's "Don't Speak," has done it again. Both a ballad and a dance version of "Butterfly Kisses" by Carousel are at retail. Incidentally, the label has also remade the Wallflowers' radio-only hit "One Headlight" as a dance track by studio group the Waterfalls, of course.

SALES STORIES: Meredith Brooks' "Bitch" (Capitol) scoots 12-10 on Hot 100 Singles Sales and leaps 10-6 on the Hot 100 because of a 50% gain at retail. The title is now being carried in two major accounts that had previously refused to rack the single because of the song's title. "Bitch" is now available at those accounts with packaging that obscures the title.

As the NBA playoffs between the Chicago Bulls and the Utah Jazz come to a close, Tommy Boy's sports tie-in "ESPN Presents The Jock Jam" has secured space in the top 40 of the Hot 100 at No. 32. The single has scanned more than 100,000 units since its release seven weeks ago. Its best sales markets are New York and Chicago.

SMITHSONIAN TO REISSUE ITS CLASSIC FOLK ANTHOLOGY SET

(Continued from page 8)

and dedicated bohemian who died in 1991. During the '40s, Smith amassed an enormous collection of what he called "exotic records," mainly by salvaging jukebox 78s earmarked to be melted down for the war effort.

Organized into three categories—"Ballads," "Social Music" (dance tunes and hymns), and "Songs" (original folk compositions)—the "Anthology" rescued a host of legendary performers from the mists of history.

For many listeners, the collection represented the first opportunity to hear the seemingly ancient, often disquieting music of blues originators like Mississippi John Hurt, Furry Lewis, Blind Lemon Jefferson, Sleepy John Estes, Cannon's Jug Stompers, and the Memphis Jug Band; early "hillbilly" performers such as Clarence Ashley, Dock Boggs, Buell Kazee, Charlie Poole, Frank Hutchison, Eck Robertson, and the Carter Family; and Cajun musicians like Joseph Falcon.

The songs on the "Anthology" found their way into the repertoires of such folk revivalists as Pete Seeger, the Weavers, Joan Baez, Dave Van Ronk, Burl Ives, Spider John Koerner, Richard Dyer-Bennet, Eric von Schmidt, John Fahey, Odetta, the Kingston Trio, and Ian & Sylvia.

The set played a significant role in the work of Bob Dylan, who first performed several of the "Anthology" pieces early in his career. As late as 1992-93, Dylan covered several of the tracks on his folk song albums "Good As I Been To You" and "World Gone Wrong." In "Invisible Republic" (Henry Holt), a new book on Dylan and the Band's 1967 "basement tapes" (Billboard, June 7), critic Greil Marcus maintains that the "Anthology" served as the subtext for those off-bootlegged recordings.

Interest in the performers tantalizingly heard on the "Anthology" led to a raft of other reissues on new labels like Yazoo, RBF, and Origin Jazz Library and to the rediscovery of such surviving musicians as Hurt, Boggs, Ashley, Estes, and Lewis, who recorded anew and appeared at major folk festivals into the '60s.

AN ECCENTRIC VISION

Smith, a visual artist with many esoteric pursuits, brought an off-kilter sensibility to his "Anthology." Seeger says, "Harry was a sorcerer, a very mysterious person, and he presented those [recordings] as jewels, and the information was done in such a magical way, too."

Some of Smith's eccentric vision is contained in the original 28-page "handbook" for the "Anthology," which will be reproduced in its entirety in the new boxed set. Discography information about the obscure selections was complemented by old illustrations of instruments; arcane quotations; dim pictures of the artists clipped from record label catalogs; and Smith's own droll, headline-style descriptions of the songs (one for Hutchison's version of "Stackalee" reads, "THEFT OF STETSON HAT CAUSES DEADLY DISPUTE. VICTIM IDENTIFIES SELF AS FAMILY MAN").

The handbook will be complemented in the Smithsonian Folkways reissue by a new 100-page booklet. It will incorporate a lengthy excerpt from Marcus' "Invisible Republic"; an essay by Neil Rosenberg; and complementary notes about the individual tracks, with artists' biographical information and listings of selected cover versions by Place.

The six CDs, in packages duplicating the look, track order, and musical categories of the original two-LP sets,

will be housed in a 12-by-12 box.

While the original "Anthology" was essentially an elaborate bootleg, Smithsonian Folkways has now licensed the material from copyright holders.

Efforts have been made to upgrade the sound on the package. Place says, "Pete Reiniger and I have been going around and talking to collectors and finding people who have really clean copies of some of these 78s." (Reiniger is the Smithsonian Folkways sound production supervisor.)

Sony Music, which controls the rights to a large quantity of the "Anthology" material, has cooperated with the project. Place and Reiniger also enlisted the aid of such record sources as Dave Freeman of County Records, Richard Nevins of Yazoo Records, and Washington, D.C.-area collectors Richard Spottswood and Joe Bussard. Legendary remastering engineer Jack Towers (Billboard, April 11, 1992) was also consulted.

Some of Smith's original transfers were utilized. Place says, "There's a 1950s-era analog master tape that we still have in the archive here, and in probably 70% of the cases it was the best source, because those 78s dubbed back then were in far better shape than anything nowadays."

The sixth disc in the package will be an enhanced CD. Place says, "One part of it will be short video things from his films, biographical information, pictures of some of his [art] collections. There's also a short film of Harry walking into the Folkways offices and talking to Moses Asch that somebody shot. There's a short film of Harry accepting a Grammy Award."

"The other section [will contain] additional stuff about the music. You go in there and you can click on a song title from the 'Anthology,' and you can go to another page where you can listen to some covers . . . I've also turned up a bunch of oral histories and interviews with some of the people who were still alive in the '60s, like Boggs and Gus Cannon, Ashley, Will Shade and Charlie Burse [of the Memphis Jug Band], and Blind Willie Johnson's wife, who's singing with him on [the 'Anthology' track] 'John The Revelator.'"

TAPPING A NEW FOLK MARKET

Smithsonian Folkways marketing director Brenda Dunlap admits that reaching consumers with a high-ticket item like the "Anthology" reissue won't be easy in the current music-business climate.

"I think it will take a significant amount of time," she says. "I think the changes in retail over the past year and a half . . . [will] make it difficult to get it into retail, because it is a boxed set—getting retailers just to commit to having it in the stores, just to allocate the monies for the solicitations."

"But I think there will be demand. Given the requests we've received over the Web, and handwritten postcards and that sort of thing, I do see a lot of interest in it. We have kids at radio stations asking about it as well, which is always a good sign, so there is a new generation of interest there, too."

Smithsonian Folkways, which is distributed by Koch International in Port Washington, N.Y., intends to target folk specialists and consumers and sympathetic retail outlets.

"We'll be doing mailings to academics at all different levels, American Folk Society members, ethnomusicologists," Dunlap says. "In terms of retail, a lot of the folk stores . . . are perfect outlets for it. Places like Best Buy and Borders Books tend to carry a lot

of Smithsonian Folkways, and they'll probably have some available. I think collectors will be a large part of this."

Mary Menzel, owner of the Homestead Pickin' Parlor, a folk music store in Richfield, Minn., that stocks more than 10,000 record titles, says the "Anthology" reissue is "like an old friend moving back to town who's been living elsewhere for many years."

Menzel adds, "It's always been a staple collection . . . I've had many people ask about this over the last several years, so they'll be delighted to see it back. I think it'll be a brisk seller."

Since the "Anthology" has been prominently featured in Cantwell's and Marcus' books recently, the label has produced a pre-release bookmark for bookstores and book/music outlets.

A 15-song sampler has also been created. "We are producing quantity on those," Dunlap says, "and they will be serviced to both retail and radio, and also to journalists, because obviously we just can't afford to service [the complete set to] everyone."

Dunlap expects support from public radio, a traditional supporter of Smithsonian Folkways, and adds, "We'll probably do some underwriting—we haven't determined specifically what shows—on some of the NPR shows that would be appropriate."

Special events may also highlight the reissue program. Says Dunlap, "I will be coordinating with the Harry Smith Archives on [various] events. What we'd like to coordinate are screenings of Harry Smith's films and promote the recordings at the same time."

Israel's CDI Seeks To Halt Majors' Piracy Action

LONDON—The company at the center of the Israeli piracy row is applying to have the action brought against it by the major labels thrown out. The application by CD manufacturer CDI Ltd. says the company has always acted in good faith and has pressed discs only after being shown appropriate validating documentation by its customers.

CDI Ltd. is applying to the Nazareth District Court in Israel to have the action brought against it by the majors dismissed on the basis that there is no case to answer.

BMG Music Entertainment, EMI Music, Sony Music, PolyGram, and Warner Music have begun civil proceedings in Nazareth claiming damages against CDI over what the labels' legal documentation describes as unlicensed production at CDI's plant near Haifa (Billboard, June 7).

The majors have also applied for disclosure of CDI's documentation and an injunction to prevent any unlicensed production in the future.

CDI's claim says the company has pressed discs only when its customers could produce documentation validating the manufacturing run.

CDI is also applying for the lifting of an injunction barring it from trading with Luxembourg-based Patricia Records. The injunction was granted by the Nazareth court upon application by the majors' lawyers.

JEFF CLARK-MEADS

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	6	9	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
2	—	1	HIP HOP DRUNKIES	THA ALKHALIKS FEAT. OL' DIRTY BASTARD (LOUD/RCA)
3	—	1	CAN'T LET GO	LAURNEA (YAB YUM/EPIC)
4	7	3	SERENADE	SHADES (MOTOWN)
5	2	7	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
6	3	6	IT'S OVER NOW	DANNY BOY (DEATH ROW/INTERSCOPE)
7	14	6	FEMININITY	ERIC BENET (WARNER BROS.)
8	13	3	CRUSH	ZHANE (ILLTOWN/MOTOWN)
9	4	3	IF YOU WALK AWAY	GOODFELLAZ (AVATAR/POLYDOR/A&M)
10	5	4	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)	KYLE VINCENT (CARPORT/HOLLYWOOD)
11	10	3	LOVE II LOVE	DAMAGE (BIG LIFE/CRITIQUE)
12	12	2	HOMEBOYZ	COMRADS (STREET LIFE/ALL AMERICAN)
13	—	1	WHAT'S STOPPING YOU	THE O'JAYS (GLOBAL SOUL/VOLCANO)
14	9	11	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)
15	—	2	JUST ANOTHER CASE	CRU FEAT. SLICK RICK (VIOLATOR/DEF JAM/MERCURY)
16	8	8	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/A&M)
17	—	1	SUMMERTIME SUMMERTIME	CORINA (SO SO DEF/COLUMBIA)
18	23	3	WHAT'S YOUR NAME (TIME OF THE SEASON)	FROST (RUTHLESS/RELATIVITY)
19	19	4	YARDCORE	BORN JAMERICANS (DELICIOUS VINYL/RED ANT)
20	—	1	SORRY IS	LEVERT (ATLANTIC)
21	21	9	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)
22	15	13	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)
23	11	11	GONNA LET U KNOW	LIL BUD & TZONE FEAT. KEITH SWEAT (ISLAND)
24	20	10	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)
25	18	8	DA FUNK	DAFT PUNK (SOMA/VIRGIN)

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 21, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW		1	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98) 1 week at No. 1	WU-TANG FOREVER	1
2	NEW		1	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
3	1	1	18	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
4	5	2	7	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	2
5	4	6	5	HANSON MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	4
6	3	—	2	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
7	6	5	12	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
8	2	—	2	PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98)	FLAMING PIE	2
9	9	11	49	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
10	8	7	7	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
11	7	8	7	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
12	10	12	30	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
13	12	13	69	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
14	16	16	65	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
15	15	20	6	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	15
16	11	4	3	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
17	13	14	17	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
18	21	21	5	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
19	17	17	48	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3
20	14	9	3	JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
21	20	22	75	NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
22	24	31	5	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
23	22	30	45	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
24	19	10	3	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
25	18	3	3	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	3
26	25	28	26	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
27	23	23	39	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
28	42	44	12	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
29	26	25	8	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
30	34	41	8	ROME RCA 67441* (10.98/15.98)	ROME	30
31	37	40	13	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	31
32	30	32	18	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	28
33	29	33	17	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
34	45	55	14	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	34
35	31	36	13	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
36	35	37	39	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
37	27	27	7	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
38	28	39	13	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
39	36	35	51	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
40	44	42	58	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
41	NEW		1	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98)	ALBUM OF THE YEAR	41
42	33	29	14	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
43	32	26	6	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
44	49	57	10	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	44
45	41	38	3	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	38
46	38	34	8	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
47	NEW		1	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
48	61	59	19	JONNY LANG ● A&M 54D640 (8.98/10.98) HS	LIE TO ME	48
49	66	91	25	SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49
50	53	50	16	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
51	47	46	15	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
52	46	45	31	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
53	48	43	30	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17

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	58	58	37	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
55	55	51	35	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
56	77	—	2	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98)	HERCULES	56
57	54	49	21	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
58	56	48	13	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
59	64	62	41	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
60	52	47	9	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
61	51	52	16	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
62	57	53	18	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
63	NEW		1	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	63
64	40	18	3	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
65	43	24	3	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
66	59	56	32	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
67	63	67	9	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	63
68	67	68	29	BUSH ▲ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
69	69	66	41	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
70	71	70	13	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	70
71	62	60	11	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
72	39	15	3	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
73	60	54	18	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
74	74	81	9	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
75	NEW		1	SEVEN MARY THREE MAMMOTH/ATLANTIC 83018/AG (10.98/16.98)	ROCKCROWN	75
76	50	19	3	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
77	76	69	16	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
78	72	73	32	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
79	75	72	7	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
80	65	75	51	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
81	68	64	39	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
82	70	61	8	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
83	73	79	104	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
84	83	80	13	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
85	79	63	5	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
86	81	82	30	LIL' KIM ▲ UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
87	102	104	6	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	87
88	86	86	53	METALLICA ▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
89	78	85	17	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
90	84	84	27	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
91	91	83	50	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
92	101	96	36	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	2
93	106	110	10	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	93
94	98	93	36	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
95	82	78	9	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
96	87	74	13	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
97	94	95	32	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
98	89	90	11	WARREN G ● G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
99	80	65	11	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
100	96	94	33	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
101	93	92	34	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
102	90	89	29	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
103	92	87	15	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
104	95	97	28	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
105	85	71	6	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
106	107	109	69	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
107	99	105	3	SOUNDTRACK VIRGIN 44203 (16.98 CD)	THE FIFTH ELEMENT	99
108	NEW		1	JOE SATRIANI/ERIC JOHNSON/STEVE VAI EPIC 67920 (10.98 EQ/16.98)	G3 LIVE IN CONCERT	108
109	103	98	19	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92

Albms 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.

Billboard 200 continued

JUNE 21, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	105	103	32	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
111	110	100	57	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
112	104	107	98	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
113	122	132	4	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	113
114	133	123	11	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
115	114	—	2	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	114
116	97	77	5	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
117	NEW	—	1	THE SUPERTONES BEC 17401 (10.98/15.98) HS	SUPERTONES STRIKE BACK	117
118	109	101	6	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
119	113	115	38	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
120	161	153	9	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
121	88	76	9	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
122	111	99	32	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
123	112	114	17	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
124	117	117	31	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
125	145	174	3	SISTER HAZEL UNIVERSAL 53030 (15.98 CD) HS	SOMEWHERE MORE FAMILIAR	125
126	124	119	12	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
127	156	167	14	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
128	NEW	—	1	SINEAD O'CONNOR CHRYSALIS 58651/EMI (6.98/8.98)	GOSPEL OAK EP	128
129	100	88	3	SOUNDTRACK MCA SOUNDTRACKS 11628/MCA (10.98/17.98)	THE LOST WORLD: JURASSIC PARK	88
130	118	127	42	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
131	159	165	4	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	131
132	116	116	60	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
133	NEW	—	1	STEVE WINWOOD VIRGIN 44059 (10.98/16.98)	JUNCTION SEVEN	133
134	143	142	5	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	134
135	125	126	66	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
136	155	160	10	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	102
137	139	125	11	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
138	132	146	9	FREAK NASTY HARD HOOD/POWER 211/TRIAD (10.98/15.98) HS	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	132
139	108	111	25	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
140	127	143	3	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98)	BLESSID UNION OF SOULS	127
141	136	106	4	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
142	129	137	8	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	129
143	121	112	7	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
144	144	162	6	VARIOUS ARTISTS POPULAR 12013/CRIQUE (11.98/17.98)	DANCE HITS SUPERMIX 2	144
145	147	151	98	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
146	142	136	36	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
147	128	128	33	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
148	123	118	7	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
149	141	131	34	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
150	135	130	17	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
151	115	102	7	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
152	138	139	35	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
153	130	145	36	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
154	126	124	21	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	120	121	18	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
156	119	113	9	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	16
157	150	150	31	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
158	148	141	82	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
159	131	122	16	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
160	134	135	3	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	YOU'RE THE INSPIRATION: A COLLECTION	134
161	154	148	85	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
162	NEW	—	1	SEPULTURA ROADRUNNER 8821 (10.98/15.98)	BLOOD-ROOTED	162
163	140	133	8	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
164	174	166	4	SNEAKER PIMPS CLEAN JP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	164
165	158	156	85	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
166	NEW	—	1	VARIOUS ARTISTS MOTOWN 553641 (10.98/17.98)	PURE SOUL	166
167	151	138	28	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
168	149	140	19	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
169	171	168	29	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
170	157	144	37	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
171	NEW	—	1	PAT BENATAR CMC INTERNATIONAL 86216 (10.98/16.98)	INNAMORATA	171
172	137	129	4	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	118
173	146	108	24	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
174	169	134	11	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
175	175	188	63	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
176	152	154	23	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
177	153	120	8	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
178	NEW	—	1	SOUTH CENTRAL CARTEL DEF JAM 531159*/MERCURY (9.98 EQ/16.98)	ALL DAY EVERYDAY	178
179	163	149	9	WYNONNA CURB 11583 (10.98/16.98)	COLLECTION	72
180	162	—	18	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
181	165	169	37	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
182	176	172	31	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
183	181	170	30	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	78
184	183	175	21	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
185	167	159	58	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
186	178	163	9	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
187	160	147	94	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
188	195	—	23	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
189	164	171	58	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
190	188	182	60	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
191	166	161	14	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
192	190	187	11	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
193	198	—	33	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
194	186	178	30	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
195	180	—	5	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	166
196	RE-ENTRY	—	64	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
197	179	173	6	LYNYRD SKYNYRD CMC INTERNATIONAL 86211 (10.98/16.98)	TWENTY	97
198	189	181	13	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
199	177	177	28	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
200	173	186	60	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 Pac	2Pac	106	311	135	702	184	Aaliyah	59	Trace Adkins	94	Aerosmith	28	Alabama	120	Fiona Apple	81	Az Yet	122	Babyface	97	Erykah Badu	17	Beck	80	Bee Gees	18	Pat Benatar	171	Big Mike	156	Clint Black	181	BLACKstreet	27	Blessid Union of Souls	140	Mary J. Blige	11	Bloodhound Gang	176	Blur	70	Bone Thugs-N-Harmony	145	Boat Camp Clik	72	Boston	47	The Brand New Heavies	172	Toni Braxton	39	Jim Brickman	168	Brooks & Dunn	132	Meredith Brooks	22	Foxy Brown	102	Bush	68	Cake	119	The Cardigans	139	Bob Carlisle	4	Carman	136	Deana Carter	36	Peter Cetera	160	Tracy Chapman	158	The Chemical Brothers	60	Kenny Chesney	183	Chicago	79	Paula Cole	62	Collective Soul	96	Shawn Colvin	78	Counting Crows	101	Sheryl Crow	54	Def Leppard	200	Depeche Mode	46	Celine Dion	14	Dru Hill	90	Bill Engvall	89	Enigma	199	Erasure	151	Korn	149	Alison Krauss & Union Station	137	KRS-One	25	Kirk Franklin	24	Kirk Franklin And The Family	185	Freak Nasty	138	Fugees	196	Kenny G	92	Warren G	98	Gunwine	55	God's Property	From Kirk Franklin's Nu Nation	6	Sammy Hagar	64	Hanson	5	Heart	198	Heavy D	37	Jimi Hendrix	143	Indigo Girls	43	INXS	177	Michael Jackson	65	Alan Jackson	110, 161	Boney James	115	Jamiroquai	57	Jewel	13	Elton John	170	Jonny Lang	48	Kenny Lattimore	109	Tracy Lawrence	126	Lil' Kim	86	Live	50	Kenny Loggins	71	Luscious Jackson	182	Lynyrd Skynyrd	197	Makaveli	52	Marilyn Manson	152	Matchbox 20	34	Dave Matthews Band	40	Maxwell	111	Paul McCartney	8	Mindy McCready	189	Reba McEntire	157	Tim McGraw	2	Metallica	88	The Mighty Mighty Bosstones	31	Alanis Morissette	83	Mark Morrison	84	Van Morrison	191	No Doubt	21	The Notorious B.I.G.	7	Sinead O'Connor	128	The Offspring	73	OMC	113	Point Of Grace	193	Queensryche	174	Rage Against The Machine	190	Collin Raye	187	Reel Big Fish	131	LeAnn Rimes	19, 33	Rome	30	Joe Satriani/Eric Johnson/Steve Vai	108	Savage Garden	29	Sawyer Brown	163	Boyz Scaggs	186	Scarface	38	The Saint	99	Selena	58	Set It Off	153	Space Jam	12	Sprung	118	Seven Mary Three	75	Kevin Sharp	124	Duncan Sheik	154	Silverchair	155	Sister Hazel	125	The Smashing Pumpkins	165	Sneaker Pimps	164	SOUNDTRACK	Body Cali	51	The Fifth Element	107	Grosse Pointe Blank	121	Hercules	56	I'm Bout It	16	Jerry Maguire	49	Lost Highway	159	The Lost World: Jurassic Park	129	Love Jones: The Music	35	One Fine Day	180	The Preacher's Wife	104	Romeo + Juliet	66	Romeo + Juliet Volume 2	95	Romy And Michele's High School Reunion	105	The Scream	105	Set It Off	153	Space Jam	12	Sprung	118	South Central Cartel	178	Spice Girls	3	Squirrel Nut Zippers	32	Steady Mobb'n	116	Rod Stewart	194	George Strait	10	Sublime	23	The Supertones	117	Keith Sweat	91	James Taylor	20	Tela	188	John Tesh	127	Third Eye Blind	67	Pam Tillis	63	Toad The Wet Sprocket	76	Tonic	44	Tony Toni Tone	169	Tool	146	Tru	77	Tanya Tucker	192	Tina Turner	173	U2	42	Jaci Velasquez	195	Van Halen	147	VARIOUS ARTISTS	197 Grammy Nominees	150	Booty Mix 2: The Next Bounce II	142	93	Club Mix '97	61	Dance Hits Supermix 2	144	D.J. Mix '97 Vol. 2	87	Greatest Sports Rock And Jams	142	Jock Jams Vol. 1	112	Jock Jams Vol. 2	130
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LYDON BLAZES HIS OWN 'PATH' WITH SOLO DEBUT ON VIRGIN

(Continued from page 7)

Eric Gardner—began working on "Psycho's Path" at his Los Angeles-area home, although he didn't set out to make a solo album.

"It just happened that way," he says. "I decided to build my own studio a few years back, and as pieces of equipment arrived, I started to work on them, and lo and behold an album came out of it."

"It would have been kind of stupid to bring in a load of musos to do what had already been done."

Still, the prospect of a solo album has the usually outspoken Lydon somewhat unnerved. "It is pretty damned frightening for someone that has worked for 20-odd years in a band outfit to finally put my neck on the line," he admits. "By this, I sink or swim, really."

Despite the influence of the Pistols and Public Image, Lydon's records have never been huge sellers. His best-selling album is "Never Mind The Bollocks Here's The Sex Pistols," which was certified platinum in the U.S. in 1992, 15 years after its release on Warner Bros.

The Sex Pistols' 1996 album, "Filthy Lucre Live," failed to crack The Billboard 200.

Still, Natalie Waleik, VP/director of purchasing for the 18-store, Allston, Mass.-based Newbury Comics, expects the faithful to flock into stores for "Psycho's Path." Says Waleik, "There's always a certain number of people that are going to be curious to hear his record, but whether he can break out to a bigger audience remains to be seen."

Working in Lydon's favor is the fact that the album—produced by Lydon and Mark Saunders and featuring remixes by Moby, the Chemical Brothers,

Danny Saber, and Leftfield—fits into the current wave of electronic music, despite the fact that the artist began working on it three years ago.

"Original is original and that's all there is to it, regardless of the date that it is hatched," Lydon says. "Current trends and fashion have nothing to do with me. I ignore all that stuff. I don't play that game. I've always used computers from day one. It's no big change for me, and it strikes me as laughable that they are currently fashionable."

The five remixed cuts—including "Open Up," which Lydon recorded with Leftfield in 1993—were included simply as a bonus, the artist says, adding that he's not particularly a big fan of the acts who supplied remixes, with the exception of Leftfield. (A 10-track version of the album, without the remixes, was released by Nippon Columbia March 21 in Japan.)

"I just thought it would be good fun to let someone else mess about with the tracks," he adds. "I did it with Leftfield, because they are great friends of mine. There's an outfit I respect. I think that they are top-league, whereas I think the Chemical Brothers are just DJs."

Lydon, naturally, also has some choice words for today's young breed of Johnny-come-lately punks. "What a load of turkeys," Lydon says. "Get original."

Virgin is optimistic that Lydon's "original punk godfather" status will help pave the way for "Psycho's Path."

In the weeks before the album's release, Lydon put in high-profile late-night appearances on CBS' "The Late Late Show With Tom Snyder" and ABC's "Politically Incorrect." The Sny-

der appearance marked Lydon's second stint with the veteran TV personality. An early '80s appearance, in which Lydon played the punk to the hilt, still had Snyder smarting more than a decade later.

"Tom was very decent, so I behaved accordingly, and I thought I got on really well with him," he says. "In a weird way he was apologizing; I thought it was very sweet. The first time it was confusing—not for me, for him—but it made for good TV."

Although neither of those appearances featured music, Virgin Records America director of product management Eric Ferris says they were effective in getting the word out that one of rock's great characters has returned. "And with John's blessings, we are going to use that character as many ways as we can," Ferris says.

A major thrust of the "Psycho's Path" campaign will be a six-week North American tour (booked by the William Morris Agency), which will kick off in mid-July and take Lydon to large clubs and ballrooms.

"There's a lot of people that are interested in going out and hearing what he has been working on for the last three years," Ferris says.

Lydon, too, is looking forward to playing live. After living with the tracks on "Psycho's Path" for three years, Lydon admits he is "bored shitless with it. . . . The only way that it is exciting to me is the fact that I'm going to completely change the tunes and perform it live completely differently, otherwise, it would be just like bad theater."

Aside from the tour, Virgin will service the entire album to college and modern rock stations, as well as work a vinyl promo of the track "Sun" at clubs.

In addition, a video, developed by Lydon and director David Jackson, has been prepared for "Sun." The clip combines animation based on postcard

characters of the blue-collar work force in Northern England with footage of Lydon. The clip, which Ferris describes as "lighthearted," will be serviced to regional outlets and MTV.

Virgin also plans to tap into the Internet to spread the word about Lydon, who will be launching his own site at <http://www.johnlydon.com>.

Musically, Lydon explores often spooky terrain on "Psycho's Path," recalling some of his best work with Public Image. The album's opening track, "Grave Ride"—published by

Rotten Music (PRS) and administered by WB Music Corp. (ASCAP)—was inspired in part by the war in Bosnia. "It could really pertain to any war, any strife," he says, noting the song was written for his wife. "In the mad, psychotic world we live in, things can fall apart very quickly. There's an element of fear in there."

In the track "Dog," Lydon takes one of his favorite targets, organized religion. "It's a pet hate," he quips. "It won't go away, and let's face it, it provides me with wonderful material."



by Geoff Mayfield

WU SHOULD BE DANCING: Industry watchers figured **Wu-Tang Clan** would have a huge debut, and indeed, the album's 612,000 units represent the second-largest sales week in the last 29 weeks, exceeded only by the 689,500 units that the **Notorious B.I.G.**'s double album rung up in its first full week of sales (Billboard, April 12), just a few weeks after the rapper was murdered.

Because first-day sales at some accounts were larger for "Wu-Tang Forever," which is also a twofer, than they were for B.I.G.'s "Life After Death," some numbers spinners, including yours truly, assumed Wu would open with a bigger one-week tally. Thus, some wisecracks will decry this impressive sum as being "only 612,000 units," as if that's a feat that happens every day. Well, consider this: Since the start of 1996, only four albums have registered weeks in excess of 600,000 units, and two of those, **Biggie's** and **2Pac's Makaveli** title, followed the artists' widely reported deaths. This time, as was the case when **Metallica's** "Load" rocked The Billboard 200 with 680,000 units in the June 22, 1996, issue, no one got shot.

WU'S WHO: In 1993, **Wu-Tang Clan's** first album debuted at No. 41 on The Billboard 200 and spent 42 weeks on that chart. It also spent an impressive 140-week stretch on Top R&B Albums, where it peaked at No. 8.

The first real indication that Wu had supergroup potential came in the competitive fourth quarter of '94, when group member **Method Man** opened at No. 1 on the R&B list and No. 4 on the big chart. Over the next two years, four other members—**Ol' Dirty Bastard**, **Raekwon**, **Genius/GZA**, and **Ghostface Killah**—would all open in The Billboard 200's top 10, and none of those peaked lower than No. 2 on Top R&B Albums.

I also found it instructive in November of last year when my college freshman nephew, who had been a fan of modern rock and many rap acts just a few years ago, informed me that he now leans toward punk and that the only rappers he favors these days are members of the Wu-Tang Clan. Sure enough, RCA, Loud's distributing label, found that Wu's first-week numbers were bolstered by stores that typically lean toward rock fare.

The question now is, How long will this album's legs be? Since the start of last year, 23 rap titles have debuted in the top 10 of The Billboard 200 (including eight that reached No. 1). Of those 23, 14 are no longer on the chart, and all but one of those had chart runs of a half-year or less. **Snoop Doggy Dogg**, whose 1993 rookie album clocked 72 weeks on the big chart, falls off this issue. "Tha Dogfather" had a 29-week run after a No. 1 debut, while another chart-topper, **A Tribe Called Quest**, had just a 13-week run. Wu-Tang appears to have a wider fan base than many rappers, so we'll see if that translates into chart longevity.

WORLDLY: Ratings for the June 2 World Music Awards on ABC were down from last year's telecast, but the show still helped generate bullets on the big chart for No. 3 **Spice Girls**, No. 14 **Celine Dion**, No. 92 **Kenny G**, and No. 197 **Fugees**. On this issue's unpublished Top Classical Albums chart, the show delivered a 613% gain, and a 10-1 vault, for violinist **Vanessa-Mae** (2,000 units). The show also bolstered the **Bee Gees'** latest (21-18 on a 36% gain), but much of that album's growth comes from a Target Stores campaign. Sales for the title more than tripled at the department store chain when the veteran group was featured in an endcap program. The Target sale also picks up **Bee Gees** catalog, including titles at Nos. 3 and 37 on Top Pop Catalog Albums. And, with night-after-night VH1 "Grease" runs, the campaign firms the soundtrack's 23-week grip at No. 1 on the catalog list (24,000 units, a 39% gain).

STUFF: In all but seven of this year's 22 sales weeks, the 224,000 units that place **Tim McGraw** at No. 2 would have been enough to top The Billboard 200 (see Country Corner, page 38). . . . For a second week, MTV is on **Aerosmith's** "Hole In My Soul," which also cooks enough at radio to bullet at No. 8 on Mainstream Rock Tracks. But the video channel's run of two Aerosmith specials is what picks up a 42-28 leap (a 25% gain) on the big chart for the band's "Nine Lives" and a No. 32 re-entry on Top Pop Catalog for "Aerosmith's Greatest Hits." Any impact from the June 7 "Saturday Night Live" repeat won't be felt until next issue's charts.

MICHAEL JACKSON'S 'BLOOD'

(Continued from page 80)

weeks. Second single "HIStory" went to radio the week of June 9, which, according to Epic Holland product manager Jos Lauwers, "was good timing for us, as Michael Jackson [was] in our country for two concerts [June 8 and 10]." The single will be released commercially in the Netherlands June 23.

Lauwers says Epic has set up a major marketing campaign on radio, including a promotion with retail chain Free Record Shop, which with 140 affiliates is the largest in the country.

Promotions were also used at V&D (64 affiliates), at the Ear & Eye Home Entertainment chain, and the Music House and Music Store chains.

"Most of the campaigns that the independent shops run tie in with the new Jackson film 'Ghosts,'" adds Lauwers. "Free tickets for the movie are the sales point there. As the song 'Ghosts' is a bonus track on the single, the synergy is obvious."

"As a result of the awareness raised by both the film and the concerts, the sales of the original 'HIStory' album are picking up again," he adds.

"The same thing happened last autumn around the first leg of his European tour. Then we sold 100,000 extra copies of that album, which is now beyond 350,000 copies."

The picture is also rosy for Jackson in Australia, where "Blood On The Dance Floor" was released May 9 and debuted at No. 2 with advance orders of 60,000, according to Clayton Doughty, product manager at Epic. He predicts that sales will eventually reach 250,000.

"Australia has been one of the most successful territories for Michael Jackson," says Doughty, noting that when the singer toured there last November, Sony Music Australia undertook one of

its biggest marketing campaigns to turn Jackson's local fortunes around. The "HIStory" album was selling 35,000 copies a week in the month leading up to Christmas and reached No. 1. It has now sold 420,000 copies, according to the label.

Marketing of "Blood On The Dance Floor" in Australia was based around a TV campaign and a contest with national music retailer Brashs to award a trip to see a Jackson show abroad. Across-the-board airplay for the first single, the title track, saw it reach No. 5. The next single there is Tony Moran's remix of "HIStory," due next month.

But for Justin Lakerink, owner of the Central Station Records outlet on the Gold Coast, in Queensland, sales have fallen behind expectations. "Sony began TV advertising [in Queensland] just recently, so sales haven't really sparked here as yet. I don't think we're even doing 100 a week. The vibe on Jackson is strong, but it's not outstanding."

However, Daniel Agostinelli, managing director of Australia's national 80-store Sanity chain, says, "Sales were initially very strong and remain at about a healthy 1,000 a week. [The album] came along at the right time for the industry to spur sales. Apart from a few bins and posters, we didn't do much in-store promotion because Michael Jackson sells himself, and interest was obviously high after his tour late last year. Sony's TV campaign certainly drove people into the stores."

Assistance in preparing this story was provided by Paul Sexton and Menno Visser in London, Wolfgang Spahr in Hamburg, Robert Tilli in Amsterdam, Larry Flick in New York, and Christie Eliezer in Melbourne.

LARAS

(Continued from page 6)

Miguel, has been appointed executive director of LARAS.

Spearheading the creation of LARAS was NARAS president/CEO Michael Greene, who says, "I haven't been this excited about anything we have done since MusiCares was formed in 1989."

Greene says a pair of trips to Latin America during which he met with musicians and producers convinced him that the region needed an organization that could represent the creative and commercial interests of Latin American musical communities.

"I really got an inside view of the repression [in Latin America]," says Greene. "I really don't think the music industry here understands how lucky it is in terms of freedom to address its issues. So, it became quite obvious to me that the important work that we try to do here is needed even more down there."

Abaroa reckons that LARAS can evolve into a "bridge connecting NARAS with Latino musical talent. The first objective is to get members, so that is my main focus for the next six months."

Greene says that qualified NARAS members can join LARAS for no extra membership fee. Moreover, LARAS members will be able to vote in the Latino Grammy categories.

"So right off the bat," adds Greene, "we will have a better voting constituency in the American awards and

(Continued on next page)

DUTCH, BRITISH GROUPS DISCUSS NEW U.K. CHART

(Continued from page 1)

ject that is unprecedented in Europe on several counts. Chief among them are the fact that the concept runs counter to the established pattern of authoritative charts being driven by record label groups. Further, the possibility of an authors' society from one country having a stake in the charts in another nation has no parallel.

Though the mere fact that Amsterdam-based BUMA/STEMRA and its U.K. counterpart, the Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS), are prepared to countenance such possibilities is groundbreaking, both sides caution that discussion of a concept is a long distance from commitment to action.

Nonetheless, BUMA/STEMRA CEO Cees Vervoord says the prospect of a new jointly backed U.K. chart was put on the agenda at a meeting with MCPS/PRS June 5-6. The Dutch and U.K. bodies have begun a series of meetings as part of their process of combining expertise and resources as a way of cutting costs and simplifying procedures (Billboard, May 10). The purpose of the meetings is to analyze the whole swathe of their respective businesses to establish where new effi-

ciencies might be achieved and where new opportunities might lie.

Vervoord says that a raft of working groups to investigate a number of issues was established at the June 5-6 meeting and that one of the new committees will look at the potential for extending BUMA/STEMRA's Aircheck radio-monitoring system to the U.K.

In the Netherlands, Aircheck is one of the research elements in the compilation of the Dutch industry-backed charts (see story, this page).

Asked whether he would like to have a similar involvement in a new U.K. chart, Vervoord replies, "Yes. We want to extend to the U.K."

He adds that his primary motivation is the commercial potential of selling Aircheck information to the U.K. record industry, but notes that BUMA/STEMRA is used to operating in a country where there are two competing charts.

The "official" industry charts in the U.K. at present are run by Chart Information Network (CIN), in which the British Phonographic Industry and magazine publisher Miller Freeman have equal stakes. Also represented on

the CIN board is the British Assn. of Record Dealers (BARD).

The electronically captured sales data on which the chart is based is bought from BARD by CIN under an exclusive agreement with the retail group. Since BARD represents all the major retail chains and the bulk of the significant independent stores in the U.K., its agreement with CIN has precluded other companies from using BARD members' information to prepare their own listings.

BUMA/STEMRA and its partners—one of which would have to be a company capable of processing retail sales information—would need information from BARD stores if its U.K. chart was to be authoritative. Asked if he foresees difficulties arising from BARD's exclusive agreement to supply data only to CIN, Vervoord states, "Exclusive agreement? Is that allowed in Europe?"

He adds, "All these things will have to be worked out. At the moment we have no plan. We simply want to know whether it is possible to take what we have developed here to another country."

Vervoord says that if BUMA/STEMRA's systems are felt to be

exportable and the result commercially viable, the organization will have broad horizons in deciding where to trade. "If they are exportable to one country in Europe, they are exportable to any country in Europe," Vervoord observes.

Vervoord says he is aware of the criticisms of the existing U.K. charts, most notably the complaint that the singles listing is too volatile and the suggestion from some senior executives that an airplay element would slow the pace of each record's rise and fall. Currently, the U.K. charts are based solely on sales in stores.

In the Netherlands, airplay is a mainstay of the lower listings, and Vervoord states that, if required, Aircheck could be running in the U.K. "within four months." He adds, "The systems

are not a problem."

John Hutchinson, chief executive of MCPS/PRS, says the importation of Aircheck into the U.K. "is one of the ideas we are going to develop. But, there are a whole lot of ideas we are going to develop."

He underscores that his prime interest in Aircheck at this stage is in having the best available system to monitor airplay royalties due to PRS members, but adds, "If there is commercial gain from preparing charts information, then that would be investigated."

Asked whether MCPS/PRS would want to be involved in a British chart, he says, "It's always possible. But my first duty is to get more money from broadcasters."

LARAS FORMED

(Continued from preceding page)

a membership in LARAS."

In the next several months, Greene and Abaroa will be introducing LARAS to Latin music communities in six U.S. cities. Greene says that Abaroa then will conduct town meetings in several Latin American countries and Spain whereby he will put together an electorate with the help of ministers of culture and education, as well as with the recording communities.

Eventually, Greene says, meetings with Latin screening committees from NARAS and LARAS will convene to set up programs in Latin America which are akin to such NARAS' programs as Grammy in the Schools and MusiCares.

Greene is holding discussions with accounting firm Deloitte & Touche to begin laying the foundation for a Latin version of the Grammy Awards. While he expects the inaugural show to take place in 1999, Greene asserts he has no idea who will broadcast the ceremony.

"We are not coming out of the box with a huge awards process," says Greene, "but we do want to make it inclusive enough to make it meaningful."

Greene dismisses the opinion privately voiced by many involved in the U.S. Latino market that the creation of LARAS will "ghettoize" the Latin music categories in the Grammy Awards. He points out the recent addi-

tion of a category for Latin rock as "testament to our goal of making the Latin fields in the domestic awards program become much bigger."

In fact, remarks Greene, the awards show is a secondary goal of LARAS. The main objective, he says, is to attract members who are willing to participate in the organization's altruistic initiatives.

"In the last 10 years, NARAS membership has grown from 3,200 to 13,000 via new members who came on because of their involvement in a lot of the programs we do . . . and those are the ones who renew."

FEARLESS INDIE

(Continued from page 8)

ilar types of cooperative projects to increase in the future as government funding dwindles.

"Until we see another cycle of [economic] confidence and attitude change, we're projecting a very important increase in private-sector contributions," says Lyons.

UNICEF paired with Putumayo World Music last year in a similar project keyed to the label's "One World" album, in which \$1 from the sale of each CD and 50 cents from each cassette were contributed to the organization.

In The Netherlands, 2 Charts Compete

■ BY ROBERT TILLI and JEFF CLARK-MEADS

AMSTERDAM—In the Netherlands, BUMA/STEMRA is part of the pan-industry coalition behind the Mega Top 100 chart that is featured on state-owned radio network Radio 3.

The Mega Top 100 singles listing competes for media and public attention with the 33-year-old Rabo Top 40 that is carried each week by national commercial station Radio 538, music TV channel the Music Factory, and cable TV station SBS 6.

Mega Top 100's main marketing platform is that its electronically gathered information makes it the most accurate chart available.

The Mega Top 100 comprises a top 50 based entirely on sales—using data taken electronically from 450 stores by research company

Intomart—with the bottom half taking airplay information into account. The airplay element increases down the chart, so that positions 76-100 are based solely on a record's popularity with broadcasters.

The BUMA/STEMRA-owned Aircheck tracks plays using a computerized "fingerprint" system that compares a sound sample from each record with broadcasts from 16 Dutch radio stations.

The Mega Top 100 earlier this year superseded the Mega Top 50, which was produced in conjunction with the "Tipparade" of the next 30 titles; the "Tipparade" was based on handwritten diary entries from retailers (Billboard, Feb. 1).

Mega Top 100 managing director Machgiel Bakker said at the time, "The changes eliminate the human element, which has always greatly harmed the credibility of the Dutch

chart in the past."

Of the airplay element, he stated, "We hope that the airplay input in the bottom half of the chart will fuel the entries of new artists."

BUMA/STEMRA's partners in the Mega Top charts are Dutch labels' body NVPI, retailers association NVGD, and Radio 3. The Mega Top Foundation is owned by the three industry bodies, but, as with the Chart Information Network in the U.K., is independent in its production procedures.

The competition between the two Dutch charts can be intense, particularly so because of the relatively small size of the record industry and market in the Netherlands.

The Rabo chart, sponsored by the Rabo Bank, is carried on leaflets in bank premises as well as delivered—as is the Mega Top listing—in printed form to record stores.

LOST BOYZ FIND FOLLOWING FOR 2ND SET

(Continued from page 7)

on life and their dreadlocked hair. The track has Mic Fox, PD at Philadelphia's WPHI, enthusiastic about the rest of the album.

"[The single] has been pretty anticipated," says Fox. "People are trying to figure how the Lost Boyz are gonna come out this time. When they first came out, they had a raw flavor, but they were still [radio] friendly. That's a hard thing to do when you do what I call 'pure hip-hop.' But they've done well with staying true to hip-hop and being accepted by the general listening audience."

The members' realistic views about life have been key to the group's ability to effectively identify the stresses of street life without stressing out their listeners. For example, "Renee" is a single from the first album about Cheek's straight-patched girlfriend, who was gunned down by random violence. That viewpoint has also inspired them to create party anthems out of everyday situations, as with "Jeeps, Lex, Coups, Bimaz & Benz" off the

first album and "What's Wrong" on the new set.

"[People] like to talk about clothes, their crew, and what they do, but we've been there," says Cheeks. "We talked about that [type of stuff] when we were, like, 18. Everybody goes through problems, we just let our music take us away from our troubles."

"Music is supposed to be uplifting," adds Freaky Tah, whose lively ad-libs and warm rapport with his older brother Cheeks and other members DJ Sprigg Nice and Pretty Lou in videos, on wax, and at shows has made the group's mark in hip-hop indelible. "People are going through a lot worse things every day. Why do they need to hear other people's problems?"

Another facet of the group's success is its appeal to women, which Universal will push even further with the release of "Love, Peace & Nappiness."

"We want to expand on their female core audience," says Jackie Rhinehart, VP of marketing (U.S.) at Universal. "A lot of females who are pretty much

R&B traditionalists like the Lost Boyz due to their R&B samples, 'Renee,' and their straight party tunes."

With that in mind, the video for "Love, Peace & Nappiness," which was shot on location in Jamaica, features the act in linen outfits—a way of showcasing the group's "classier" side.

To further increase visibility, Universal is putting up billboards in Los Angeles and bus and subway posters in Chicago and New York; the group is also being featured in a Sprite commercial, scheduled to begin airing later this month.

Universal is also supplying barber-shops nationwide with sampler tapes, fliers, and CDs in an effort to target the male demo. The label will be running contests for free haircuts with 15 barber-shops in the Midwest.

At radio and retail, the label is sponsoring a contest dubbed "Find The Lost Boyz." In a similar vein as the popular "Where's Waldo?" book series, consumers will be asked to spot the group in a collage of other prominent

musicians and celebrities. "We want fans to recognize them as a group, not a solo act," says Rhinehart, touching on the media's spotlighting of lead rapper Cheeks on the first album.

Reebok also will be co-sponsoring a national Lost Boyz radio contest, providing Frisbees and Reebok paraphernalia as prizes.

On the live front, the group is scheduled to perform on the second stage during the Lollapalooza tour and is a featured act at WQHT New York's June 26 Summer Jams concert. It also will perform a show Monday (16) at Tramps in New York, which will be broadcast in the coming weeks as a special on BET's "Rap City."

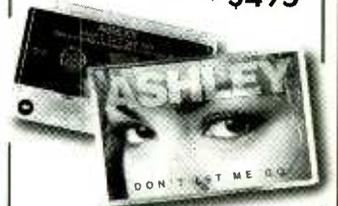
The group will be performing with a live band.

International promotional tour dates are scheduled to begin in the latter part of the summer.

Concludes Marc Offenbach, Universal VP of sales (U.S.), "We want to make this the summer of 'Love, Peace & Nappiness.'"

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Billboard Live Plans Venue In Orlando

As reported in the June 9 Billboard Bulletin, Billboard Live is heading for Orlando! The state-of-the-art club concept is soon to be applied to a location in that booming central Florida city.

Billboard Live International, the Las Vegas-based headquarters for the Billboard-associated venue operation, is in the process of finalizing a lease for the new Orlando entertainment site. Plans call for a 17,000-square foot, 1,000-capacity club



located across the street from the bustling Orange County Convention Center. This new club will house three music stages, a 250-seat restaurant, and a VIP section. It is projected to open its doors in February 1998.

BLI is also executing leases for Billboard Live sites in Toronto and Miami Beach, Florida with additional cities to soon be announced.

The first Billboard Live club is in West Hollywood, California.

Dance Summit Themes: Surviving & Thriving

The time is drawing near for Billboard's fourth annual Dance Music Summit, which runs July 16-18 at the Chicago Marriott Downtown. The confab will feature two days of essential panels and keynote speeches along with three nights of exciting showcase performances and DJ spotlights.

Daytime sessions will be packed with stimulating and informative discussions on a variety of topics. Attendees will delve into the world of production and remixing with sessions featuring Deep Dish, Tony Moran, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix, Tyler Stone, and Terri Bristol. A stellar group of performers—including Theas Austin, Sandy B., Karel and Crystal Waters—will offer tips for survival in the dance business. A session titled "A&R Juries" will give attendees a chance to get their music evaluated by some of the most influential figures of the industry. Another session will offer ideas on getting started and landing gigs. There also will be semi-private consultations with executives in marketing, imaging,

Billboard Fourth Annual
DANCE
Music Summit

and A&R.

During the "Chicago House Reunion" session, attendees will relive and celebrate key moments in dance music history with some of the pioneers who were there at the beginning. Join these innovators as they reminisce about days gone by as part of a special reunion panel. There will also be a major announcement regarding the DJ community.

Another important session—hosted by the key figures of the Global House Internet e-mail service—will explore dance music's growing presence on the Internet. Topics will include effective uses and benefits of the Net as well as a discussion on how to get started on your journey into cyberspace.

And that's just the beginning. Each night, intoxicating artist/DJ nightly showcases will have everyone dancing and schmoozing until dawn. Top performers and DJs will bring new and experimental music to Chicago nightclubs.

For registration information, contact Maureen Ryan at 212-536-5002.

Fourth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 16-18, 1997
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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>
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E-mail: sbell@billboard.com

Wu's On First, McGraw's On Second

LAST ISSUE, THE BRITS ruled The Billboard 200, as Spice Girls and Paul McCartney occupied the top two positions. This issue, it's an all-American top two, as the nine members of Wu-Tang Clan outnumber the five Spice Girls, and Tim McGraw outdraws Sir Paul with "Everywhere" (Curb), opening at No. 2.

"Wu-Tang Forever" (Loud/RCA) enters at No. 1, far surpassing the No. 41 peak of the Staten Island, N.Y., rappers' first disc, "Enter The Wu-Tang (36 Chambers)," released in 1993 (see story, page 3). Since then, some members of the Clan have distinguished themselves as solo stars. Method Man had a No. 4 album with "Tical" in 1994, Raekwon equaled that chart position with "Only Built 4 Cuban Linx" in 1995, Ol' Dirty Bastard peaked at No. 7 with "Return To The 36 Chambers: The Dirty Version" that same year, and Genius/GZA reached No. 9 with "Liquid Swords," also in 1995. Last year, Ghostface Killah spent a week at No. 2 with "Ironman." In 1994, the Gravediggaz, featuring Wu-Tang Clan's RZA (also known as Prince Rakeem), took "6 Feet Deep" to No. 36. That easily makes the new two-CD set the most successful Wu-Tang project to date by the group or any of its component parts.

DYNAMIC TRIO: Rap rules on the Hot 100 as well, where the top three highest new entries are by Bone Thugs-N-Harmony, Scarface Featuring 2Pac And Johnny P, and Warren G Featuring Ronald Isley. The Bone Thugs' single is the first song from the new "Batman & Robin" movie to reach the Hot 100. "Look Into My Eyes" (Ruthless) opens high, at No. 4. That almost matches the No. 2 debut of Bone Thugs' biggest hit to date, last year's "The Crossroads." The battle for the biggest "Batman" song is under way, with the release of R. Kelly's "Gotham City" (Jive). Will these two singles deliver a one-two punch and take over the top two positions?

The Warren G song's debut means that Ronald Isley

appears twice on the Hot 100. He's also listed at No. 68, as he's featured on Keith Sweat's "Come With Me" (Elektra), which rises 16 places. Not bad for an artist who will soon celebrate the 38th anniversary of his first appearance on the chart (the Isley Brothers' "Shout" debuted Sept. 21, 1959).

PRO 'CON': The three highest Hot 100 debuts are rap songs, but the next two highest debuts are both written by Diane Warren. They also happen to be the same song. In a reversal of their positions on Hot Country Singles & Tracks, LeAnn Rimes' version of "How Do I Live" (Curb) comes out slightly on top, opening at No. 89. Trisha Yearwood's version on MCA, the one heard on the "Con Air" soundtrack, enters at No. 91. On the country chart, Yearwood is ahead in airplay, leaping 52-41, while Rimes is catching up, bulleting 70-59.



by Fred Bronson

DO I HEAR 113: "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) on the Bad Boy label continues at No. 1 on the Hot 100 for a second week. That prompted William Simpson of Los Angeles to note that 112 is the highest-numbered act to reach the top of the pop singles chart. The group displaces Stars On 45, which has held the record since 1981. Dropping to third place is UB40, followed by Lisa Loeb's band, Nine Stories. Of course, all bets are off if 10,000 Maniacs ever has a No. 1 hit.

PAT'S BACK: "Innamorata" (CMC International), new at No. 171, is the first Pat Benatar album to debut on The Billboard 200 since "Gravity's Rainbow," which entered exactly four years ago this week.

THEY LOVE MUSIC: The debut of "What's Stopping You" (Global Soul) at No. 44 on Hot R&B Singles extends the O'Jays' chart span to 33 years and nine months. "Lonely Drifter," their first hit, appeared in September 1963.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	289,088,000	312,064,000 (UP 8%)
ALBUMS	240,581,000	255,208,000 (UP 6.1%)
SINGLES	48,507,000	56,856,000 (UP 17.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	171,351,000	193,305,000 (UP 12.8%)
CASSETTE	68,571,000	61,340,000 (DN 10.6%)
OTHER	659,000	563,000 (DN 14.6%)

OVERALL UNIT SALES THIS WEEK

14,707,000

LAST WEEK

13,296,000

CHANGE

UP 10.6%

THIS WEEK 1996

13,756,000

CHANGE

UP 6.9%

ALBUM SALES THIS WEEK

11,673,000

LAST WEEK

10,591,000

CHANGE

UP 10.2%

THIS WEEK 1996

11,203,000

CHANGE

UP 4.2%

SINGLES SALES THIS WEEK

3,034,000

LAST WEEK

2,705,000

CHANGE

UP 12.2%

THIS WEEK 1996

2,548,000

CHANGE

UP 19.1%

ALBUM SALES BY FORMAT

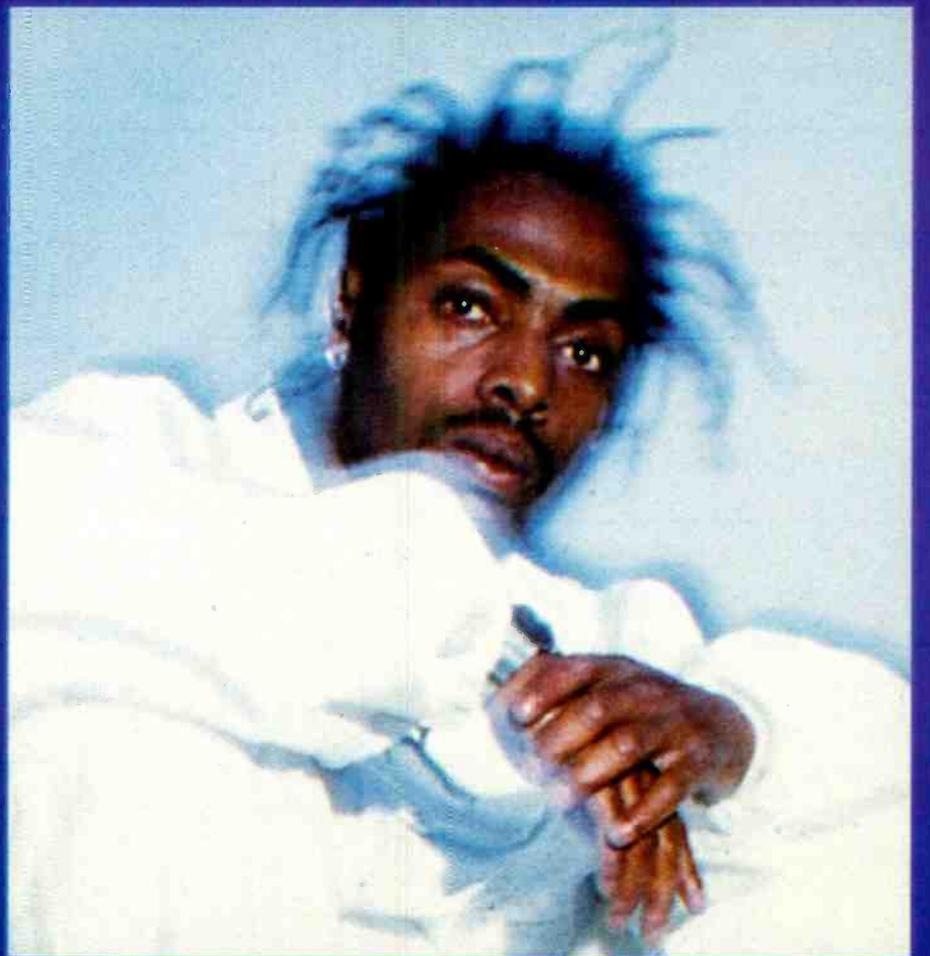
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,878,000	8,067,000	UP 10.1%	8,034,000	UP 10.1%
CASSETTE	2,764,000	2,501,000	UP 10.5%	3,154,000	DN 12.4%
OTHER	31,000	23,000	UP 34.8%	20,000	UP 55%

ROUNDED FIGURES

FOR WEEK ENDING 6/8/97

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





LIL' KIM

FEATURING LEFT EYE, DA BRAT,
MISSY ELLIOTT, & ANGIE MARTINEZ
"NOT TONIGHT (REMIX)"

COOLIO

FEATURING THE 40 THEVZ
"C U WHEN U GET THERE"

2 HOT HITS FROM

NOTHING TO LOSE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE
AVAILABLE ON TOMMY BOY MUSIC



Touchstone Pictures



Los Tigres Del Norte

Jefe De Jefes

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