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IN MUSIC NEWS



MARIE DAULNE

Zap Mama  
 Broadens  
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 Bop Album

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 1, 1997

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## At 10, The Knitting Factory Is A Powerhouse Of New Music

BY BRADLEY BAMBARGER

NEW YORK—In 1988, the Knitting Factory's second year as an avant-garde music venue and catalyst for the downtown scene here, a show ran on Japanese TV describing the club as the latest jazz hot spot. Shortly thereafter, a busload of about 50 tourists arrived at the Knit's door from Japan, looking to hear some of the new jazz. But that night, the club was hosting a rock band, a noisy one at that, characteristically following a booking policy that sought to bridge genres on either side of the cutting edge.



Within the first feedback-laden minutes of Sonic Youth's set, about 25 of the Japanese visitors streamed out of the Knitting Factory onto the sidewalk on Houston Street, their mouths agape and their fingers in their ears. It was a moment the club's owner, Michael Dorf, will always hold dear.

"The important thing wasn't that half of them ran out, but that half of them stayed and appreciated what they heard," Dorf says. "We were able

## BBC's 'Country Night' Expected To Spur Sales

BY PAUL SEXTON

LONDON—For a full week starting Jan. 18, Dolly Parton has been telling British television viewers, "If you thought country music was all 'yee-haw' and cowboy boots, you've got a surprise coming." The surprise arrived Saturday (25) on BBC2, for which that night was "Country Night."

That was the title of an ambitious themed evening of programming mounted by the state broadcaster from

to turn a bunch of people on to great music that they never would have come into contact with otherwise. I've always thought that if we continue that, we'll be doing our job."

In February, the Knitting Factory marks a decade of doing its job well enough to become, arguably, the world capital of new music: experimental jazz and rock, contemporary classical and ethnic sounds, as well as—and most important—various hybrid forms. From John Zorn to Cassandra Wilson, from Bill Frisell to Medeski, Martin & Wood, dozens of vital improvisers have chased their muses and developed their followings at the club. And rock bands from the Pixies and Indigo Girls to Soul Coughing and Skeleton Key opened ears early on from the Knitting Factory stage. Typically, the club's manifold

(Continued on page 74)

## Retail Eager For Live's Set Radioactive CD Seen As Strong Seller

BY MELINDA NEWMAN

NEW YORK—Retailers are fervently hoping that Live's highly anticipated third album, "Secret Samadhi," due Feb. 18 on Radioactive/MCA, will help bring them out of the doldrums.

"This album might start the ball rolling. Everyone's eyes are on U2, but Live is the one to first get some people back in the stores," says Vince DeLeon, buyer for Harmony House's superstores.

"This album is going to be pretty strong out of the box," agrees John Artale, buyer for Carnegie, Pa.-based National Record

Mart. "In my mind, they've always been a baby U2, and similarly to U2, they definitely speak to a lot of people."



LIVE

While such comparisons may be irksome to Live (whose members are admitted U2 fans), retailers and radio programmers inevitably draw unprovoked comparisons between the two groups. Most see Live as U2's heir apparent. The two bands share strikingly intense yet melodic songs, often peppered with spiritual, questioning overtones.

The comparisons are especially heated now because Live and U2 are duking it

(Continued on page 84)

BILLBOARD EXCLUSIVE

## Soundtrack Boom Offers Exposure For R&B Acts

BY J.R. REYNOLDS

LOS ANGELES—In the last five years, the number of soundtracks in the upper reaches of the Top R&B Albums chart has exploded.

That's good news for record companies, not only because the albums are often strong sellers, but also because they can serve as powerful marketing vehicles for introducing promising new artists to consumers and raising awareness of veteran acts outside their already established fan bases.

"'Boomerang' helped launch the career of Toni Braxton," says Columbia marketing VP (U.S.) Demmette Guidry of the 1992 soundtrack that

featured Braxton's "Give U My Heart" and "Love Shoulda Brought You Home." "We hope to do the same with Cassie on our upcoming 'Love Jones' soundtrack. Cassie's debut solo album hasn't been scheduled yet, but we want to begin garnering some early exposure for him."

Columbia will release "Love Jones" March 11; in addition to Cassie, the soundtrack features Maxwell, Dionne Farris, Kenny Latimore, Groove Theory. Cassandra Wilson, Me'Shell Ndegéocello, Brand New Heavies, and the Refugee Camp All-Stars featuring the Fugees' Lauryn Hill and vocalists Melkey and Day.

(Continued on page 67)

## All-Stars Belt Big Hits On VH1 B'cast Event

BY BRADLEY BAMBARGER

NEW YORK—"It was a blast," enthuses Sheryl Crow about singing her favorite Rolling Stones song, "Bitch," with Steve Winwood, Stones saxman Bobby Keys, and other luminaries in the City Of Hope/VH1 All-Star Garage Band. And that seems to be the exuberant consensus with the rest of the supergroup—which included John Mellen-

BILLBOARD EXCLUSIVE

camp, Bryan Adams, Melissa Etheridge, Don Henley, Eddie Van Halen, and Tony Rich, among others—

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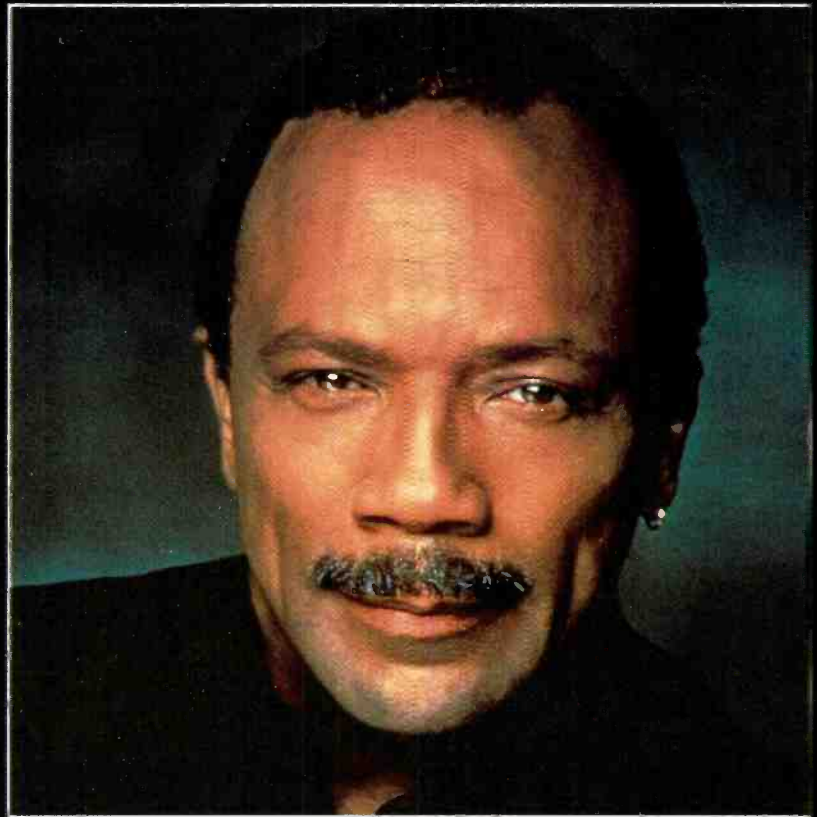
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# Restless Gets New Owner, New Distributor

## Purchase By Regency Primes Label For Soundtrack Biz

■ BY CRAIG ROSEN

LOS ANGELES—Buoyed from its acquisition by Arnon Milchan's Regency Enterprises and a newly inked distribution deal with BMG, Restless Records is primed for expansion and an entry into the lucrative soundtrack business.

While the Hollywood, Calif.-based Restless had been in negotiations for months with Regency, a successful film production company, the label's pact with BMG for distribution was a surprise move.

Since Regency's films are distributed by Warner Bros., and Restless owns a 20% share of Alternative Distribution Alliance (ADA)—a joint venture with Warner Music Group and Sub Pop Records—it was long believed that Restless would ink with WEA for distribution.

At one point, Restless was also being courted by Columbia Records.

"It just felt right," says Restless co-president/CEO Joe Regis of the pacts with Regency and BMG, which were announced simultaneously. Milchan and Strauss Zelnick, president/CEO of BMG Entertainment North America, had a relationship that helped seal the deal.

"Arnon and Strauss Zelnick hooked up over the holidays, and there was just a genuine enthusiasm for this deal from the top," says Regis, who, along with Restless co-president/CEO Bill Hein, held a subsequent meeting with BMG Distribution president Pete Jones.

"We have the best repertoire we've ever had right now, and it's a great time to be in business with a major distributor," Regis adds. "We're poised for significant growth."

Jones is also enthused about the opportunities. "Restless is an exciting young label with additional resources," he says. "It is going to be terrific for us."

The first release under the new deal will be Lori Carson's "Everything I Touch Runs Wild," which is due March 25.

As a result of its new affiliation with BMG, Restless will sell back its 20% share of ADA Feb. 28. Regis calls the parting with ADA, which he helped found, "bittersweet."

On March 1, BMG will make available through its system Restless' current releases by the Golden Palominos, the Moog Cookbook, and the Penny Dreadfuls.

In addition, on April 15, Restless will relaunch, via BMG, key catalog titles by Soul Asylum, the Replacements, They Might Be Giants, Flaming Lips, the Dead Milkmen, Babes In Toyland, the Jayhawks,

and Ween. Some of the titles will be offered at a midline price.

For Milchan—whose Regency is partnered with Australian businessman Kerry Packer, Korean electronics company Samsung, European TV business KirchGroup, and athletic brand Puma—the purchase of Restless from Regis and Hein represents the fulfillment of a 2-year-old dream.

While the acquisition of a record arm to produce soundtracks for its films was a logical inspiration behind the deal, Milchan says that he "didn't want to come in just for soundtracks... We were looking for a legitimate record company, like Restless, with a specific taste that we can build on and from with mainstream distribution."

Before pacting with Restless, Milchan says, he considered a number of other options. He had discussions about forming

a label with Elektra and such music industry heavyweights as producers Don Was and David Foster and manager Peter Asher. "But every time, [they talked to us] because of the muscle we had as a movie company, and it always felt wrong," he says.

The combination of Regency with Restless, Milchan says, is comparable to the growth of Interscope, a film company that launched a successful record company.

With Warner Bros., Regency has produced or co-produced such hit films as "Tin Cup," "A Time To Kill," "Heat," "JFK," "The Client," and "Free Willy."

According to Milchan, Regency acquired Restless for a price between \$10 million and \$15 million, in cash and shares of Regency stock. "But that's not what is important," he says. "What's important is that we are going to put millions of dollars behind the company."

It would have been "unfair" to Restless to pact with WEA simply because Regency has ties to Warner Bros. with its film business, Milchan adds. "We wanted to be (Continued on page 18)



REGIS

# Barbis Heads New P'Gram Unit

## Will Run A&M Associated Labels

■ BY IRV LICHTMAN

NEW YORK—John Barbis, who left his post last fall as president of PolyGram's Island Records unit, remains in the PolyGram family as president of a newly created division, A&M Associated Labels.

The division will provide marketing, sales, and promotion support for the Polydor and Rocket labels. The division's scope could eventually grow to include other label entities within the PolyGram orbit or arrangements with outside companies.

Barbis expects to make a permanent transition from New York to Los Angeles, where A&M chairman/CEO Al Cafaro is headquartered, by the end of February. "Because of Rocket's New York home base, I'll be bicoastal, spending at least one week a month in New York, a reverse of my prac-

tice at Island," says Barbis, who will report to Cafaro.

Most of Barbis' music industry career has centered on the West Coast. Patrick Jordan, director of operations for A&M Associated Labels, is also relocating to the West Coast.

Barbis says the A&M Associated Labels' "head count won't be large—sort of like [the recently established] 550 label at Sony or early Reprise."

A&M Associated Labels' staff of approximately 25 employees is drawn from existing Polydor promotional and sales executives.

Among the executives at the new venture who previously worked for Polydor are Dave Darus, VP of promotion; Barry Lyons, VP of rock promotion; Mark Chotiner, West Coast regional director of promotion; and John Rotella, VP of sales. These executives now report directly to Barbis.

Former Polydor regional staffers also reporting to Barbis are Jeff Davis, director of promotion/Chicago; Steve Stoff, South-

(Continued on page 77)



BARBIS

### THIS WEEK IN BILLBOARD

#### 'PRIVATE PARTS'—THE SOUNDTRACK

Shock jock Howard Stern's upcoming movie "Private Parts" will be preceded by the release this month of the soundtrack, a mix of classic and modern rock. Anticipating heavy demand, Warner Bros. has prepared a major promotional push. Special correspondent Jim Bessman reports. **Page 10**

#### U.K.'S ALTERNATIVE OUTLET

London's last FM license has been awarded to Xfm, the city's first alternative rock broadcaster. Correspondent Mike McGeever has the story. **Page 69**

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# Truce Reached In Mechanicals Debate Direct Distribution To Be Ended For Cooperation

BY JEFF CLARK-MEADS

CANNES—A cease-fire has been declared in Europe's mechanical rights war. At a summit meeting held here during MIDEM, agreement was reached that the controversial system of direct distribution will be abandoned in return for a concerted effort from the collecting societies to reduce their commission rates.

The company at the center of the controversy, PolyGram International Music Publishing, has also agreed that as part of the peace it will withdraw its complaints to the European Commission about alleged illegal restrictive trade practices from two of the continental European societies (Billboard, Jan. 25).

The new peace was hammered out at an all-day meeting Jan. 21 in a hotel opposite the Palais des Festival, where MIDEM took place Jan. 19-23. Represented at the meeting were senior executives from all the major publishers and the heads of the mechanical royalty collecting societies from the U.K. and the European continent.

At the core of their discussions was direct distribution, the service offered by the U.K.'s Mechanical Copyright Protection Society (MCPS), which deprives the group's sister societies on the European continent of traditional revenue streams. Under direct distribution, mechanical royalties paid by a record company through a pan-European license to MCPS are sent directly to the relevant publisher anywhere within the European Union instead of going via the intermediary of the collecting society within that country. Though MCPS had offered the service to all its members, only PolyGram Publishing took up the scheme.

Asked whether the dismantling of direct distribution is a defeat for MCPS, chief executive John Hutchinson says, "It's not a defeat, because there have been major concessions by the [continental] European societies."

Those concessions entail an agreement that all the societies within the EU, including MCPS, will work together to reduce the average commission rate. A proposal document prepared by French body SACEM/SDRM says that for pan-European licensing deals, the continental societies now work on an average commission rate of 8.34% of mechanicals revenues. The Cannes agreement says that this rate should be reduced to 6.9% by July, to 6.2% by the end of 1998, and to 6% by July 2000. MCPS already operates on a 6% rate. The proposal document notes that there is a wide variation of commission rates across the continental European bodies.

The leader of the continental societies, SACEM/SDRM president Jean-Loup Tournier, says he is relieved that the Cannes agreement means all the collecting societies within the EU are united once more. "This deal puts an end to the big battle," he says. That big battle had seen the MCPS and PolyGram Publishing largely ostracized by their peers. MCPS was excluded from the board of pan-European authors body BIEM, and SDRM terminated its reciprocal rights representation deal with the British body (Billboard, Jan. 18).

Achieving the Cannes agreement's aims will not, though, be without pain. Tournier is already warning that it will cost jobs, saying that SACEM/SDRM staffers who retire or leave the company will not be replaced. Other collection society executives were privately indicating as MIDEM came to a close that they, too, expected to cut jobs.

Tournier pledges that the societies will not increase commissions on other revenue streams to compensate for reducing their share of mechanicals revenue.

Despite its potential impact on jobs, the peace is being widely welcomed. Says Hutchinson, "Everybody has won. Our objective was to get more money more quickly to

copyright holders and at a lower cost. The new deal goes a long way toward achieving that."

Reinhold Kreile, president of German society GEMA, says, "I think it was the best result we could reach. We have established a peaceful situation for the next four years. By then, the market situation will have changed, and we will have adapted. We are going to have a better system of collective administration."

Luciano Bideri, president of Italian body SIAE, welcomes the normalization of relations, observing, "To quote Shakespeare, all's well that ends well."

## MIDEM '97

Such an ending was not quickly achieved. Tournier says that all the societies have long been aware of the publishers' desires for lower commission rates. Following the introduction of direct distribution in July, leaders of the continental European bodies met with the heads of the six major publishers in New York in October, then again three days later in Paris. He says that the proposal document issued under his auspices to the Cannes meeting was a product of those discussions with the publishers.

While the Cannes accord is subject to ratification by the boards of the major publish-

ers, it already has been embraced by the company most likely to oppose it, PolyGram Publishing. Crispin Evans, director of legal and business affairs for PolyGram, says, "This deal will produce systems as fast as direct distribution."

Part of the new arrangement is that the societies that previously made payments on a cycle of six months or longer have, according to the proposal document, "unanimously pledged to observe periods equal to or shorter than six months."

Of PolyGram Publishing's complaint to Europe's competition authority, DG4, Evans says, "The complaint will be withdrawn when there is nothing to complain about."

PolyGram has asked DG4 to investigate the alleged restrictive practice elements of SDRM's termination of its reciprocal representation deal with MCPS and the withholding of rebates said to be owed to PolyGram's record arm by Scandinavian mechanical society NCB. PolyGram Publishing's complaint claimed that both these actions had been taken in retaliation for the company's pivotal role in direct distribution (Billboard, Jan. 25).

NCB managing director Thorkil Emborg said Jan. 21 that his company had not yet heard from DG4. However, of the Cannes accord, he said, "We're happy with this solution." Noting MCPS' expressed desire to assist the continental societies in creating efficiencies, Emborg added, "It benefits all of us

(Continued on page 76)

## CONVENTION CAPSULES

A roundup of MIDEM news compiled by Emmanuel Legrand, Christian Lorenz, Jeff Clark-Meads, and Mike McGeever in Cannes.

**NEW VID CHANNELS FOR BRITAIN:** MTV Europe is set to roll out two music channels targeting the U.K. market before the end of the year, it was officially announced at MIDEM.

MTV in the U.K. will replace the broadcaster's current northern service, which carries MTV Europe. The new programming will be geared to the musical tastes and lifestyles of Britain's 16- to 34-year-old age group, according to the announcement.

The second channel, M2, will be imported from the U.S., where it was launched in August of last year (Billboard, May 4, Sept. 7, 1996). This channel's programming will be "free form" and include clips featuring alternative music, B-sides, and some current hits, according to MTV Networks chairman **Bill Roedy**.

**FUND FOR FRENCH INDIES:** French Minister of Culture **Philippe Douste-Blazy** announced at MIDEM the creation of a yearly 2 million francs (\$370,000) fund dedicated to helping finance French independent music production. The fund will be financed by the Ministry of Culture (contributing 800,000 francs) and the FCM, an industry-financed organization supporting musical creation (1.2 million francs). **Bernard de Bosson**, president of independent production companies organization UPFI, says that this fund "is better than nothing but is far from what the situation requires." De Bosson says that to really answer the needs of indie the fund should operate with no less than 20 times the original amount. De Bosson says that the best system, already operational in the cinema industry, would be to create a tax on record sales, the proceeds from which could finance the fund. This tax could be implemented if the value-added-tax rate on music were lowered, according to de Bosson.

**THIS YEAR'S MIDEM DREW 9,481** participants representing 3,904 companies, according to the Reed MIDEM Organisation (RMO). In terms of exhibit space, Japan's Avex D.D. was the largest firm in attendance. Meanwhile, RMO chief executive **Xavier Roy** says that he expects 2,500-3,000 individual participants at the MIDEM Latin America & Caribbean show in Miami Beach, Fla., in September. He adds that Reed MIDEM has no plans for events elsewhere in North America.

**ISLAND READIES FOR ANNIVERSARY:** Island Records has announced a three-year campaign leading up to the label's 40th anniversary in October 1999. As part of the campaign, the company plans to release seven compilation albums highlighting the label's development from its first single, a jazz side by Jamaican guitarist **Ernest Ranglin** in 1959.

The first of these compilations covers 1959-63 and will be released in June. The second is scheduled for release in October. In addition to the compilation series, Island plans to issue three tribute albums of contemporary artists covering the hits of the label through the years. The first will be released in September.

**FUGEES TO PERFORM AT ECHO AWARDS:** International hip-hop stars the Fugees will perform at the sixth German Echo Awards show in Hamburg March 6. **Werner Hay**, managing director of the German Phonographic Academy, which organizes the event, says, "We are extremely happy about the strong interest in Echo. We have received more inquiries from artists who would like to perform at the awards than we actually can fit into the schedule."

Hay and Phonographic Academy chairman and Warner Music Germany managing director **Gerd Gebhardt** say that they resist the temptation to let top names rule the show, and that they make a point to reserve time for new talent. Hay explains, "Introducing new artists to our audience remains our prime target."



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## William Morris Agency To Launch Record Label

BY DON JEFFREY

NEW YORK—The William Morris Agency, a major talent firm that represents musical artists on tours and in film and TV appearances, has made the unprecedented decision to start a record label.

The firm, whose clients include acts such as Whitney Houston, Sheryl Crow, Stone Temple Pilots, Mary Chapin Carpenter, and the Eagles, disclosed its plans for a

record company after receiving clearance from a performers union on Jan. 18.

Richard Rosenberg, executive VP of William Morris and head of its music department, says the agency has not yet signed any artists, hired any executives, or forged a distribution deal, but he adds that some details will be announced within a few months. He declines to reveal the projected investment in the venture. (Continued on page 82)

## Austin, Arista Rework Deal

BY J.R. REYNOLDS

LOS ANGELES—Rowdy Records CEO Dallas Austin and Arista have dissolved their joint-venture label relationship in an amicable split that the prolific producer hopes will broaden his creative and entrepreneurial talents.

Austin retains the rights to the Rowdy name but leaves the roster's mainstream-oriented acts, such as Monica, For Real, and debut act QT, at Arista. He also remains contractually committed to producing a designated number of records for Arista over the next four years.

Says Austin, "I've enjoyed a great one-two punch relationship with Arista, but the time is right for me to pursue avenues that will allow me to grow in more creative directions."

Austin's reworked deal with Arista gives the producer the best of both worlds. He will continue to churn out commercially viable records for upcoming Arista acts such as Aretha Franklin, Monica, Hall & Oates, and LaFace's TLC. He will also be able to explore the most fertile corners of his producing talents through Rowdy's new independent "boutique" status.

"I've grown a lot since first coming into this business," Austin says. "I'm into owning my own stuff and want to build a company that will become a great asset."

The new Rowdy will be independently financed and distributed. The first act slated for release is male R&B vocalist Boo Boo, who was originally scheduled to debut last summer (Billboard, May 11, 1996).

Rowdy's current staff of 13 is expected to be trimmed; however, an exact count was not available at press time.

(Continued on page 82)

## Jazz Label GRP Cuts Staff As Part Of Streamlining

This story was prepared by Michael Amicone, managing editor of the Billboard Bulletin.

NEW YORK—In an attempt to streamline staff and refocus the company's energies on its core artists, pre-eminent jazz label GRP Recording Co. has let go 22 of its 59 staffers.

Several executives were handed pink slips Jan. 15, with cuts occurring in the label's urban promotion, business affairs, and creative services departments. GRP's business affairs will now be handled by its parent company, Universal Music Group.

No roster cuts were made and none

are anticipated, according to a label spokesman.

GRP Recording, which houses the GRP, Impulse!, and Blue Thumb Records imprints, was co-founded by Dave Grusin and Larry Rosen. Its roster includes some of the most renowned names in jazz, including contemporary jazz artists George Benson and the Rippingtons and traditional jazz artists McCoy Tyner and Diana Krall.

"I felt that it made sense for us to concentrate on our core business, which is jazz and adult music, which takes in NAC," explains president Tommy LiPuma. "This is where GRP

## Paradigm Expands Via Label, Web Site Buys

BY ED CHRISTMAN

NEW YORK—In the last month, Paradigm, a year-old music company, has acquired a label, an Internet music site, and appears to be planning an initial public offering.

In its first label acquisition, Paradigm has bought Big Deal, a New York-



WOLIN



BROWNROUT

based indie specializing in power pop. Terms of the deal were not released, but the move allows Paradigm to form a division called Paradigm Associated Labels (PAL), which includes Paradigm Records and Big Deal. PAL also handles marketing and distribution for indie label Evil

Teen.

The company also recently formed Archive Recordings. That label, which is not part of PAL, owns the rights to 4,000 rock concerts, which will be culled for release in the form of live albums. The first titles from Archive will be live concerts of Deep Purple and Nils Lofgren. Eventually, Archive will release about 40 albums a year.

Paradigm has also acquired SonicNet, an online music site that was owned by Prodigy Services Corp. and Sunshine Interactive Network.

According to published reports and sources, Paradigm is planning to hold a public offering that could raise \$12 million in cash to finance its plans. When Paradigm was formed by Tom McPartland, a former BMG executive whose responsibilities included overseeing BMG Ventures among other duties, he said that the company would contain labels and a new media production division, and focus on nontraditional music programming.

The company was financed by a \$3 (Continued on page 83)



**Rocket Man.** MCA Records executives recently honored Elton John with two awards backstage following a private concert for radio contest winners in New York. John was presented a gold record for his current greatest-hits album, "Love Songs," and a lifetime achievement award commemorating sales of more than 52 million records as an MCA artist. Shown, from left, are Skip Bishop, senior VP, promotion; Abbey Konowitch, executive VP; Doug Morris, chairman/CEO, Universal Music Group; John; Jay Boberg, president; Jayne Simon, senior VP, marketing and sales; and Robbie Snow, VP, product management.



McPARTLAND

## CD Warehouse Makes Stock Offering Chain Seeks Money To Buy Up Franchised Stores

NEW YORK—CD Warehouse, a franchised chain of 120 music stores whose sales come mostly from used CDs, has gone public with an offering of 1 million shares at \$5 each.

The Richardson, Texas-based retailer has defied Wall Street sentiment, which has turned against music merchants in recent years. Publicly held music chains have seen their stocks plunge because of the overbuilding of stores, price wars, and sluggishness in the music industry. Retailers such as Tower Records and Strawberries had

considered stock offerings but put aside plans because of weak market conditions.

CD Warehouse, however, operates in different niches than most other music retailers.

Prior to the initial public offering, CD Warehouse owned only one store. The other 119 outlets were franchised, which is rare in the music business. But the retailer says it plans to use proceeds from the offering to acquire franchised stores and increase the number of company-owned stores.

traditionally has always been a leader, and it still is a leader."

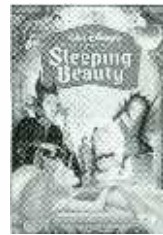
Regarding the across-the-board staff trimmings, LiPuma says he hopes to never have to oversee a termination of this sort again. "I feel terrible about it. I had close relationships with a lot of these people. It's never easy. It's not something that I like doing, and I hope that I never have to do this again in my lifetime."

As for GRP's future, LiPuma concludes, "I see GRP staying the leader of adult contemporary music. I'm trying to build a roster of artists that will mean something—and mean catalog down the line."

## Buena Vista Pumps Up Its Video Promos

BY EILEEN FITZPATRICK

LOS ANGELES—Facing increased competition for consumer video dollars, Buena Vista Home Video has put together its largest promotional game plan ever in hopes of spurring sales over the next seven months.



Buena Vista will release or re-promote 36 titles, including a second direct-to-video "Winnie The Pooh" feature and "Sleeping Beauty." The latter title, due Sept. 16, has been off the market since the late '80s.

The extensive plan also includes two-pack configurations of fourth-quarter Disney titles, which will have a minimum advertised price of \$24.99.

"It stands to reason that you want to reward Disney buyers," says Buena Vista senior VP of marketing Dennis Rice. "The Value Packs provide huge savings and customer loyalty for the (Continued on page 75)

## Fox Planning Start-Up Of Kid-Vid Label

BY SETH GOLDSTEIN

NEW YORK—There should be a new video kid on the block this year.

Twentieth Century Fox Home Entertainment plans to introduce a children's label in 1997, according to president Robert DeLellis. Under its banner will be consolidated all the programming that Fox Home Entertainment has already released, including the best-selling Goosebumps series and the most recent addition, the Saban Entertainment catalog.

"We're formulating the plan right now," says DeLellis.

The Saban agreement is the first of several that DeLellis expects to announce over the next few months. By itself, the Saban agreement is "a major, major venture," he adds, giving Fox Home Entertainment access to 3,700 half-hour children's shows, produced (Continued on page 83)

## Court: No Distribution For 'Cops' Competitor

LOS ANGELES—The producers of the video series "Cops" have arrested the sale of a competing product from Diamond Entertainment.

Under a preliminary injunction granted on Jan. 21 by U.S. District Court Judge Gary L. Taylor, Diamond must halt distribution of "Real Cops In Action" because it "incorporates the look, design, and feel" of the Barbour/Langley produced "Cops," according to court papers.

"Cops" is distributed by Real Entertainment, a recently formed video offshoot company of Barbour/Langley Productions.

In the complaint, Barbour/Langley (Continued on page 76)

Tracy **Chapman** 5\*      David **Foster** 4\*      **Brandy** 3\*      **Jewel** 2\*      Stan **Freberg**  
 Natalie **Cole** 2\*      Neal **McCoy**      **Tori Amos**      LeAnn **Rimes** 2\*      **Clannad**      Arif **Mardin**  
**Yo Yo**      **Pantera**      Junior **Brown** 2\*      **Stone Temple Pilots**      Bo **Diddley**  
**En Vogue**      Jimmie Dale **Gilmore**      Tracy **Lawrence**      Tim **McGraw**      Harvey **Mason**  
 Busta **Rhymes**      Mike **Stern**      Bill **Whelan**  
 Linda **Ronstadt**      Martin **Sauer**  
 Donald **Runnicles**      Lorraine **Hunt**  
 Dawn **Upshaw**      Jennifer **Larmore** 2\*      Orchestra and Chorus, **San Francisco Opera**      John **Adams**  
**Chanticleer**      **Gipsy Kings**  
 Luis **Miguel**      Nikolaus **Harnoncourt**      **Gidon Kremer** 3\*  
 William **Christie**      Ton Koopman and **Amsterdam Baroque Orchestra and Chorus**      Sanford **Sylvan**  
**Les Arts Florissants**  
 Kent **Nagano**  
 Eric **Clapton** 4\*      The **Winans**      Bela **Fleck** & The Flecktones  
 Alanis **Morissette** 2\*      Adam **Sandler**      **Dwight Yoakam** 2\*  
 Gregg **Geller**      The **Associates**  
 Elvis **Costello**      T.J. **Kirk**      Don **Grolnick**      Neil **Young** & Crazy Horse      Curtis **Mayfield**  
 Edward **Van Halen**      Randy **Newman**      **Little Texas**  
 Alex **Van Halen**  
**Texas Tornados**      **Take 6** 2\*      **Bob James**      **Coolio** 3\*      **Tamia** 3\*  
 Jeff **Foxworthy**      Travis **Tritt** 2\*      **Me'Shell Ndegéocello** 2\*  
**R.E.M.** 2\*      Joe **McEwen**      **Faith Hill**  
 Chaka **Khan** 3\*      **Enya**      **Ernestine Anderson**  
 Quincy **Jones** 6\*

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 Celtic Heartbeat  
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 Magneoton      WEA      ZTT      Warner Alliance      Giant      Warner Nashville      Revolution  
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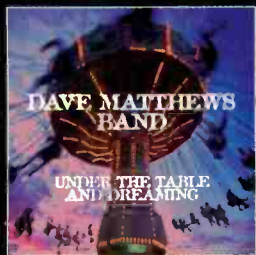
Best Rock Album for *Crash* / Best Rock Song for *Too Much*  
Best Rock Performance by a Duo or Group w/Vocal for *So Much To Say*

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## Moby Rocks Out On Elektra's 'Animal Rights'

■ BY LARRY FLICK

NEW YORK—With the Feb. 11 retail arrival of his second Elektra album, "Animal Rights," Moby completes a two-year transition from dance music kingpin to punk upstart—a move that is meeting with largely positive feedback from rock radio tastemakers and his longtime fans.

Launched by an appropriately rambunctious rendition of the Mission Of Burma chestnut "That's When I Reach For My Revolver," the project started drawing airplay nearly two months ahead of the label's official solicitation date of Monday (27)—thanks to the circulation of an import pressing of "Animal Rights," released in Europe last September.

"Normally, an import can hurt a project, but it has helped us tremendously in laying the groundwork for Moby at rock radio," says Dane Venable, senior director of marketing (U.S.) at Elektra. "This audience has always been infatuated with Moby, but there's never been one song they could wrap their arms around and call their own. It quickly became clear that we finally had it here."

Rock radio programmers clearly agree. "That's When I Reach For My Revolver" is already in active rotation on WBCN and WFNX Boston, as well as on WHFS Washington, D.C., among other stations. Additionally, a promo-only CD featuring the single, several cuts from the album, and a nonalbum cover of Devo's new-wave classic "Whip It" has gotten play on a string of college radio stations.

"We've discovered that there's been a bubbling interest in Moby from our listeners since he did Lollapalooza in '95," says Laurie Gail, music director at WFNX. "The reaction to this cut has been tremendous

so far. The album is definitely strong enough for us to probably go several cuts deep into it."

Venable attributes much of the easy access Moby is having in rock circles to a string of high-profile projects following his



MOBY

critically lauded 1995 album, "Everything Is Wrong." In addition to doing Lollapalooza, he has also opened for Soundgarden and Red Hot Chili Peppers, produced "Walk On Water" by Ozzy Osbourne for the "Beavis & Butt-head Do America" soundtrack, and remixed singles for Metallica and Smashing Pumpkins. "This has all added up to a nurturing support from the rock community and a lot of added cachet to an artist who was already perceived as being incredibly hip," Venable says.

With "Animal Rights," Moby leaves behind a seven-year association with the dance music world—a sector that saw him pioneer the techno movement with such club classics as "Go" and "Voodoo Child." It was during his jaunt with Lollapalooza that Moby began to rethink his stylistic focus.

"I couldn't help but notice that while dance music had become kind of conservative and dull, the world of rock music had become, for me, pretty exciting," he says. "I was once in love with dance music. I thought it was my salvation for the longest time. But there's not a lot going on with it right now that is meaningful to me."

From that point, he locked himself in his New York studio last year and began writing and producing what he describes as an array of "terribly

(Continued on page 76)

## Zap Mama Expands Sound Luaka Bop Act Getting Global Push

■ BY TERRI HORAK

NEW YORK—Zap Mama's third album "7," due worldwide in February, represents a number of changes for the world music act that label executives say will likely broaden the group's appeal to mainstream pop audiences.

The album is scheduled for release Feb. 3 outside North America by Virgin, and Feb. 25 in the U.S. and Canada on the Warner Bros.-distributed Luaka Bop Records.

The most notable difference for Zap Mama, a female vocal group that has emphasized traditional African musical roots, is the addition of instrumentation and rap, R&B, and reggae influences. About half of the album's songs are in English, which is another new feature for the group.

Tracks include collaborations with Spearhead's Michael Frenti on a cover of the Phoebe Snow classic "Poetry Man" and with reggae artist U-Roy on "New World," as well as a striking rendition of Etta James' "Damn Your Eyes."

"There certainly has been a growth spurt for the band," says Luaka Bop president (U.S.) Yale Evelev. "They're pretty well known in world music, but this record could go beyond that. I see them getting a lot of new attention."

Label founder David Byrne adds, "As fans, we were curious to see where [group leader] Marie [Daulne] was going to take their sound. She's borrowed from other styles and done something that's really her own. It doesn't sound like, 'Oh, she made a pop record.' It still has something a bit undefinable."

Zap Mama founder Daulne, who more formally becomes the focal point of the act with "7," says the shifts occurred naturally. "Sometimes we change and we don't know exactly

what's happening. Maybe it's because I've become a mother and I need something different."

The Zaire-born, Belgium-bred singer says a cappella music can be more of a cerebral experience for the listener. "With instruments, music talks to the body; drums and bass make your body move."

Daulne says she learned to rely on the instruments to drive the music and did not have to push her voice as hard on this project as she had on the previous releases. While "7" is still filled with her powerful deliveries, working within a band context has allowed her to explore subtler expressions as well.

Daulne adds that the chance to collaborate with other artists opened her up to a wealth of musical experiences.

She and Frenti met several years ago when they worked on the "Blue In The Face" soundtrack and immediately felt a bond. "He grew up in the U.S. and I grew up in Europe, but we have the same philosophy and vision," she says.

Virgin signed Zap Mama for territories outside North America in late

(Continued on page 76)



DAULNE

## Bloodhound Gang Is On A 'Fierce' Roll With Geffen

■ BY DOUG REECE

LOS ANGELES—After a few false starts, Philadelphia-based modern rock



BLOODHOUND GANG



act the Bloodhound Gang is hitting its stride with "One Fierce Beer Coaster" on Republic/Geffen.

The band's 1994 EP, "Use Your Fingers," which was released on Cheese Factory (now Republic) and picked up by Columbia, was largely ignored by radio and retail, making the warm reception for the band's current modern rock single, "Fire Water Burn," that much sweeter.

(Continued on page 77)

## Elvis Guitarist Scotty Moore Back In Studio For Sweetfish's 'Men'

■ BY CHET FLIPPO

NASHVILLE—His long, self-imposed retirement behind him, the man who created the guitar sound for Elvis Presley's early and defining hits—and who laid down standards for rock guitar in the process—is returning to touring and recording at the age of 65. Scotty Moore, who walked offstage and quit the music



MOORE

business after Presley's triumphant 1968 TV comeback, "Elvis," is reuniting with Presley's drummer D.J. Fontana for an album and documentary project tentatively titled "All The King's Men."

Moore, Fontana, and the late bassist Bill Black were initially called the Blue Moon Boys when they began backing Presley in 1955 but were subsequently given the King's Men sobriquet even though, Moore says, Presley hated the "king" title.

Now, Moore and Fontana—who has continued working as a session and

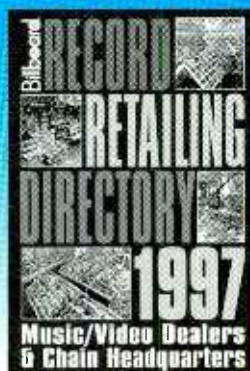
(Continued on page 68)

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## Infinite Zero To Reissue Monks' 'Black Monk Time'

■ BY CHRIS MORRIS

LOS ANGELES—Three decades after they played their last gig, it's finally "Black Monk Time" in the U.S. for the Monks, a confrontational quintet of American ex-G.I.s who cut their one legendary proto-punk album in Germany and never played in their home country.

On Feb. 11, Infinite Zero, the American Recordings reissue imprint operated by label chief Rick Rubin and musician Henry Rollins, will release "Black Monk Time." The original 12-track album will be augmented on CD by four non-LP single sides, two raw demos, and a live track. The copiously illustrated 16-page CD booklet will include comprehensive notes by Mike Stax, whose extensive 1992 spread about the band in his San Diego-based garage-punk fanzine Ugly Things rescued the group from obscurity.

"Our big dream was someday to play in the United States, and finally, 30 years later, inadvertently we get to do that," says Monks bassist Thomas Edward "Eddie" Shaw. "It's been an amazing journey."

Released in April 1966 by German Polydor in a stark black sleeve, "Black Monk Time" was never issued in the U.S. However, a fanatical cult has developed around the Monks here and abroad.

In his 1995 book "Krautrock sampler," English musician Julian Cope called the Monks album "one of the most chilling electrifying freakouts of all time." American Recordings A&R and marketing executive Johan Kugelberg, a longtime fan of the album, names Mark E. Smith of the Fall, Mike D. of the Beastie Boys, Stephen Malkmus of Pavement, and Jon Spencer of the Jon Spencer Blues Explosion among the Monks' rabid followers.

"The Monks are the lost godfathers of punk," Kugelberg says. "Sonically and conceptually, 'Black

Monk Time' is a record that deserves to be waved around in the pantheon with [the Mothers Of Invention's] 'Freak Out' or [the Beach Boys'] 'Pet Sounds' or 'Kinks Kontroversy' or other milestone records of the mid-'60s."

Interest in the band was also stoked by the 1994 publication of an extraordinary memoir, also called "Black Monk Time," by Shaw and Anita Klemke.

Bred in the same German "beat club" milieu that the Beatles found in Hamburg in the early '60s, the Monks developed into one of the most radically imaged, aggressive, and prophetic bands of their day.

The future members of the Monks began playing together on an army base in Gelnhausen, Germany, in 1962. After leaving the service, the young musicians formed a beat band, the Torquays, that worked the German club circuit. In 1965, the group, under the direction of new management, restyled themselves as the Monks.

The band appeared in custom-made black outfits, wearing neckties cut from lengths of rope, with the tops of their heads tonsured in the manner of clerics. Shaw says, "I suppose that image, as our managers used to tell us, was a powerful image... [Teenage audiences] were totally intimidated."

The band played amped-up, lyrically pared-down music that incorporated several innovative elements. Guitarist-singer Gary Burger made extensive onstage use of feedback, and played with wah-wah pedals and fuzz boxes, which were then new on the market. Shaw's playing was also high-volume and highly distorted.

Joining Larry Clarke's screaming organ work and Roger Johnston's thudding, tom-tom-heavy drumming in the rhythm section was the band's startling offensive weapon, banjoist Dave Day. His strumming, violently

(Continued on page 76)

## Stern's 'Private Parts' Going Public WB Plans Major Promo For Shock Jock's Soundtrack

■ BY JIM BESSMAN

NEW YORK—The self-proclaimed "king of all media" is primed to conquer another realm: music.

Howard Stern, who has had tremendous success in radio, books, home video, and pay-per-view, attacks record racks this month with the Warner Bros. release of the soundtrack to "Private Parts." The film, which opens March 7, is based on Stern's autobiography of the same name.

The "Private Parts" album, due Feb. 25, will contain a mix of classic and modern rock, including Porno For Pyros' "Hard Charger," the first single. The track is being hailed as a Jane's Addiction reunion for regrouping Pyros Perry Farrell and Stephen Perkins with fellow former Addiction bandmate Dave Navarro and his current Red Hot Chili Peppers bandmate, Flea.

The disc will also include movie dialog and additional exclusive Stern material (including a track on which he sings lead vocals). The release will piggyback not only on the already massive Stern-generated advance promotion of the film via his nationally syndicated daily radio show, but also on his powerful multimedia track record.

"Let me give you some superlatives," says Jeff Gold, Warner Bros. executive VP/GM (U.S.). "'Private Parts' was the fastest-selling autobiography in the history of book publishing, and its follow-up, 'Miss America,' was the fastest-selling book, period. He did the biggest-ever in-stores in the history of the book business, drawing between 10,000 and 20,000, and his [Dec. 31, 1993] New Year's special was the biggest-grossing entertainment pay-per-view in history."

"His nightly show on E! Entertainment [a half-hour taped segment of his radio show] is the No. 1 show on the network, and everywhere he goes with his radio show he's incredibly successful," Gold continues. "So he really is the 'king of all media'—like he always says—and I think the 'Private Parts' album will do phenomenally well."

Moreover, the soundtrack to the

movie is "obviously much closer to what Howard does—and to his fan base," adds Gold, who is executive producer of the album along with Peter Afterman and Rick Rubin. "The fan



ZOMBIE



STERN

base is into music, and music is a big part of Howard's show every day."

It has become an even bigger part since November 1996, when the show moved into a new, band-friendly studio, which is four times the size of its former home and features state-of-the-art technology. Live artist performances have thus increased dramatically. Bush, Stone Temple Pilots, Cheap Trick, and White Zombie are among the many acts that have already played there live on-air.

"No matter what we've done, the thing most people mention is having heard us on Stern," says White Zom-

bie's Rob Zombie.

Danny Buch, senior VP of promotion (U.S.) at Atlantic Records, notes that Stern "preaches to all America" when it comes to the 18-34 demographic. Buch says that sales increases in product by artists like his label's Stone Temple Pilots were dramatic following their recent appearances on the Stern show.

"If Howard adopts your artist, it's the best thing that can happen," says Buch.

Making a similar observation, Harvey Leeds, senior VP of artist development and VP of promotion (U.S.) at Epic Records, adds, "He's absolutely one of the biggest rock'n'roll stars on the planet."

Voicing excitement for the soundtrack at the retail level is Bob Bell, new-release buyer for the 265-store Wherehouse Entertainment chain. "We certainly expect 'Private Parts' to be a huge record," says Bell, who acknowledges the controversial air personality's numerous critics but points at his indisputable track record.

"There are sure to be skeptics, but time and time again he's proven them wrong," Bell says. "He wrote two of the

(Continued on page 83)

## Anderson Taps Abba Legacy Swedish Label Finds Early Success

■ BY PAUL SEXTON

STOCKHOLM—The Abba legacy has been passed from father to daughter, with spectacular results. Anderson Records, formed here one year ago by Marie Ledin, the daughter of former Abba managerial guru Stig Anderson, is celebrating a remarkable first few months in business.

Before 1996 was out, the label—distributed by Warner Music Services and with a staff of just two—had scored two local No. 1's with its first two albums, and a third with one of its protégées on another

label. Not to mention coaxing a member of Sweden's most famous pop group out of retirement.

"Djupa Andetag," the first album in 12 years by former Abba singer Frida, nee Anni-Frid Lyngstad, was released in September with the catalog number Anderson 1, and topped the Swedish sales chart within seven days. The 12-

(Continued on page 68)



TOMAS LEDIN

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Mike Dungan is promoted to senior VP/GM at Arista/Nashville. He was senior VP of sales and marketing.

Arista Records in New York promotes Steve Bartels to senior VP of special markets and appoints Joe Reichling regional director of West Coast promotion in Los Angeles. They were, respectively, VP of special markets and promotion manager for Atlantic Records.

Doug Daniel is named senior VP of promotion for black music at Island Records in New York. He was senior VP of promotion at Elektra Records.

Dale Connone is promoted to VP of promotion for Epic Records in New York. He was VP of singles promotion.

Steve Ellis is promoted to VP of promotion for Mercury Records in New York. He was VP of pop promotion.

Pat Shields is promoted to VP of



DUNGAN



BARTELS



DANIEL



CONNONE



ELLIS



SHIELDS



LIBBY



LIEBERMAN

black music marketing for Warner Bros. Records in Los Angeles. She was VP of black music artist relations.

Dale Libby is appointed VP of sales for Sony Music Nashville. He was sales manager for Sony Music in New York.

Jon Nardachone is promoted to director of rock promotion for Atlantic Records in New York. He was manager of hard rock promotion.

Ray Farrell is named A&R representative for Geffen Records in Los Angeles. He was alternative sales director.

Mike DePippa is appointed national manager of college radio and marketing for the Elektra Entertainment Group in New York. He was national manager of college radio for EMI Records.

Pyramid Entertainment Group in New York promotes E'lyse Murray to VP and Michael Schweiger to managing director and appoints Stephanie Friedman director of public relations. They were, respectively, managing director, head of the dance department, and head of her own P.R. firm.

Christopher Roker is named national director of urban/NAC radio promotion at Sin-Drome Records in Los Angeles. He was head of his own marketing and promotions company.

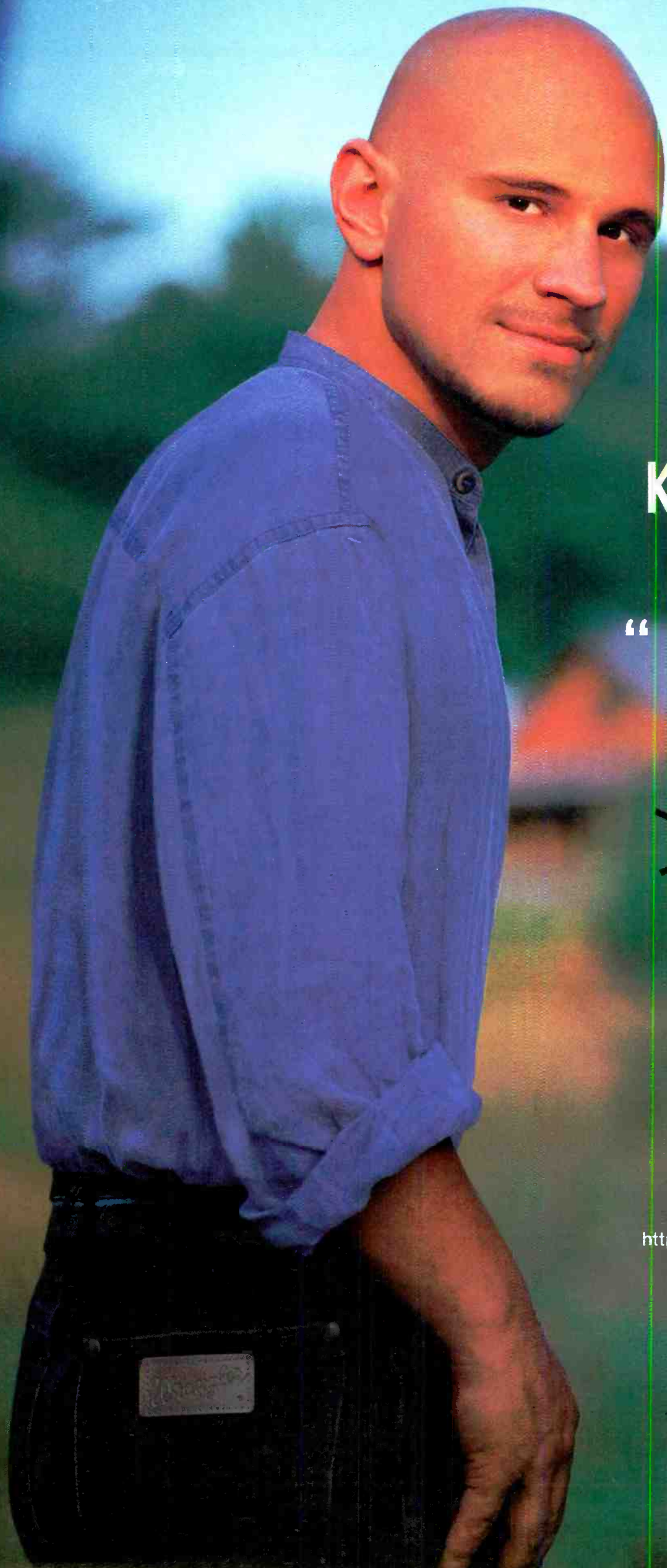
**PUBLISHING.** Clyde Lieberman is promoted to VP of East Coast creative operations for BMG Songs in New York. He was senior director.

Sony/ATV Tree in Nashville promotes Dale Esworthy, Dee Hale, and Phil May to VP. They were, respectively, controller, director of copyright, and director of publishing

administration.

MCA Music Publishing in Nashville appoints Bart Butler associate director of creative services and promotes Beau Bruce to professional manager. They were, respectively, professional manager at Zomba Music Publishing and catalog coordinator.

**RELATED FIELDS.** Gillian Baylow is appointed executive director of the Mr. Holland's Opus Foundation in Toluca Lake, Calif. She was special projects assistant for the National Assn. of Music Merchants.



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## Sloan Strives To Strike 'Chord' In U.S. Canadian Band Reunites For Enclave Set

BY LARRY LeBLANC

TORONTO—Following a split with DGC/Geffen and then a band breakup, the members of Canada's Sloan have reunited and will release their third album, "One Chord To Another," worldwide (except Canada) March 11 on EMI-distributed the Enclave.

The album was first issued in Canada last June on the band's own murderrecords label, distributed by Universal Music Canada. According to the group's manager, Chip Sutherland of Pier 21 Management in Halifax, Nova Scotia, the album has sold 80,000 units in Canada to date.

The Enclave executives have high expectations for the set worldwide. "We're going to be very aggressive with [promotion and marketing of] the album, both in the U.S. and internationally," says Steve Backer, head of marketing for the Enclave. "Our feeling is that, besides the U.S., the rest of the world can do really well with Sloan, particularly Japan and Europe. However, we clearly have to make [the record] a hit first in the United States."

According to Valerie Delong, head of promotion, there is sizable anticipation for the album in America. "We've found



SLOAN

there is a tremendous number of Sloan fans here, and a tremendous amount of knowledge about the band," she says.

Says Backer, "The band is very strong in the Buffalo, Cleveland, and Detroit markets."

To set up the album in the U.S., the Enclave will first service U.S. college and alternative rock stations with the leadoff track, "The Good In Everyone." "We're building [the track] from there, and we'll eventually cross it over at rock and top 40 formats," says Delong.

To further set up the album, the label will issue a two-disc version consisting of both "One Chord To Another" and a 10-song "collector" CD featuring eight cover tracks (including tracks original-

ly recorded by the Modern Lovers, the Everly Brothers, Roxy Music, the Hollies, Canned Heat, and April Wine) and new versions of two older Sloan songs, "I Can Feel It" and "I Am The Cancer."

The additional CD, says Delong, "was recorded in a party atmosphere. We're doing a limited run of probably 20,000 to 30,000 [albums] for the same price" as the single CD version.

Together since 1991, Halifax-based Sloan consists of Chris Murphy (vocals/bass), Patrick Pentland (vocals/guitar), Jay Ferguson (vocals/guitar), and Andrew Scott (drums).

The band made its recording debut on the 19-track Dalhousie College station CKDU compilation "Hear And Now '92." The DTK Records release featured an early version of their song

(Continued on page 16)



**Eight Ball In The Side Pocket.** Following an appearance at the Beacon Theatre, members of Capricorn/Mercury act Cake challenge their label to a friendly game of pool at Amsterdam Billiards Club in New York. Shown, from left, are Cake's Victor Damiani; Capricorn president Phil Walden Jr.; band manager Bonnie Simmons; Mercury executive VP/GM David Leach; band members Vince DiFiore, Greg Brown, and John McCrea; and Mercury manager of product development Bigi Ebbin.

## Neil Young Joins H.O.R.D.E.; Ronnie Asks Joey To 'Be My Baby'

**THIS JUST IN:** Neil Young will be the headliner on this year's H.O.R.D.E. tour. Organizers are still working out the festival's time frame and other acts on the bill.

**WHAT A DUO:** Joey Ramone and Ronnie Spector will go into a New York studio in February to cut four songs for a new Spector project that Ramone and Daniel Rey are producing. Ramone has long been a fan of Spector's; as many of you know, the Ramones covered the Ronettes' "Baby, I Love You" on their Phil Spector-produced 1980 album, "End Of The Century."

"Ronnie's always been a real inspiration to me," says Ramone. "This really kind of came together through a cosmic connection." Joey Ramone says that last October Dee Dee Ramone asked him to sing the Ronettes classic "Be My Baby" at a gig at New York's Lakeside Lounge. "Then the next day," says Ramone, "I got a call from Ronnie, asking me if I would sing a song with her that she's going to record. It was pretty weird."

That supposed duet turned into a production deal with Ramone and Rey. Among the songs they will cut this month are the Ramones tunes "She Talks To Rainbows" and "Bye Bye Baby," on which Ramone and Spector will duet, and Brian Wilson's "Don't Worry Baby," which he originally wrote for Spector years ago.

"We want to do a record that is pure Ronnie," says Ramone. "She's the original punk bad girl, before there was a Patti Smith or a Deborah Harry. The way people would produce her now would kind of be past tense. The vision we all have is not to re-create, but to create."

Ramone notes that there is already label interest. Ramone and Spector will appear together at a Valentine's Day benefit for God's Love We Deliver at Coney Island High in New York. In other Ramone news, he and Rey are producing the Independents, a Florence, S.C., group that Ramone discovered.

**THIS COULD TURN UGLY:** The long-building tension between Nine Inch Nails' Trent Reznor and TVT head Steven Gottlieb seems to be growing. Charles Ortner, attorney for Reznor and his label, Nothing Records, sent a cease-and-desist letter to Gottlieb Jan. 13, stating that pursuant to the 1992 agreement between Nothing, TVT, and Interscope, TVT is prohibited from using the names of Reznor or Nine Inch Nails in institutional advertising. The letter claims that an ad in the Jan. 11 issue of Billboard violates this agreement and is damaging to his clients' reputations.

Gottlieb's attorney Paul LiCalsi's reply to the cease-and-desist letter counters that the '92 agreement "in no

way affects TVT's rights . . . to tell the truth: i.e., that Nine Inch Nails is a TVT/Interscope recording artist." The true damage in the letter, alleges LiCalsi, has come from Reznor's "repeatedly [misleading] the public regarding TVT's true role with respect to NIN and Nothing Records, actively creating the false impression that TVT was simply 'bought out' of its rights and interests by Interscope."

LiCalsi tells Billboard that he has not received a response to his Jan. 20 letter, adding, "I would hope that [Nothing and Reznor] would have the good sense not to bring a lawsuit, but if they do, TVT is ready." Ortner did not return phone calls by press time.

**HEY HEY WE'RE THE MONKEES:** The Monkees are taping a special that will air on ABC in late February. The special, directed by Michael Nesmith, will be reminiscent of the foursome's '60s TV show, combining sketches and music. No word yet if Davy Jones' eyes will sparkle whenever he falls in love (approximately every 20 minutes), or if Nesmith will be wearing his green knit hat. All four Monkees will go on tour (Nesmith joined the other three for only one date last year) in the U.K. in March and the U.S. this summer.

**THIS AND THAT:** Duran Duran co-founder and bassist John Taylor has left the group. According to one source, geography is to blame: Taylor lives in Los Angeles, while the other members of the group live in London. "It's been very difficult musically to work from two different continents, and he wants to be with his daughter," says the source. Another source adds that while the split is amicable, as Taylor explored other musical opportunities, such as soundtracks, side projects like the Neurotic Outsiders, and running his Internet-only label, he became more interested in becoming independent than staying in a band.

A solo record by Taylor, which was released last year on the Internet by his label, B5, will be commercially released in March by Montreal-based Derock Records and distributed in the U.S. through Alliance.

Taylor remains on Duran Duran's new album, which will be released by Capitol Records in May. According to a source, the band has not begun looking for a new bassist.

"They're busy working on other projects," says the source. "They perform the theme song to the movie 'The Saint,' and both [keyboardist] Nick Rhodes and [guitarist] Warren Cuccurullo have been working on other things," including a Blondie greatest-hits package on EMI that contains two new songs by the reunited band. Rhodes and Cuccurullo wrote and produced "Studio 54" and "Pop Trash Movie" for the late spring/early summer release.

## Walker's Got The Spirit On New Benson Live Set

BY GORDON ELY

In five years as a major-label gospel recording artist, Hezekiah Walker has gone from obscurity to stardom. The 34-year-old Walker's fifth and latest release on Benson Music, "Live In London," hits the street March 11.

Raised in Brooklyn, N.Y.'s Fort Greene housing project, Walker assembled the first incarnation of his Love Fellowship Crusade Choir (LFCC) while still in his early 20s. Independent albums in '87 and '90 sold well and helped him build a strong local following. He moved up to Benson in 1991, releasing "Focus On Glory" the following year. But Walker's watershed moment came in 1993 when his sophomore effort for the label, "Live In Toronto," topped the gospel charts. All of his subsequent recordings have gone top five or better.

"Hez was one of the handful of artists that started the youth movement in gospel," says Mike Rapp, VP of marketing and creative services for the Benson Music Group. "Songs like 'Clean Inside,' 'Jesus Is The Light,' and '99½' became anthems for the young gospel church. He became the musical teacher and mentor to a whole movement."

In 1994, Walker's third project, "Live In Atlanta At Morehouse College," won the Grammy Award for best gospel album by a choir or chorus. "Live In New York/By Any Means" in '95, and

"Shakin' The House . . . Live In L.A." with Fred Hammond and Yolanda Adams in '96 have continued to polish Walker's golden touch and solidify his place at the forefront of contemporary gospel.

While the London trip was not Walker's first time overseas, Rapp reports that European interest in Walker and the LFCC's music has grown dramatically during his career.

"Hezekiah packed the Wembley Auditorium with over 3,000 people, and the atmosphere was electric," says Rapp. "There was dancing in the aisles . . . screaming, shouting. You would have sworn you were in Brooklyn."

Walker is an ordained Pentecostal minister who founded and runs the flourishing Love Fellowship in Brooklyn. Several major urban artists have come through his church and choir on their way to mainstream success, including Aaron Hall and SWV's Coko. Walker and the LFCC have also just put the finishing touches on a track to appear on Sean "Puffy" Combs' forthcoming album.

A number of high-profile appearances have helped establish Walker and the LFCC in mainstream markets. Numerous bookings on "The Today Show" and a profile on the "ABC Evening News" with Peter Jennings have accompanied the LFCC's appearance on the 1996 Grammy Awards show, backing Whitney Houston, CeCe Winans, and Shirley Caesar. Walker and the choir backed Hootie & the Blowfish at a sold-out show last year at New York's Apollo Theatre, and are featured on "The Lord Is My Shepherd," a cut on the hit soundtrack to

(Continued on page 16)



WALKER



by Melinda Newman

*“So what if he didn’t  
become a doctor—*

*my boy has spent over 46 weeks on  
Billboard’s Heatseeker’s Chart*

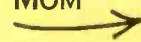
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*#8 New Artist Album for 1996*

*and*

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Top 10 AC hits.”*

*—JIM’S MOM*



# JIM BRICKMAN

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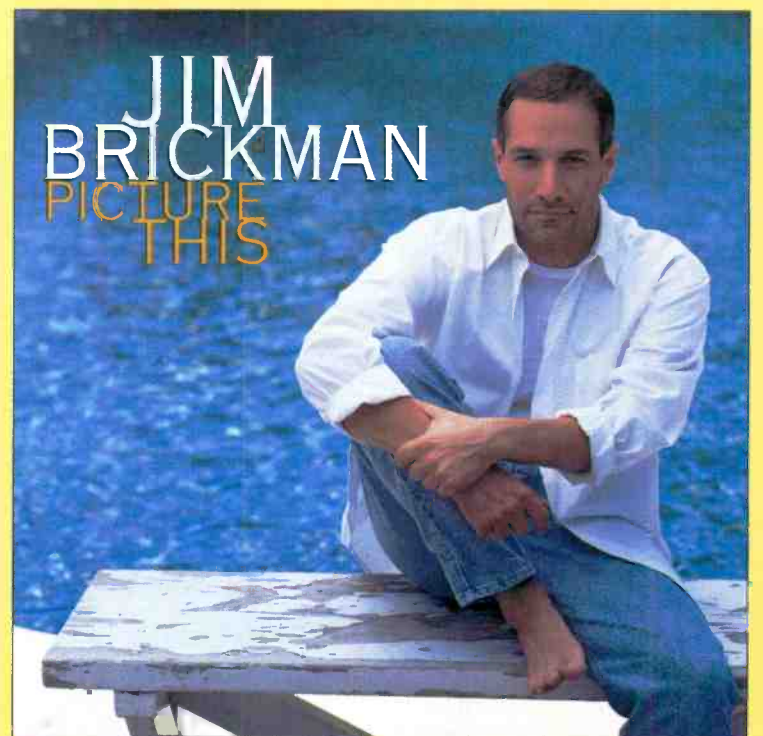
**MARTINA MCBRIDE**

And The NAC Hit Single

**‘YOU NEVER KNOW’**

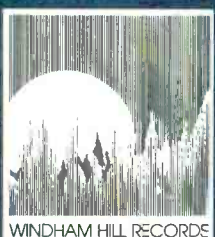
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CHRONICLE

## Artists & Music

# Bosstones Face Ska-Happy Market

## Mercury To Focus On Radio, Use Band's Live Profile

BY STEVE MIRKIN

In the 2½ years since the Mighty Mighty Bosstones released its last album, "Question The Answers," the punk/ska sound has become a force on the charts.

Was this luck or design? Bosstones lead singer Dicky Barrett has no doubts: "I take full responsibility for it," he deadpans. "It's major planning. I knew that the Bosstones becoming a great band would coincide with the world wanting to hear this type of music." And what of a certain Southern California band whose ska-influenced album has topped The Billboard 200 for the last several weeks? "They don't even know they're a pawn in my master plan."

On a more serious note, Barrett says that the current vogue for ska will not affect the band. "Trends come and go, and I know that when this one comes and goes, we'll still be the Bosstones." That sentiment is echoed by Mercury executives regarding the Boston-based band's new album, "Let's Face It," due March 11.

Allison Hamamura, the label's senior VP/GM, West Coast, says that the Bosstones are not "cashing in on a trend. This is what they do; this is who they are." The focus on their new album was to "write better songs and make a sonically better album. They were very patient, very deliberate."

Barrett concurs, claiming that the improvement in quality was the result of the band's new attitude in the studio. "We took our time and didn't let anyone push us or say when it had to be finished. We weren't gonna release this until it was ready." The result, Hamamura says, is "a more commercially accessible record."

Marty Maidenberg, Mercury's VP of product development, also thinks that the wait between albums has helped commercially. "They've been stuck in a situation where they've been ahead of the curve for so long, that they sort of sat back and watched as the industry caught up to their style of music." From his perspective, retail and a fan base are already in place, but radio is now ready to embrace the Bosstones. Radio will be the label's "prime focus... we feel the Bosstones are right there in the mix of what radio is playing."

To give the new album some context and remind programmers and listeners that the Bosstones are not jumping on the ska trend, the label has readied two samplers that will be available approximately two weeks before the album's first single, "The Impression I Get," goes to radio Feb. 10.

The first is a cassette that will contain snippets from "Let's Face It," the single, and a selection of songs from the Bosstones' previous albums.

Mercury's college field reps will be distributing the cassette on campuses and to nontraditional retailers. A CD sampler will be sent to the appropriate rock and pop formats and will include the single, some older songs, and a cover of Kiss' "Detroit Rock City," which was previously only available on the Kiss tribute album "Kiss My Ass." The label will also use the subscription list of the band's newsletter to get the word out to hard-core fans. In early February, the Bosstones will embark on a two-week prerelease tour, including a Feb. 13



THE MIGHTY MIGHTY BOSSTONES

appearance at the Gavin convention.

While Maidenberg thinks that the band's energetic live act will get radio excited about the band, he also says that the Bosstones' rabid audiences will be an asset. "When I saw them five years ago," he says, "I was shocked at how many kids knew every word to every song and the energy in the mosh pit—there's no comparison of any mosh pit

to the Bosstones'." The night prior to the album's release, the band plans to perform in-stores in Boston and New York.

Touring has never been a problem with the Bosstones. "We tour constantly, and the records come out periodically," Barrett says. "We're always on the road... This is what we do."

Hamamura, who was the Bosstones' booking agent at William Morris before working at Mercury, says that the band takes touring very seriously, and that it will take its time before deciding on a tour for "Let's Face It," including any summer package tour. "We can always get them out," Maidenberg says. "This time, we're looking to expand on what they've done before." To that end, he is considering booking the band in an opening slot on a major tour. "Anything that gets them in front of 20,000 people a night is good." The tour will be accompanied by in-store and radio (Continued on page 16)

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AMY GRANT VINCE GILL MICHAEL W. SMITH GARY CHAPMAN CECE WINANS	Nashville Arena Nashville	Dec. 18-19	\$1,515,770 Gross Record \$150/\$75/\$50/\$30	25,555 two sellouts	Blanton/Harrell Entertainment
BETTE MIDLER	Berkeley Community Theatre Berkeley, Calif.	Jan. 3-4, 6	\$735,338 \$75/\$37.50	10,451 three sellouts	Bill Graham Presents
SAN FRANCISCO NEW YEAR'S EVE BLOCK PARTY CHRIS ISAAK, LYLE LOVETT, BOBBY "BLUE" BLAND, PETE ESCOVEDO, LOS LOBOS, DR. JOHN, JIMMY MCCRACKLIN, MAZACOTE, ROBERT HAWKINS, AND OTHERS	Hyatt Regency Embarcadero San Francisco	Dec. 31	\$707,489 \$85	9,269 10,000	Bill Graham Presents
GARTH BROOKS	Hirsch Memorial Coliseum Shreveport, La.	Jan. 16-18	\$522,755 Gross Record \$18.50	29,102 three sellouts	Varnell Enterprises
METALLICA KORN	Arco Arena Sacramento, Calif.	Dec. 29	\$442,888 \$27.50	16,105 sellout	Bill Graham Presents
METALLICA KORN	San Jose Arena San Jose, Calif.	Dec. 31	\$428,830 \$37.50/\$27.50	12,712 sellout	Bill Graham Presents
KENNY G/TONI BRAXTON	Arco Arena Sacramento, Calif.	Dec. 31	\$428,490 \$65/\$35	8,157 10,500	Bill Graham Presents
DAVE MATTHEWS BAND BELA FLECK & THE FLECK- TONES	USAir Arena Landover, Md.	Dec. 29	\$399,025 \$25	15,961 sellout	Cellar Door
METALLICA KORN	San Diego Sports Arena San Diego	Jan. 11	\$372,493 \$37.50/\$27.50	12,357 13,103	Bill Silva Presents
METALLICA KORN	Cow Palace San Francisco	Dec. 30	\$343,026 \$29.50	11,828 sellout	Bill Graham Presents

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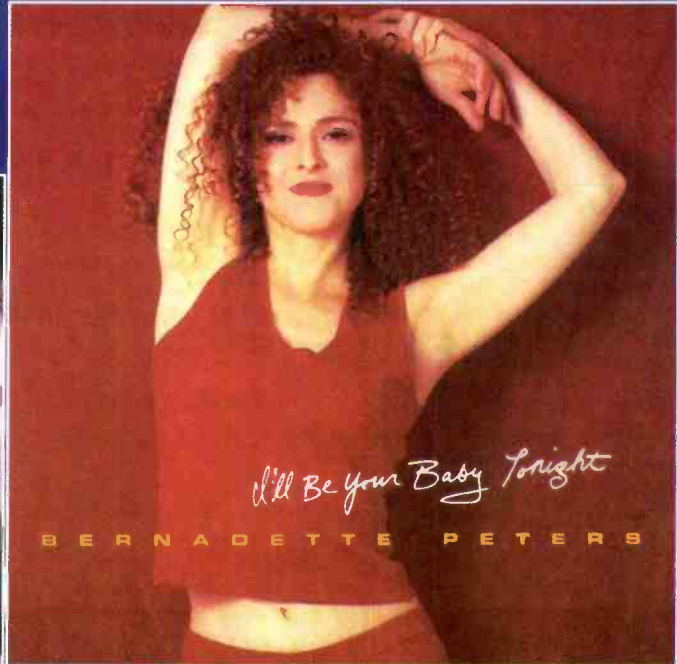
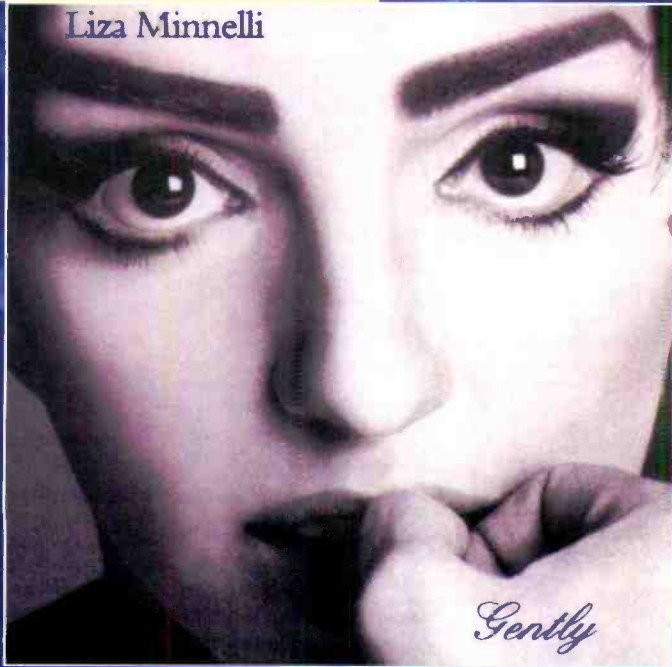
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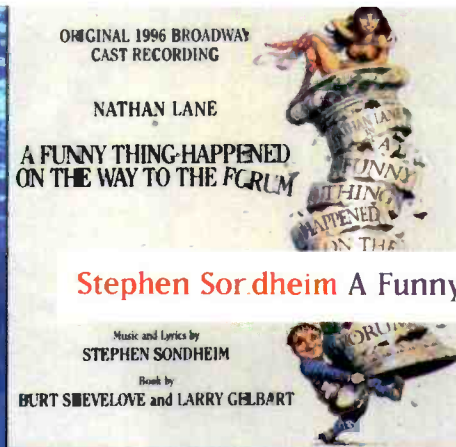
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## WALKER'S GOT THE SPIRIT ON NEW BENSON LIVE SET

(Continued from page 12)

"The Preacher's Wife," on which they back R&B and gospel great Cissy Houston. A remix of the gospel smash "99½" garnered good airplay and club acceptance, especially in major East Coast markets, and was Walker and the LFCC's introduction to mainstream radio.

"99½" definitely broke the ice for Hez at urban radio," says Earl Sellars, VP of marketing and promotion for Benson's parent company, the Music Entertainment Group. "We plan to continue building on that."

"The lines of demarcation between gospel and urban are not nearly as broad as they are in other forms of music," says Rapp. "Hez has now become an artist, not just a gospel artist."

Still, satisfying Walker's original fan base in the gospel market remains a label priority. "We work Hezekiah's albums one single at a time," says Sel-

lars. "We go to gospel radio first, giving recognition to where his core audience is. Then we'll service the singles to key urban markets. Gospel radio is the foundation. We service the CBA [Christian Booksellers Assn.] stores, where about 40 percent of Hez's product moves. When we see significant movement at mainstream retail, we know we have the basis to then take a record to urban radio."

Walker, not surprisingly, is content to leave such matters to the Almighty and the marketing department. "I just do what I do and see what happens," he says. "I don't worry about crossover. That's all in God's hands. If he sees fit for our music to cross over, then I'm all for it. I know that part of my purpose is to reach the unreached, but the other part of it is to continue ministering to the people who are saved . . . who have already received the message."

Walker performs an average of 50 dates a year, traveling mostly on weekends and taking with him a rotating group of 40 singers from his choir of 120. He is booked and managed by the Walker Group, which is based in Brooklyn, and all his shows are ticketed events, as opposed to free concerts.

"I choose the cities in which we play as well as record two different ways," says Walker. "One, of course, are the places where we're well-known and draw large audiences. The other is places where people are either not that familiar with gospel—and we can break some new ground and share something that's new to them—or places where they don't get a chance to hear good gospel very often. Part of why we went to London was to show other gospel acts that if we could do well there, they can too."

Sellars confirms Walker's vision of

himself as a man with multiple missions. "The most important thing about Hezekiah Walker," Sellars concludes, "is that he's not just a recording and performing artist. He's become a spiritual leader. Young people today are

looking for leaders, and Hezekiah has emerged to help fill that need. This is an extraordinary young man. I think there's no limit to what he can accomplish in music and in society. The ceiling is unlimited."

## SLOAN REUNITES FOR ENCLAVE SET

(Continued from page 12)

"Underwhelmed," later the leadoff single of both the band's 1992 "Peppermint" EP on murderrecords in Canada and "Smearred," its debut album for DGC, released in Canada in October 1992 and in the U.S. in January 1993.

According to SoundScan, "Smearred," recorded at a cost of only \$1,200, has sold 19,000 units in the U.S. and, according to Sutherland, 60,000 units in Canada.

After DGC failed to make headway in the U.S. with the band's 1994 album, "Twice Removed," relations between band members, already strained by recording their second album and by touring North America, soured even further. According to SoundScan, "Twice Removed," has sold 8,000 units in the U.S. and, according to Sutherland, 58,000 units in Canada.

Although it continued to perform until spring 1995, the band was only "going through the motions" by the end of 1994, says Murphy. He adds, "We were dormant as an artistic vehicle."

Following an informal breakup that lasted only a few months, Murphy went on to drum for the Canadian band Super Friendz. Scott played with two local bands, Sadies and his own group, the Maker's Mark; Pentland wrote songs; and Ferguson co-produced Canadian acts the Local Rabbits and the Inbreds.

Meanwhile, Murphy and Ferguson also worked closely together at the band's murderrecords, which has a catalog of recordings by Thrush Hermit, Eric's Trip, Jale, and the Local Rabbits. The two decided that what the label needed to boost its profile, as well as help it financially, was a Sloan project. Scott and Pentland agreed to participate. The time-off period had cooled the hard feelings between the band's members.

In 1995, Sloan released a 7-inch single, "Same Old Flame"/"Stood Up," in Canada on murderrecords. Recorded on 4-track, it gave the band confidence to record an album together once more and indicated the lo-fi direction it would follow with "One Chord To Another." With the time off, "it became apparent to everybody the band was still fun and we were better at [playing]," says Murphy.

While "Twice Removed" took seven weeks and cost \$120,000 to record, "One Chord To Another" was recorded during a two-week period between the end of December 1995 and January 1996 at Idea of East Recording studio in Halifax, with producer/engineer Laurence Currie. It cost \$10,000.

"It was all the money we had," Murphy admits.

As with their previous records, all four band members wrote, sang, and oversaw the recording of their own songs. As a result, the set sounds more like a compilation album than a single-band project.

"Sloan is about four different characters," says Murphy. "One thing that makes the songs go together is that we

recorded the drums on a 4-track cassette recorder, so the album has a lo-fi character."

Represented for bookings by Little Big Man in the U.S. and S.L. Feldman Agency in Canada, Sloan will tour the U.S. for much of 1997 after the album's release. "It's important that we align them with the right band as a co-headliner or in a support situation," says Backer. "We're not interested in the band slogging it out in front of 100 people in clubs in wintertime. They've already done that."

Adds Murphy, "I'm really psyched to go down and tour in the U.S. again."

## MIGHTY BOSSTONES

(Continued from page 14)

appearances. "They work hard," Maidenbergs says. "They go out there, and they work a market."

According to SoundScan, the Bosstones' last set, "Question The Answers," sold 131,000 copies, but for this album, Maidenbergs says, all bets are off. "In the past we were caught in this niche market, where they sold up to a [certain] quantity and then leveled off. We don't feel there's a cap on that level anymore. They've gone from being a genre-specific artist to a mainstream—even top 40—artist." The expectations, he concludes, "are pretty much unlimited . . . we're expecting a platinum act on this." He says that the label will commit "major" co-op dollars for listening booths and advertising. The press, he says, has also picked up the anticipation, and mainstream publications, such as Request, Pulse!, and Us, are preparing articles on the band.

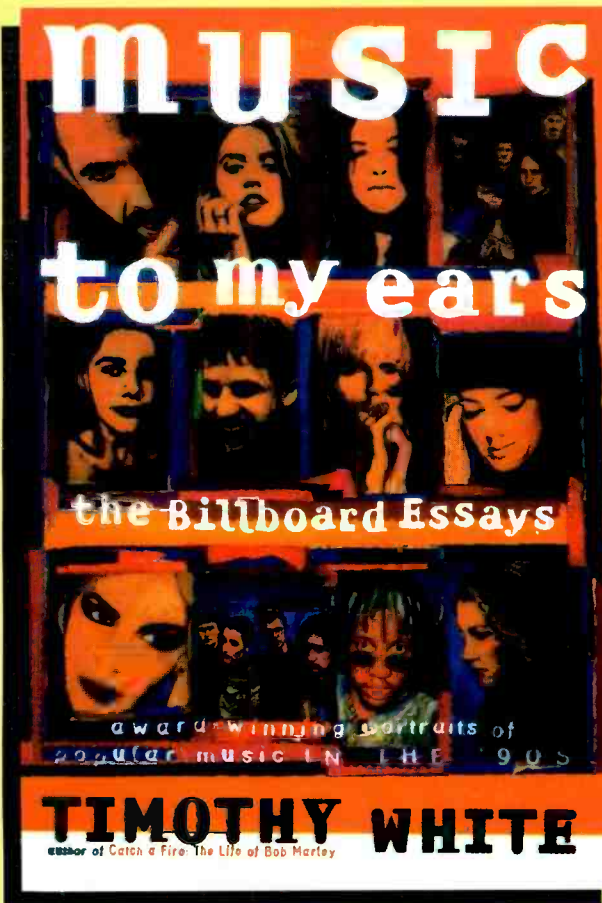
The Bosstones have always been heavily and successfully merchandised, with their own Big Rig imprint, pressing limited-edition, colored vinyl that was sold at shows. Maidenbergs says that Mercury will continue this practice, but that he is wary of taking it beyond a certain level. "We want to stay away from tehotchkies and things of that nature," he explains. "We don't want this band to be perceived as a novelty or a one-off. We want them taken seriously based on this album."

When all is said and done, there seems to be a genuine affection at Mercury for the Bosstones. After laying out the label's plans for the band, Maidenbergs and Hamamura made comments that were so similar, they could be taken for a company line if they did not seem so heartfelt.

"After seven years," Maidenbergs says, "to be able to say that the newest album is the most exciting or most fulfilling and what you feel most proud of—you can't always say that. But I can say it about this album." Hamamura notes that "it's nice to work with a band who has paid their dues and done their best work to date." Pausing a beat, she adds, "We hope to give them everything that they now deserve."

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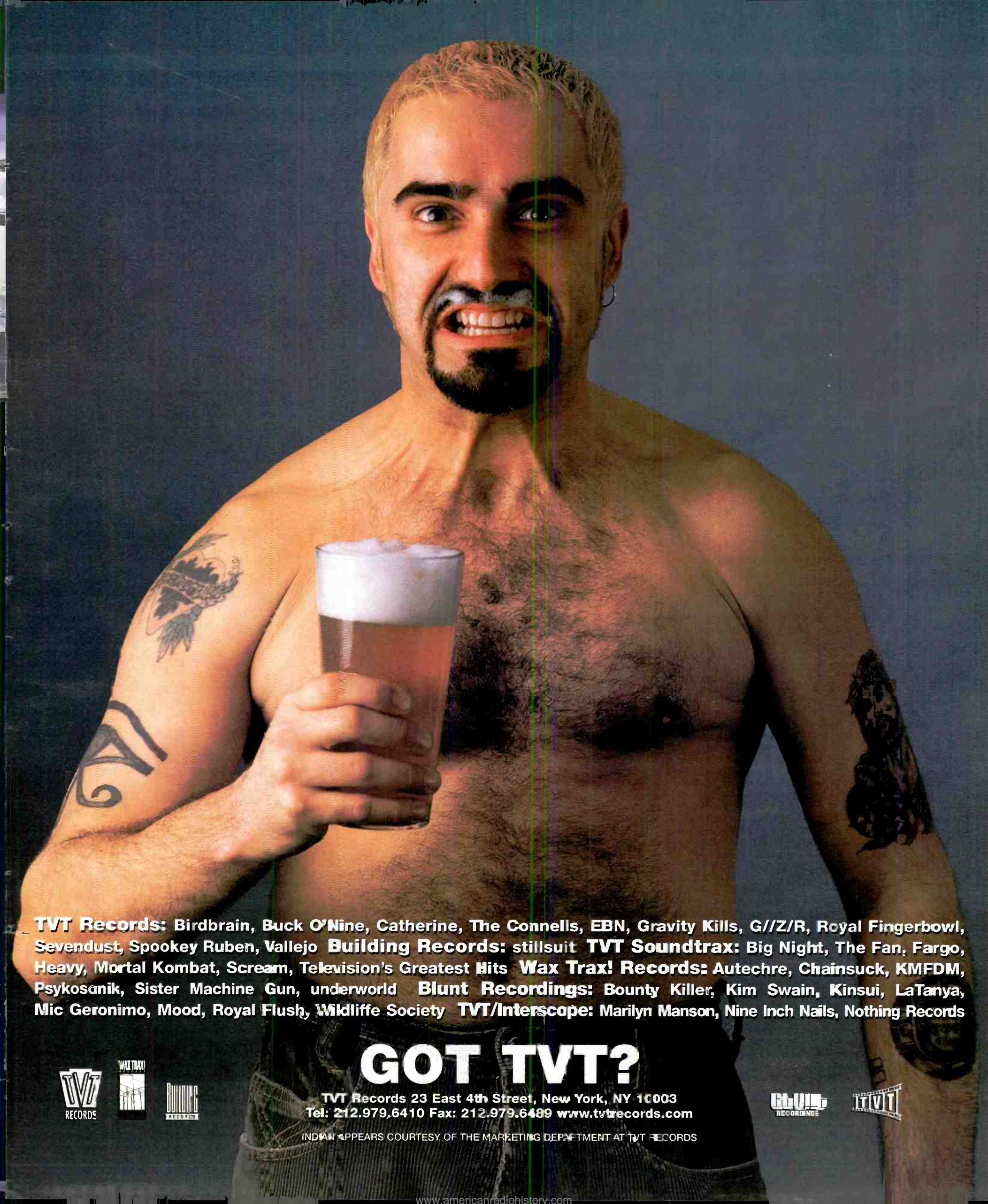
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## Elvis' Manager, Col. Tom Parker, Dies Ruffled Many Feathers While Steering Presley's Career

■ BY CHET FLIPPO

NASHVILLE—The flamboyant manager known as Col. Tom Parker, who was not named Tom Parker and was not a colonel, died in Las Vegas Jan. 21. The cause of death was complications from a stroke. He was 87.

Parker, who gained fame as the manager of Elvis Presley, began as a carnival barker and applied those same shrewd skills to the pop music business. He first helmed the careers of country crooner Eddy Arnold and Canadian idol Hank Snow and later shepherded a young Presley to unparalleled rock superstardom. Along the way he ruffled many feathers. He is famous for his remark, just after Presley's death in 1977, that "this does not change anything."

In many ways, Parker wrote the book on pop star management—in the most positive and negative senses. He made Presley the best known and richest performer on the globe, yet he was severely criticized for holding back and even perverting Elvis' talents and squandering or mismanaging hundreds of millions of dollars.

It is said that he also prevented



Pictured in a scene from the early days, from left, are Col. Tom Parker, Eddy Arnold, and Elvis Presley.

Presley from ever touring outside the U.S., because Parker was an illegal alien, had no passport, and was afraid that if he ever left the country, he would not be allowed to return.

The man who would become Col. Thomas A. Parker was born as Andreas Cornelius Van Kuijk in Breda, the Netherlands, June 26, 1909. At age 20, he stowed away on a freighter headed for the U.S. He turned up as Tom Parker in Tampa, Fla., where he worked for a carnival, the Johnny J. Jones Exposition, in a variety of positions. He was a trainer for the Great Parker Pony Circus,

which he claimed was owned by an uncle. His best-known act was a dancing chicken exhibition in which the chickens were forced to "dance" on a disguised hot plate.

He successfully ran for dog catcher in Tampa in 1941 and opened a pet cemetery. He began working in the music business for a local promoter who booked country artists. Parker met a young Arnold at a tent show. He soon began managing the artist in what became his hands-on approach: He moved in with Arnold and his wife.

Parker opened an office in his garage in Madison, Tenn., outside Nashville, and established Arnold in music and movies. Arnold fired Parker in 1953, and the two never discussed the matter publicly. Parker opened Jamboree Attractions and began booking such acts as Minnie Pearl, Cowboy Copas, and the Duke Of Paducah.

Snow was looking for a new agent in 1954 and met with Parker. Snow later said he should have taken it as an omen that Parker first demanded that he always be addressed as "Colonel."

At any rate, Snow hired him as exclusive manager, and Parker soon proposed that they form a 50/50 partnership, which became Hank Snow Enterprises-Jamboree Attractions. Snow toured with Bill Haley & His Comets in 1955 and the association seemed to be flourishing, although Snow later said that he began privately questioning the jumbled financial statements he saw.

Later that year, Snow and Parker heard of a young act that Nashville manager Bob Neal was having success with. They arranged to meet Presley and were quite impressed with him. Snow, who was an MC and headliner on the Grand Ole Opry, introduced Presley on the show. He was not well received by the country audience, but Snow and Parker were pleased and put him on tour with Snow. Parker pressed Snow to persuade Presley to sign with Snow-Jamboree.

Snow, who recorded for RCA, convinced the label's A&R chief, Steve Sholes, that Presley could be signed away from Sun Records and that he was worth it.

What happened next has been told in different versions, but this much is certain: On Aug. 15, 1955, a contract was signed between Bob Neal and Elvis Presley on one side and "Col.

(Continued on page 68)

## Randy California, Spirit's Guitarist, Presumed Dead

■ BY CHRIS MORRIS

LOS ANGELES—Friends and colleagues consider Randy California one of the most formidable guitarists of his musical generation—a generation that included Jimi Hendrix, with whom California shared a band in 1966.

"He knocked Hendrix out," says Bob Irwin, who produced reissues of the first four albums by California's band, Spirit, on Sony Legacy in 1996, to which California contributed new liner notes. "Everybody lifted from [Randy]. The guy was a monster. He never stopped playing... He was one of the most knowledgeable musicians I ever worked with and had a total perspective on his work and Spirit's work."

"He was always a musician's musician," says Andrew Robble, a music journalist who worked with Spirit as an adviser in recent years. "His peers thought he was great. In music, you don't get any better."

California, 45, was missing and presumed dead following a swimming accident in Molokai, Hawaii, Jan. 2. The musician had saved his 12-year-old son Quinn from an undertow, but was himself overcome by the powerful current. Authorities called off a search on Jan. 3 due to bad weather.

A Los Angeles native, California was born Randolph Wolfe. He was exposed to music as a teen by his uncle Ed Pearl, who operated legendary L.A. venue the Ash Grove. The fortunate young guitarist had the opportunity to jam with such visiting artists as Mance Lipscomb, Brownie McGhee, Sleepy John Estes, and Lightnin' Hopkins.

Among the regulars at the Ash Grove was the local group the Rising Sons, which included Ry Cooder, Taj Mahal, and jazz drummer Ed Cassidy; the group disbanded in 1965, Cassidy married California's mother, and California and his stepfather formed the first incarnation of Spirit, a group called the Red Roosters, with vocalist Jay Ferguson and bassist/vocalist Mark Andes.

In 1966, California's family moved to New York; in a fateful encounter at Manny's Guitar Shop, the 15-year-old guitarist met Jimi Hendrix. California joined Hendrix's band, Jimmy James & the Blue Flames, which played regularly at the Cafe Wha? in Greenwich Village. After three months of gigs there, Hendrix's new manager, Chas Chandler, convinced the guitarist to move to England; Hendrix asked Cal-

ifornia to join him, but his parents forbade the move.

Returning to L.A. in 1967, California and Cassidy joined Ferguson, Andes, and keyboardist John Locke in a new band, first called Spirits Rebellious and soon known as Spirit.

Signed to Lou Adler's Ode Records, the group released a much-praised 1968 debut that fused rock, pop, and jazz influences seamlessly. The band's sophomore album, "The Family That Plays Together," sported an exuberant single, "I Got A Line On You," which rose to No. 25 on the Hot 100 Singles chart in 1969 and pushed the album to No. 22,



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the band's biggest success.

Critics generally view the 1970 Epic album "Twelve Dreams Of Dr. Sardonicus" as Spirit's artistic apex. Produced by the late David Briggs, the record was an ambitious concept album that featured such fine California-authored songs as "Nature's Way" and "Nothin' To Hide."

Spirit's original lineup fractured in 1971; California worked with art rocker Peter Hammill in England and went on to record a highly psychedelic solo album, "Captain Kopter And The Twirlybirds," for Epic in 1973.

In 1975, California and Cassidy reformed Spirit as a power trio, and the group experienced one last burst of major-label glory with the two-LP Mercury set "Spirit Of '76," which featured some of California's most extravagant playing.

Though the '70s incarnation of Spirit ended with California saying bitterly that he would never play with Cassidy again, the pair regrouped in the '80s and led several Spirit lineups into the '90s.

The band issued several albums on independent labels, and California and Cassidy basically directed their own careers. "They did everything, from booking the tours to calling the hotels," says Robble.

A new Spirit album, "California Blues," on which the guitarist returned to his blues roots, was recently released on the band's own label, W.E.R.C. Crew Inc.

California is survived by his son and his mother, Bernice.



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## RESTLESS GETS NEW OWNER, NEW DISTRIBUTOR

(Continued from page 3)

where we were needed the most. BMG is very hungry, very focused, loves the material, and had a game plan... I think we can be as meaningful to BMG as we were and are to Time Warner with movies."

On the heels of the deal, Restless has plans to expand. It has put its Hollywood office space up for sale and intends to move to Burbank, Calif., near Regency's office.

In addition, the label, which currently has a staff of 15, plans to hire four regional promotion people and add to the staff "as our success merits," Regis says.

Regis notes that selling Restless was necessary for the label to grow and compete.

"In this day and age, it's tough to compete when you don't have the resources," Regis adds. "This way we can hold on to our bands and invest in promotion."

Other acts on the Restless roster include the Radar Bros., Chopper One, Suncatcher, Jack Logan, and the Golden Palominos.

Regis, who will continue to serve as co-president/CEO, will also become involved in soundtracks and is working on the soundtrack to "Goodbye,

Lover," which stars Patricia Arquette, Dermot Mulroney, Mary-Louise Parker, Ellen DeGeneres, and Don Johnson.

On the international front, Restless continues to utilize independent distribution, but Hein is in discussions with BMG in Europe.

Meanwhile, Milchan seems clearly focused on making Restless a force to reckon with in the U.S.

"Our commitment to Restless Records is a real serious one," Milchan adds. "It is a real commitment to the record business. I know everybody is bleeding in the business right now, but maybe that's the best time to come in."

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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
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			FEBRUARY 1, 1997	
			★★★★ NO. 1 ★★★★★	
1	4	17	<b>BILL WHELAN</b> CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
2	1	10	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
3	2	17	<b>MERRIL BAINBRIDGE</b> UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
4	3	26	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
5	5	17	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
6	31	3	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	HELP YOURSELF
7	6	19	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
8	12	15	<b>702</b> BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
9	8	24	<b>REPUBLICA</b> DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
10	15	7	<b>TRICKY</b> ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
11	16	11	<b>DUNCAN SHEIK</b> ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
12	10	21	<b>FUN LOVIN' CRIMINALS</b> EMI 35703 (7.98/11.98)	COME FIND YOURSELF
13	7	32	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
14	13	53	<b>ENRIQUE IGLESIAS</b> ▲ FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
15	11	12	<b>KULA SHAKER</b> COLUMBIA 67822 (10.98 EQ/16.98)	K
16	14	22	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
17	9	20	<b>AMANDA MARSHALL</b> EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
18	17	27	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98)	ME AND YOU
19	18	7	<b>ALFONZO HUNTER</b> DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
20	21	3	<b>ASHLEY MACISAAC</b> A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
21	24	17	<b>BR5-49</b> ARISTA 18818 (10.98/15.98)	BR5-49
22	19	21	<b>AKINYELE</b> ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
23	35	2	<b>THE CHEMICAL BROTHERS</b> ASTRALWERKS 6157*/CAPRICORN (10.98/14.98)	EXIT PLANET DUST
24	22	12	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
25	28	15	<b>SOUL COUGHING</b> SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRISISTIBLE BLISS

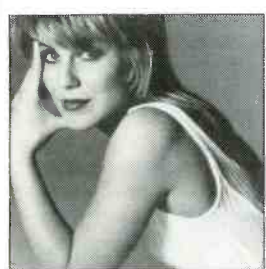
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers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

26	20	3	<b>FOUNTAINS OF WAYNE</b> SCRATCHIE/TAG 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE
27	30	2	<b>MATCHBOX 20</b> LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
28	29	7	<b>PAULA COLE</b> IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
29	23	24	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
30	34	2	<b>SWEETBACK</b> EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
31	32	3	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
32	—	1	<b>THE PRODGIY</b> MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
33	26	31	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
34	40	3	<b>THE SUICIDE MACHINES</b> HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
35	—	24	<b>JACI VELASQUEZ</b> WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
36	—	2	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 0137* (10.98/14.98)	HOT
37	33	9	<b>BARENAKED LADIES</b> REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
38	48	7	<b>KEIKO MATSUI</b> COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
39	39	19	<b>KEB' MO'</b> OKEH 67316/EPIC (10.98 EQ/16.98)	JUST LIKE YOU
40	27	23	<b>EELS</b> DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
41	—	15	<b>SUSAN ASHTON</b> SPARROW 51458 (9.98/15.98)	A DISTANT CALL
42	—	11	<b>ANOINTED</b> WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
43	—	2	<b>AVALON</b> SPARROW 51485 (10.98/15.98)	AVALON
44	42	24	<b>SHAKIRA</b> SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
45	43	21	<b>DEFTONES</b> MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
46	45	11	<b>CORROSION OF CONFORMITY</b> COLUMBIA 67583* (10.98 EQ/15.98)	WISEBLOOD
47	—	13	<b>CRYSTAL LEWIS</b> MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
48	47	2	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO 534120 (9.98/16.98)	DESEOS Y DELIRIOS
49	36	27	<b>DJ KOOL</b> CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	(LET ME CLEAR MY THROAT)
50	25	49	<b>RICOCHE</b> COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE

## POPULAR UPRIISINGS

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

**IF IT AIN'T BROKE:** Warner Nashville comedian **Bill Engvall** not only shares record labels and managers with **Jeff Foxworthy**; he also plays his brother on "The Jeff Foxworthy Show." Now the label is hoping Engvall can duplicate Fox-



**Taking Shape.** "Shapes," the American debut by Sweden's **Josefin Nilsson**, features production and writing by Abba members **Benny Andersson** and **Björn Ulvaeus**. Tristar Music released the album Jan. 15 and will begin servicing radio promotional tracks in February. Nilsson, who is also an actress and member of Swedish cabaret act **Ainbusk Singers**, is gaining notoriety in Sweden, Holland, and Norway.

worthy's sales success with a similar marketing and promotions approach. Engvall's album "Here's Your Sign"—titled in reference to a bit in which Engvall

advocates giving ignorant people a sign—was released on May 28, 1996, but is just beginning to hit its stride.

Similar to clips that paired Foxworthy with country star **Alan Jackson**, an Engvall video featuring **Travis Tritt** was serviced to Country Music Television Dec. 26.

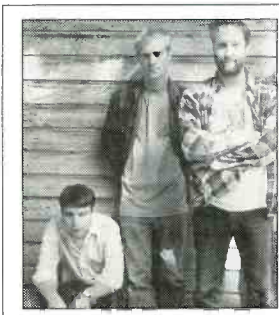
Radio, which received the single simultaneously, has responded well. "Here's Your Sign (Get The Picture)" moves up from No. 62 to No. 44 on the Hot Country Singles & Tracks chart.

Warner Nashville executive VP/GM **Eddie Reeves** says that Warner will keep close tabs on breakout markets, taking steps to promote product in those areas while maintaining a light-hearted approach in keeping with the album's hilarious tone.

For instance, Warner is planning on throwing a "gold record" party in Little Rock, Ark., where the album is gaining a foothold.

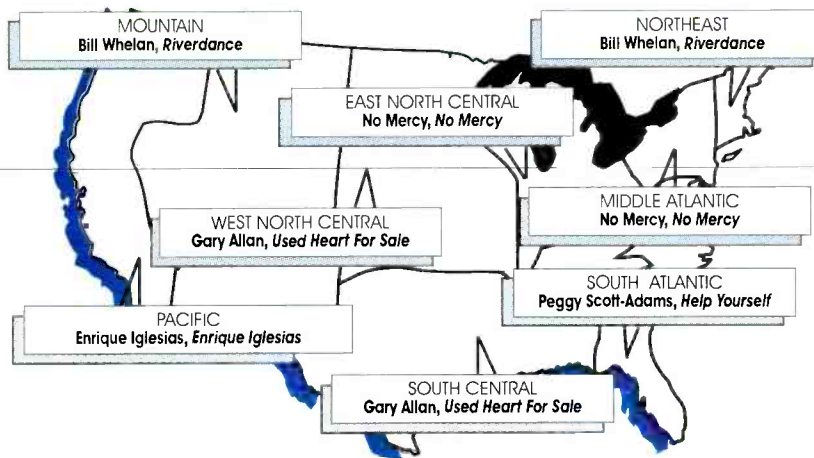
According to Reeves, the album has gone "gold" in the city based on calculations that consider sales in the area as representative of 6/10 of 1% of the total U.S. marketplace.

Those questioning why Warner would place so much



**Built In.** The Warner Bros. debut from Boise, Idaho-based **Built To Spill** comes to the market with a dedicated regional following. "Perfect From Now On," which bows Tuesday (28), follows the act's 1994 Up! release, "There's Nothing Wrong With Love," which peaked at No. 3 on the Mountain Regional Roundup.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. No Mercy No Mercy	1. Peggy Scott-Adams Help Yourself
2. Local H As Good As Dead	2. Ann Nesby I'm Here For You
3. Bill Whelan Riverdance	3. Akinyle Put It In Your Mouth (EP)
4. 702 No Doubt	4. Gary Allan Used Heart For Sale
5. Merrill Bainbridge The Garden	5. Trace Adkins Dreamin' Out Loud
6. Gary Allan Used Heart For Sale	6. 702 No Doubt
7. Trace Adkins Dreamin' Out Loud	7. No Mercy No Mercy
8. Duncan Sheik Duncan Sheik	8. Merrill Bainbridge The Garden
9. Republica Republica	9. Alfonzo Hunter Blacka Da Berry
10. Peggy Scott-Adams Help Yourself	10. Bill Whelan Riverdance

faith in duplicating its efforts have received a patent answer from Reeves. "If you're asking why [the marketing plan] is so similar to Jeff Foxworthy," he quips, "here's your sign."

**ROAD SCHOLAR:** Tone-Cool Records blues guitarist **Monster Mike Welch**, 17, is graduating early so that he can begin touring full time in support of his album "Axe To Grind," due in stores Feb. 11.

Welch, who is booked by Charlotte, N.C.-based **Piedmont Talent**, will begin a Northeast and Southern region tour this month, followed by a May gig at his high school in Lexington, Mass., before he heads to Europe. The artist was featured on Lifetime TV Jan. 22 and will perform in February on CNN and the syndicated "House Of Blues Radio Hour."

**ROADWORK:** Cleopatra recording act the **Electric Hellfire Club** opens for **Danzig** through March. Its album "Calling Dr. Luv" was released in October.

**SEE YOU ONLINE:** I'm happy to announce that I will be acting as February's guest editor in the Ask Billboard

section of Billboard Online. E-mail questions regarding new artists can be addressed to [d.reece@billboard.com](mailto:d.reece@billboard.com). Answers to selected questions will be posted on Billboard's World Wide Web site at [www.billboard.com](http://www.billboard.com).



**Vid Hit.** The "Color Purple"-inspired clip for **Erykah Badu's** first single, "On & On," is receiving multifor-mat radio play and has been welcomed by BET, MTV, and the Box, where it has been one of the top 10 most-requested clips for the last three weeks. Kedar Entertainment/Universal Records will release the hip-hop artist's debut album, "Baduizm," Feb. 11. Badu began a promo tour in Los Angeles last week.

**CORRECTION:** Ben Vaughn's album "Rambler '65" will be released Feb. 18.



**Star Time.** Scotti Bros. recording artist James Brown, center, stands with radio personality Casey Kasem, left, at Billboard Live, as the club's president, Keith Pressman, presents the soul music legend with a plaque commemorating Brown's career achievements. Brown, who earlier that day received a much-deserved star on the Hollywood Walk of Fame, also delivered an impressive showcase performance at the Los Angeles-based venue. (Photo by LeRoy Hamilton)

## Executives Who Paved The Way Remembering Pioneering Label Staffers

*This article is the first of a two-part series by J.R. Reynolds that celebrates the pioneers who forged the first black music departments at major labels in the early 1970s.*

The names of today's black senior executives ring like a who's who of the music industry. The exploits of Sylvia Rhone, Russell Simmons, L.A. Reid, and Suge Knight are well known. But what about those executives whose early efforts paved the way for today's black music business?

To commemorate Black History

Month, Billboard asked several industry executives to discuss the lasting influence that the heads of the early black music departments have had on the music business.

According to Atlanta entertainment attorney Vernon Slaughter, prior to the formation of R&B music departments, black music was designated with the nebulous term "special markets."

"Initially, Logan Westbrook came in as director of special markets at CBS Records, which later became Sony," says Slaughter, who also worked at the label. "Then in 1974, LeBaron Taylor came in as special markets VP and renamed it the black music department."

Taylor is currently senior VP of corporate affairs at Sony. At press time he was unavailable for comment.

Through Taylor's leadership, CBS became a breeding ground for young black executives who would go on to become icons of the R&B business. Among them were current Motown chairman Clarence Avant, former Motown CEO Jheryl Busby, and entertainment attorney Larkin Arnold (who made a name for himself as a CBS executive), as well as a black music

department head at Capitol. "But in terms of the 'modern' era, LeBaron put it all together," says Slaughter. "He helped create the corporate blueprint for R&B departments."

Sony senior VP/Epic black music division executive VP Ron Sweeney agrees that Taylor's tenure as CBS' black music head helped set the tone for subsequent R&B departments. "He was the first guy who actually had control over budgets and had actual decision-making powers," says Sweeney.

Harold Childs and Jim Tyrrell were two other key figures in developing the role of the black music executive in the early '70s. Childs was promotion senior VP at A&M, while Tyrrell worked as marketing and sales VP at Epic Associated Labels.

Says Correct Records GM Kevin Harewood, "They were two black men who had pivotal label positions that were not limited to just the black music arena."

Tyrrell says that today's black executives have a tougher time than he did when he held his senior music post at Epic. Interestingly, the former label

(Continued on page 28)

## Winans Deserve Black Music Family Crown; Mainstream R&B Has The Blues

**HEIRS APPARENT?** The British have the royal family, Americans have the Kennedys, and black music has... the Winans?

The Winans' name has been a fixture in the gospel realm for years. However, with the growing appreciation of inspirational music among the more secular set, the family name is becoming increasingly familiar among mainstream consumers.

Among the family's recording incarnations are male sibling quartet the Winans, brother/sister duo **BeBe & CeCe**, and soloists **CeCe Winans** and **Vicki Winans**.

Now many are probably asking, what about the **Jacksons**? Well in recent years, the Jackson recording legacy has dwindled to the one-two punch of **Michael** and sister **Janet**. They are a formidable show business pair to be sure, but for various reasons, the family element has diminished in the eyes of many. The Winans, on the other hand, are making legitimate headway toward the royal throne, through a less controversial reputation, solid track record, and musical abilities.

**Mario Winans**, son of **Vicki** and the Winans' **Marvin Winans**, is completing the recording of his own solo debut for Motown.

**BeBe Winans**, who recently signed a solo deal with Atlantic, is recording an R&B set that's slated for release in late summer or early fall. I've yet to hear anything on BeBe's project, but the artist's vocal reputation is solid, and if the album's songs are there and the label's marketing machine comes correct, the Winans will have to sew another feather on the family cap.

However, based on what I've heard of it thus far, Mario's set has great potential for bulking up Motown's anemic A&R reputation. Written and produced by the 20-something artist, the album is an assortment of slow and mid-tempo R&B tracks that is set to drop in June. "Don't Know," the first single, due in the spring, features a love-quaking romance remix that includes the slurry rapping talents of **Bad Boy's Notorious B.I.G.**, and the rumbling bass chops of A&M maestro **Barry White**.

Mind you, the vocals for the remix had yet to be laid down when I heard the tracks in the studio, but the mix's arrangement was signature **White** and the track's rhythm was natural for **Biggy's** raps.

With the Winans' reputation for being solid musical performers in the gospel realm, veteran artist **BeBe's** foray into the R&B world as a soloist, and what's shaping up to be a promising debut for **Mario**, the family seems destined to become the next first family of music.

**WHAT'S GOING ON?** Something remarkable is hap-

pening in R&B; several veteran blues-oriented soul artists are making significant noise at the mainstream R&B level. Among them is **Johnny Taylor's** Malaco set "Good Love," which is holding fast on the Top R&B Albums chart, climbing back to No. 52.

"Good Love!" peaked at No. 15 and has been on the chart for 32 weeks. Impressive, especially since the artist doesn't have much name recognition among young consumers. Malaco marketing exec **Greg Preston** says the set is moving well in the South (no real surprise there), but has gained radio friends elsewhere. "When we released the CD-5 of the first single "Good Love," that's when it took off for us at urban radio," he says. "We went after retail and it paid off."

In addition to Taylor's set, **Peggy Scott-Adams** continues to amaze with her Miss Butch/Mardi Gras album "Help Yourself." The set is being driven by generous airplay of the ear-popping track "Bill," and is up to No. 17 on the Hot R&B Singles chart. And it hasn't even been released as a single.

Scott-Adams was a late-'60s favorite when she paired with **Jo Jo Benson** to hit with "Lover's Holiday" and "Pickin' Wild Mountain Berries." Both were top 10 R&B hits in 1968.

It will be interesting to see just how far this record will go. Because of the lyrical novelty of "Bill," the set has become somewhat of a phenomenon. But will consumers dig deeper into the album's inventory?

Meanwhile, a common thread linking the Taylor and Scott-Adams sets is the producing talents of veteran **Rich Cason**, who worked on both projects.

While we're on the subject of heritage artists, on Jan. 21, **Ichiban** released "The Sequel: It Ain't Over," by **Millicie Jackson**. The 13-track set comes hot on the heels of her thespian performance in the off-Broadway musical, similarly titled "The Sequel: It Ain't Over," which runs through Feb. 16 at New York's **Beacon Theatre**.

**IN HONOR OF BLACK** History Month, the History Channel (which bowed in January '96) is airing a series of African-American-related features, including the 12-hour mini-series "Roots." The 1977 saga, which recounts the family legacy of late author **Alex Haley**, airs Feb. 23-28. The nine-E Emmy-winning telecast featured an impressive soundtrack that was originally released by A&M. Piggybacking off the rebroadcast, A&M is reissuing the 1977 set on CD Feb. 4. "Roots," certified gold in '77, peaked at No. 21 on The Billboard 200. Produced by **Quincy Jones**, the 28-minute set contains musical elements from the show's score and tracks inspired by the TV epic. The set's 18 tracks are a blend of African and African-American styles.



by J. R. Reynolds



## Def Jam Shoots Straight For Int'l Market For Warren G Set

■ BY SHAWNEE SMITH

**NEW YORK**—With the unanticipated international success of Warren G's "What's Love Got To Do With It" single from the "Super Cop" soundtrack, G Funk Music/Def Jam is flipping the script for the artist's sophomore set, "Take A Look Over Your Shoulder (Reality)."

Instead of the customary "domestic first, international second" scenario, the label is releasing the set internationally Feb. 17, followed by a domestic debut March 11.

In addition to the nontraditional release schedule, the disc is an enhanced CD.

"Warren has terrific setup overseas," says Def Jam West Coast marketing VP **David Belgrave**. "His 'What's Love Got To Do With It' single only did about 250,000 in the U.S., but it was No. 1 in Germany, and it reached the top five in France and the U.K."

In response to significant international consumer interest, the label sent the rapper on a 12-day European promotional tour in December. Because of his appeal, Warren G wound up on fellow Long Beach, Calif., rhyming partner **Snoop Doggy Dogg's** concert tour. During his European stay, he also performed dates with **Hootie & the Blowfish**, rapping and playing drums.

Says Belgrave, "Breaking [the album] internationally is the best thing for both markets because it gives Mer-

cury International a big splash before anything happens in the U.S., and there's virtually no chance of a leak back to the States."

"Take A Look Over Your Shoulder (Reality)" has "more bounce" than his debut set, "Regulate," according to the artist, and is the first project on his Mercury-distributed G Funk Music.

Warren G says that the set is more advanced, creatively. "Instead of using samples, I just played everything live," he says. "I got a guitar player, a bass player, and a keyboard player, and I directed and produced everything."

The 15-track set includes rap covers of **Bob Marley's** "I Shot The Sheriff" and the **Isley Brothers'** "Coolin' Me Out," which is renamed "Smokin' Me Out" and features a chorus sung by **Ron Isley**.

The international set also includes the original and remixed versions of "What's Love Got To Do With It."

The ECD features retrospective narration by Warren G, as he shows off his home, works in the studio, visits a record store, and tours his hometown of Long Beach.

"Warren's enhanced CD is better than most because he was actively involved in it," says Belgrave. "He recorded all the intros and responses, so whoever uses the [ECD] is going to feel like they are interacting directly with Warren."

The first U.S. single, "What We Go Through," features **Malik** from **Illegal**, **Badass** from the **LBC Crew**, and newcomer **Perfect**. It was serviced to DJ pools on Monday (27).

"I Shot The Sheriff" is the first (Continued on page 28)



WARREN G

# Billboard TOP R&B ALBUMS

FEBRUARY 1, 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
1	NEW		1	<b>SOUNDTRACK</b> BUZZ TONE 50635*/PRIORITY (10.98/16.98) 1 week at No. 1	<b>***No. 1/Hot Shot Debut***</b> RHYME & REASON	1
2	1	1	12	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 900339*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
3	3	4	21	<b>AALIYAH</b> ● BLACKGROUND 92715/AG (10.98/16.98)	<b>***Greatest Gainer***</b> ONE IN A MILLION	3
4	2	3	9	<b>FOXY BROWN</b> VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
5	4	2	8	<b>SOUNDTRACK</b> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
6	6	6	31	<b>TONI BRAXTON</b> ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
7	5	5	6	<b>REDMAN</b> DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
8	7	7	20	<b>BLACKSTREET</b> ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
9	8	8	11	<b>LIL' KIM</b> ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
10	13	19	9	<b>DRU HILL</b> ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	10
11	9	9	10	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
12	10	11	9	<b>TONY TONI TONE</b> ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
13	11	12	30	<b>KEITH SWEAT</b> ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
14	14	14	12	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
15	12	10	11	<b>SNOOP DOGGY DOGG</b> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
16	15	13	19	<b>NEW EDITION</b> ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
17	36	—	2	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>HS</b>	<b>***Pacesetter***</b> HELP YOURSELF	17
18	16	16	13	<b>WESTSIDE CONNECTION</b> ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
19	23	31	11	<b>TELA SUAVE</b> HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
20	22	29	42	<b>MAXWELL</b> ● COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
21	17	17	8	<b>VARIOUS ARTISTS</b> DEATH ROW/INTERSCOPE 50677/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	15
22	20	22	15	<b>GINUWINE</b> ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	20
23	21	20	16	<b>LUTHER VANDROSS</b> ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
24	18	18	9	<b>MOBB DEEP</b> LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
25	19	15	17	<b>SOUNDTRACK</b> ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
26	25	28	15	<b>JOHNNY GILL</b> ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
27	29	32	36	<b>THE ISLEY BROTHERS</b> ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
28	37	37	39	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
29	24	23	8	<b>KEITH MURRAY</b> JIVE 41595* (10.98/16.98)	ENIGMA	6
30	28	21	11	<b>MO THUGS</b> ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
31	33	35	50	<b>2PAC</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
32	31	33	12	<b>E-40</b> ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
33	35	34	21	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
34	26	24	12	<b>GHOSTFACE KILLAH</b> ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
35	38	27	20	<b>DO OR DIE</b> ● RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
36	30	25	8	<b>VARIOUS ARTISTS</b> AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
37	32	38	9	<b>NPG</b> 54982/EMI (22.98/34.98)	EMANCIPATION	6
38	34	36	16	<b>KENNY G</b> ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
39	49	44	15	<b>702</b> BIV 10 530738*/MOTOWN (8.98/16.98) <b>HS</b>	NO DOUBT	37
40	40	39	8	<b>B-LEGIT</b> SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
41	45	50	17	<b>THE ROOTS</b> DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
42	50	48	12	<b>DA BRAT</b> ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
43	44	41	12	<b>AZ YET</b> LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
44	42	43	16	<b>CURTIS MAYFIELD</b> WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
45	39	26	9	<b>FLESH-N-BONE</b> T.H.U.G.S. TRUES HUMBLU UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
46	46	45	11	<b>RICHIE RICH</b> OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
47	43	42	34	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98) <b>HS</b>	I'M HERE FOR YOU	27

48	48	49	17	<b>MINT CONDITION</b> PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
49	41	40	11	<b>LL COOL J</b> ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
50	51	51	12	<b>ALFONZO HUNTER</b> DEF SQUAD 52827/EMI (10.98/15.98) <b>HS</b>	BLACKA DA BERRY	46
51	52	52	23	<b>AKINYELE</b> ZOO 31142*/VOLCANO (6.98/9.98) <b>HS</b>	PUT IT IN YOUR MOUTH (EP)	18
52	56	47	32	<b>JOHNNIE TAYLOR</b> MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
53	47	46	22	<b>OUTKAST</b> ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
54	54	55	10	<b>CHAKA KHAN</b> REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
55	53	60	34	<b>LOST BOYZ</b> ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
56	61	59	89	<b>2PAC</b> ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
57	66	84	5	<b>SWEETBACK</b> EPIC 67492 (10.98 EQ/16.98) <b>HS</b>	SWEETBACK	57
58	59	54	30	<b>NAS</b> ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
59	63	62	17	<b>THE DAYTON FAMILY</b> RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
60	55	56	9	<b>SHAQUILLE O'NEAL</b> T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
61	64	58	62	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
62	58	53	8	<b>FUGEES</b> RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
63	62	70	33	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98) <b>HS</b>	MY HEART	30
64	71	74	10	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98) <b>HS</b>	TRUE TO MYSELF	64
65	57	57	79	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
66	67	67	13	<b>ORIGINOO GUNN CLAPPAZ</b> DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
67	60	69	6	<b>BIG NOYD</b> TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	60
68	75	79	32	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	31
69	79	92	24	<b>UGK</b> JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
70	68	76	14	<b>XZIBIT</b> LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
71	65	61	49	<b>FUGEES</b> ▲ <sup>3</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
72	69	63	33	<b>VARIOUS ARTISTS</b> ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
73	70	65	68	<b>MARIAH CAREY</b> ▲ <sup>9</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
74	88	68	30	<b>QUAD CITY DJ'S</b> ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
75	77	86	34	<b>MONIFAH</b> UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
76	82	72	18	<b>MC LYTE</b> EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
77	78	81	64	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
78	74	89	30	<b>JAY-Z</b> ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
79	86	90	7	<b>VARIOUS ARTISTS</b> RAP-A-LOT/NOO TRYBE 42510*/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
80	91	73	39	<b>SWV</b> ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
81	87	64	29	<b>CRUCIAL CONFLICT</b> ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
82	95	—	4	<b>MAC DRE</b> ROMP 1049 (9.98/14.98)	MAC DRE PRESENTS THE ROMPALATION	82
83	NEW		1	<b>FREAK NASTY</b> CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	83	
84	72	71	15	<b>KANE &amp; ABEL</b> NO LIMIT 50634*/PRIORITY (6.98/9.98) <b>HS</b>	THE 7 SINS	29
85	81	—	75	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
86	93	88	34	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
87	76	85	15	<b>JERU THE DAMAJA</b> PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
88	RE-ENTRY		14	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
89	73	75	29	<b>DJ KOOL</b> CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) <b>HS</b>	(LET ME CLEAR MY THROAT)	21
90	80	77	17	<b>NATALIE COLE</b> ● ELEKTRA 61946*/EEG (10.98/16.98)	STARDUST	11
91	RE-ENTRY		20	<b>MONTELL JORDAN</b> DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
92	92	82	15	<b>BOUNTY KILLER</b> BLUNT/VP 1461*/TVT (10.98/16.98) <b>HS</b>	MY XPERIENCE	27
93	84	87	7	<b>PATTI LABELLE</b> MCA 11567 (10.98/16.98)	GREATEST HITS	58
94	RE-ENTRY		19	<b>TINA TURNER</b> VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
95	98	97	18	<b>SILKK</b> NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
96	97	95	25	<b>A TRIBE CALLED QUEST</b> ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
97	RE-ENTRY		50	<b>EIGHTBALL &amp; MJG</b> ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
98	RE-ENTRY		3	<b>VARIOUS ARTISTS</b> LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	77
99	RE-ENTRY		72	<b>MONICA</b> ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
100	90	96	60	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



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**DON WAS - 20 YEARS OF MAKING RECORDS**

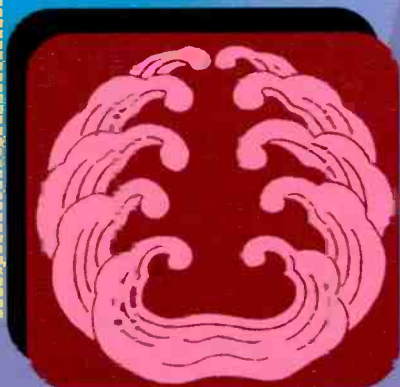
**Issue Date: March 1**

**Ad Close: Feb. 4**

Billboard's March 1st issue celebrates Don Was' 20 years of making records. This talented musician/producer, who has worked with successful artists like Bonnie Raitt, the Rolling Stones and Bob Dylan, is exclusively interviewed by Billboard's Chris Morris in this spotlight issue. Other features include a complete overview of his award-winning career, his recent success in film scoring and an extensive discography of his work. Join Billboard in honoring one of the music industry's finest.

**Contact:**

Pat Rod Jennings  
212-536-5136



**ASIA PACIFIC I**

**Issue Date: Mar. 1**

**Ad Close: Feb. 4**

Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's March 1st issue will contain our first "magazine within a magazine" on the region for 1997. Our Spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing.

**Contact:**

Clinch-Leece  
Singapore: 65-338-2774  
Hong Kong: 852-2527-3525



**K-tel 35TH ANNIVERSARY**

**Issue Date: March 8**

**Ad Close: Feb. 11**

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

**Contact:**

Ken Karp  
212-536-5017



**NARM**

**Issue Date: March 15**

**Ad Close: Feb. 18**

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

**Contact:**

Robin Friedman  
213-525-2302

# Reach Billboard's 200,000



Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top songs like 'ONE IN A MILLION' and 'DON'T LET GO (LOVE)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'STREET DREAMS' and 'DON'T LEAVE ME'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA)' and 'ASCENSION (DON'T EVER WONDER)'.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top songs like 'CAN'T NOBODY HOLD ME DOWN' and 'I BELIEVE I CAN FLY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'HOW COULD YOU' and 'IT'S ALL ABOUT U'.

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

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'MY BOO' and 'TOUCH ME TEASE ME'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'NOT GON' CRY' and 'ME AND THOSE DREAMIN' EYES OF MINE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'SPiritual Thang' and 'STAY WITH ME'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'WHAT'S LOVE GOT TO DO WITH IT' and 'STEEL'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'WHATEVA MAN' and 'WHAT KIND OF MAN WOULD I BE'.

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



**DATU FAISON'S RHYTHM SECTION**

**R&B**

**WARREN G**

(Continued from page 21)

international single and is being released internationally Feb. 3.

A double-sided 12-inch single—featuring “I Shot The Sheriff,” with G-Dub and Erick Sermon remixes and instrumentals, along with “What We Go Through”—will be released in the U.S. Feb. 11.

“‘What We Go Through’ is a buzz record,” says Belgrave. “We want it to start popping up on mix tapes and mix shows, get a little play in the clubs. ‘I Shot The Sheriff’ is going to be the first video because it will appeal to everybody.”

The clip for “I Shot The Sheriff,” which features a western-themed motif, premiered on MTV Europe Jan. 14; It’s slated for U.S. release on Tuesday (28). No international plans have been set to service the “What We Go Through” clip; however, it will be serviced domestically two weeks after “I Shot The Sheriff.”

Whereas “I Shot The Sheriff” is a concept-driven clip, “What We Go Through” is a basic performance video that was partly shot in a KKBT Los Angeles DJ booth.

“It’s a great cross-promotion with a radio station in his home market, which is also the second biggest in the country,” says Belgrave.

The international leg of Warren G’s promotional tour is scheduled to begin Monday (27) and includes stops in the U.K., France, and Italy. The U.S. promotion machine will begin March 6.

G Funk Music is initiating a school promotion that includes servicing 1,000 inner-city school libraries with a clean version of “Take A Look Over Your Shoulder (Reality).” The grand prize-winning school will receive a computer.

In another promotion, free Warren G sampler cassettes will be offered to consumers purchasing Montell Jordan’s “What’s On Tonight” and Foxy Brown’s “I’ll Be” singles in the U.S.

Warren G is also scheduled to perform for music retailers at this year’s National Assn. of Recording Merchandisers convention, to be held in March in Orlando, Fla., as part of the PGD Zone showcase.

**PIONEER EXEC**

(Continued from page 21)

executive, who now works as a business consultant, says that there is greater resistance on the part of today’s white label heads to release the reins of power to black executive division heads.

“There needs to be more [white] executives like Bruce Lundvall, Clive Davis, and Ron Alexenburg, who were willing to give black execs a chance to succeed,” Tyrrell says. “Everyone is looking for a point of access, but not very many real opportunities present themselves.”

Although Harewood entered the industry as an A&M college rep in the ’70s, after most black music departments were established, he also describes the business climate then as more favorable for black executives than today.

“Back then, there was no adversarial relationships with pop departments, at least at A&M. Everybody was just trying to win. Now it’s become very territorial.”

Epic black music senior VP Ray (Continued on page 40)

**MOVING ON & ON:** Armed with a 54% increase in audience impressions, “On & On” by Erykah Badu (Kedar/Universal) rockets 7-2 on Hot R&B Singles with new airplay from nine monitored stations. Badu’s chart points show an even balance between sales and airplay; the song’s performance at R&B core stores moves the track 4-3 on Hot R&B Singles Sales, with an 8% increase.

**CAN’T HOLD IT:** Puff Daddy (Featuring Mase)’s “Can’t Nobody Hold Me Down” (Bad Boy/Arista) gets top honors among R&B fans, as the track leaps 9-1 on Hot R&B Singles Sales. Based on its strong retail performance, with an increase of more than 94% this week, the tune moves up 14-6 on Hot R&B Singles. The song is also receiving solid airplay, with four new monitored stations coming to the party this week. Altogether, the song draws 13 million listeners on 63 monitored stations.

**FACE VALUE:** Babyface’s “Everytime I Close My Eyes” (Epic) makes a splash on Hot R&B Singles as it snags Hot Shot Debut at No. 14. A strong showing at core stores places the track at No. 12 on Hot R&B Singles Sales, while the radio base, now topping 15 million listeners, continues to build.

**BORN AGAIN:** Originally released on the Baltimore-based independent CLR Records, “Let Me Clear My Throat” by DJ Kool spent 20 weeks on Hot R&B Singles and peaked at No. 46 before being moved to recurrent in August 1996. Billboard’s policy for the Hot R&B Singles and Hot 100 Singles charts is that a title is moved from active to recurrent status if it spends more than 20 weeks on the chart and is below No. 50. However, in those rare cases when a recurrent earns enough points to enter the top 50, it is allowed to re-enter. American has picked up the single, which is also being worked by Warner Bros., and it re-debuts at No. 43. The song will continue to chart, provided it maintains a rank of 50 or higher.

**TWELVE INCHERS:** Several songs on Hot R&B Singles are making big moves despite being available only on 12-inch vinyl. Redman’s “Whatever Man” (Def Jam/Mercury) moves 79-56 after debuting a week early due to street-date violations; it also debuts at No. 55 on Hot R&B Singles Sales. Montell Jordan’s “What’s On Tonight” pops in at No. 60 with an audience increase of more than 240%, picking up airplay on 13 additional stations. KRS-One’s ode to his rapping skills, “The MC,” debuts at No. 67 on Hot R&B Singles, while landing at No. 17 on Hot Rap Singles. Lastly, Englishman Mark Morrison’s “Return Of The Mack” (Atlantic) moves 82-77 after picking up new airplay from 11 monitored stations.

**OFF AND RUNNIN’:** Originally recorded for the “One Million Strong” album, which paid tribute to the Million Man March in October 1995, “Runnin’” (Mergela/Solar/Hines) features 2Pac, the Notorious B.I.G., Radio, Dramacydal & Stretch, all of whom were once friends. Since the track was cut, two of those rappers, 2Pac and Stretch, were murdered—ironic considering that the purpose of the recording was to promote a day of unity and atonement. The song was released after both rappers died, spurred especially by interest in 2Pac’s passing. On Hot R&B Singles, a 60% sales increase spurs the track 83-64, while moving 51-42 on Hot R&B Singles Sales. On Hot Rap Singles, the song jumps 18-15.

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	3	10	<b>RUFF RIDE</b> FRAZE (BEFORE DAWN/TOUCHWOOD)
2	—	1	<b>DO YOU LOVE ME</b> BENITO (FULLY LOADED)
3	14	2	<b>YARDCORE</b> BORN AMERICANS (DELICIOUS VINYLURED ANT)
4	18	6	<b>BACK OF THE CLUB PART 2</b> OTR CLIQUE (ALL NET)
5	1	3	<b>LISTEN 2 MI FLOW</b> VILLAIN (STR8 GAME/MBM)
6	10	8	<b>TEAR DA CLUB UP</b> THREE 6 MAFIA (BRUTAL/PRIORITY)
7	—	4	<b>LONELY AT THE TOP</b> PARLAY (FULLY LOADED)
8	9	7	<b>THAT’S RIGHT</b> DJ TAZ FEAT. RAHEEM THE DREAM (SUCCESS)
9	8	6	<b>WAITING FOR A GIRL LIKE YOU</b> 4U (RIP-IT)
10	4	25	<b>PIECE OF CLAY</b> MARVIN GAYE (REPRISE/WARNER BROS.)
11	—	1	<b>EVERYDAY</b> THA TRUTH (PRIORITY)
12	—	1	<b>DO G’S GET TO GO TO HEAVEN?</b> RICHIE RICH (OAKLAND HILLS 41510/DEF JAM/MERCURY)
13	19	9	<b>EVERYBODY’S TALKIN’</b> AL TARIQ (KOOL FASH) (CORRECT)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	6	15	<b>RISE</b> SANDRA ST. VICTOR (WARNER BROS.)
15	5	6	<b>HOW YA WANT IT (I GOT IT)</b> JUNGLE BROTHERS (GEE STREEL/ISLAND JAMAICA/ISLAND)
16	24	9	<b>WORD IZ LIFE</b> POOR RIGHTEOUS TEACHERS (PROFILE)
17	—	12	<b>BOUNCE TA DIS</b> BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE)
18	—	9	<b>PHENOMENON</b> ONE AND ONE (NEXT PLATEAU)
19	17	10	<b>EMOTIONS</b> TWISTA (CREATORS WAY)
20	—	27	<b>SUMMER MADNESS</b> JERALD DAE MYON (GRP)
21	2	14	<b>INDESTRUCTIBLE</b> REIGN (H.O.L.A./ISLAND)
22	22	8	<b>MASTA PLAN</b> THE LOST TRYBE OF HIP-HOP (RINEGADE/RAGING BULL)
23	7	18	<b>MY KINDA N’GGA</b> HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)
24	11	6	<b>SEX</b> GRAY (CORRECT)
25	—	14	<b>MACK DADDY</b> DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)

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

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
(1)	3	—	<b>★★★ No. 1/GREATEST GAINER ★★★</b> <b>CAN'T NOBODY HOLD ME DOWN</b> (C) (D) BAD BOY 79083/ARISTA	<b>◆ PUFF DADDY (FEAT. MASE)</b> 1 week at No. 1
2	1	1	<b>COLD ROCK A PARTY</b> (C) (D) (M) (T) (X) EASTWEST 64212/EEG	<b>◆ MC LYTE</b>
3	2	2	<b>NO TIME</b> (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	<b>◆ LIL' KIM FEATURING PUFF DADDY</b>
4	4	3	<b>NOTHIN' BUT THE CAVI HIT (FROM "RHYME &amp; REASON")</b> (C) (D) (T) BUZZ TONE 53263/PRIORITY	<b>◆ MACK 10 &amp; THA DOGG POUND</b>
(5)	5	11	<b>LUCHINI AKA (THIS IS IT)</b> (C) (T) PROFILE 5458	<b>◆ CAMP LO</b>
(6)	10	10	<b>DA' DIP</b> (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	<b>FREAK NASTY</b>
(7)	8	9	<b>WHAT THEY DO</b> (C) (D) (T) DGC 19407/GEFFEN	<b>◆ THE ROOTS</b>
8	7	6	<b>GET UP</b> (C) (D) (T) UNIVERSAL 56032	<b>◆ LOST BOYZ</b>
9	6	4	<b>AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")</b> (C) (T) GEFFEN 19410	<b>◆ LL COOL J</b>
(10)	<b>NEW ▶</b>	1	<b>THINGS'LL NEVER CHANGE/RAPPER'S BALL</b> (C) (D) SICK WID' IT 42436/JIVE	<b>◆ E-40 FEATURING BO-ROCK</b>
(11)	38	—	<b>LET ME CLEAR MY THROAT</b> (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	<b>DJ KOOL</b>
12	9	5	<b>STREET DREAMS ●</b> (C) (D) (M) (T) (X) COLUMBIA 78409	<b>◆ NAS</b>
13	12	7	<b>ATLIENS/WHEELZ OF STEEL</b> (C) (D) (T) LAFACE 24196/ARISTA	<b>◆ OUTKAST</b>
14	11	8	<b>BOW DOWN</b> (C) (D) (T) LENCH MOB 53227/PRIORITY	<b>◆ WESTSIDE CONNECTION</b>
(15)	18	25	<b>RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL &amp; STRETCH</b> (C) MERGELA/SOLAR 70134/HINES	
16	14	13	<b>SPACE JAM (FROM "SPACE JAM")</b> (C) (D) (T) (X) BIG BEAT/WARNER SUNSET 87018/AG	<b>QUAD CITY DJ'S</b>
(17)	<b>NEW ▶</b>	1	<b>THE MC</b> (T) JIVE 42425*	<b>KRS-ONE</b>
18	13	12	<b>PO PIMP ●</b> (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	<b>◆ DO OR DIE (FEATURING TWISTA)</b>
19	16	14	<b>HOW DO U WANT IT/CALIFORNIA LOVE ▲</b> (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	<b>◆ 2PAC (FEAT. KC &amp; JOJO)</b>
(20)	41	—	<b>WHATEVA MAN</b> (T) DEF JAM 574027*/MERCURY	<b>◆ REDMAN</b>
21	17	15	<b>LET'S RIDE</b> (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	<b>◆ RICHIE RICH</b>
22	19	21	<b>YOU COULD BE MY BOO</b> (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	<b>◆ THE ALMIGHTY RSO FEAT. FAITH EVANS</b>
23	15	31	<b>SUKI SUKI NOW</b> (C) (T) (X) ATTITUDE 17029	<b>D.J. TRANS</b>
24	24	17	<b>MUSIC MAKES ME HIGH</b> (C) (M) (T) (X) UNIVERSAL 56022	<b>◆ LOST BOYZ</b>
25	20	16	<b>THE FOUNDATION</b> (C) (D) (T) LOUD 64708/RCA	<b>◆ XZIBIT</b>
26	21	18	<b>SITTIN' ON TOP OF THE WORLD ●</b> (C) (T) SO SO DEF 78426/COLUMBIA	<b>◆ DA BRAT</b>
27	25	22	<b>LOUNGIN ▲</b> (C) (D) (T) DEF JAM 575062/MERCURY	<b>◆ LL COOL J</b>
28	22	19	<b>STRESSED OUT</b> (T) (X) JIVE 42420*	<b>◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS</b>
29	27	26	<b>LOVE ME FOR FREE</b> (C) (T) ZOO 34267/VOLCANO	<b>AKINYELE</b>
(30)	36	38	<b>RUFF RIDE</b> (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	<b>FRAZE</b>
31	28	24	<b>WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP")</b> (C) (D) INTERSCOPE 97008	<b>◆ WARREN G FEAT. ADINA HOWARD</b>
32	26	23	<b>CAN'T KNOCK THE HUSTLE</b> (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	<b>◆ JAY-Z</b>
33	29	29	<b>SOUL ON ICE</b> (C) (T) PRIORITY 53258	<b>◆ RAS KASS</b>
34	23	20	<b>THAT'S HOW IT IS (IT'S LIKE THAT)</b> (T) DEF JAM 573201*/MERCURY	<b>◆ REDMAN FEAT. K-SOLO</b>
35	32	30	<b>SHAKE A LIL' SOMETHIN'...</b> (C) (D) (T) LIL' JOE 890	<b>◆ THE 2 LIVE CREW</b>
(36)	<b>RE-ENTRY</b>	3	<b>BACK OF THE CLUB PART 2</b> (C) (X) ALL NET 2285	<b>OTR CLIQUE</b>
37	31	27	<b>ELEVATORS (ME &amp; YOU) ●</b> (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	<b>◆ OUTKAST</b>
(38)	49	36	<b>TEAR DA CLUB UP</b> (C) (D) (T) BRUTAL 53260/PRIORITY	<b>THREE 6 MAFIA</b>
(39)	46	—	<b>THAT'S RIGHT</b> (C) (T) (X) SUCCESS 42031	<b>DJ TAZ FEATURING RAHEEM THE DREAM</b>
(40)	45	28	<b>ALL I SEE</b> (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	<b>◆ A+</b>
(41)	<b>NEW ▶</b>	1	<b>THE WORLD IS MINE (FROM "DANGEROUS GROUND")</b> (T) JIVE 42398*	<b>◆ ICE CUBE</b>
42	37	35	<b>GET READY HERE IT COMES (IT'S THE CHOO-CHOO)</b> (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	<b>◆ SOUTHSYDE B.O.I.Z.</b>
(43)	<b>RE-ENTRY</b>	26	<b>FREAK OF THE WEEK</b> (C) (T) (X) SALMON 372	<b>◆ DJ POLO FEATURING RON JEREMY</b>
(44)	<b>RE-ENTRY</b>	23	<b>DIRTY SOUTH</b> (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	<b>◆ GOODIE MOB</b>
45	40	47	<b>ILLEGAL LIFE</b> (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	<b>CAPONE-N-NOREAGA</b>
46	34	41	<b>NO FEAR</b> (C) (T) DUCK DOWN 53243/PRIORITY	<b>◆ ORIGINOO GUNN CLAPPAZ</b>
47	33	43	<b>WAKE UP</b> (C) (D) (T) WU-TANG 53238/PRIORITY	<b>◆ KILLARMY</b>
(48)	<b>RE-ENTRY</b>	8	<b>EVERYBODY'S TALKIN'</b> (C) (T) (X) CORRECT 10210	<b>AL TARIQ (KOOL FASH)</b>
49	35	33	<b>THE LUMP LUMP</b> (C) (T) LOUD 64690/RCA	<b>◆ SADAT X</b>
(50)	<b>NEW ▶</b>	1	<b>WORD IZ LIFE</b> (C) (T) PROFILE 5462	<b>◆ POOR RIGHTEOUS TEACHERS</b>

□ 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.

## Bjork Mixes It Up With Past Cuts On 'Telegram'

**B**JORK LETS OUT a soft and good-natured giggle as she ponders her unusually avid desire to relinquish control of her music to the deconstructing interpretations of others. "I'm not a greedy bastard—despite what my mates might say."

Settling into the topic more seriously, she takes a deep breath and pauses to properly consider the idea. "I find that I frequently crave the experience of making a song perfect from my point of view, and then being humbled by simply being material on someone's mixing desk," she says. It was that craving that led to "Telegram," an Elektra collection largely consisting of remixed moments from the previous Bjork sets "Debut" and "Post"—save for the glorious new compo-



**BJORK**

sition "My Spine," on which she collaborated with noted British percussionist Evelyn Glennie.

But this project is not a mere exercise in accelerating familiar jams into house and hi-NRG anthems for broader audience consumption. In fact, "Telegram" aims to deepen its songs by rejecting the constrictive boundaries of any specific genre and injecting variations on pop, dance, classical, and jazz music. To complete that task, Bjork enlisted a virtual army of renowned experimentalists that includes Mark Bell, Eumir Deodato, Graham Massey, and Dillinja, surrendering her melodies and allowing them to be woven into jarring and often dissonant drum'n'bass rhythms as she alters her vocal phrasing in a series of stunning new performances.

"In approaching the direction of this album, it was ultimately a question of trust," she says. "At the end of it all, I felt liberated and honored by the results. I would never ask anyone without a brave, yet tender and responsible, soul to touch my songs."

Bjork first embraced the concept of remixing when she left her native Iceland for London four years ago and instantly fell into the local underground club scene. "To outsiders, remixing is regarded mostly as recycled trash or a commercial sell-out," she says. "But once I examined the creativity and experimentation that goes into the process, I could see how a remix



by Larry Flick

gives a song so many musical options. When I recorded my first solo album ['Debut'], I couldn't wait to see how people I respected from the clubs would take each song apart and put it back together."

She went one step further with her 1995 set, "Post," factoring in possible remix choices as she wrote many of its songs. "I would also work on two or three versions of a song at the same time," she says. "I was fascinated by the idea of putting together a 12-inch record that illustrated the song in a variety of lights and textures."

With "Telegram" taking that point to its ultimate creative conclusion, Bjork has already moved on to her next project—an album that she is currently recording in Spain. "It's the first one I'm producing myself," she says, her voice brimming with excitement as she falls into a tangent about its lush string arrangements. "It's a natural growth for me. I love working with Nellee Hooper, who worked on my first two albums, but no one knows my songs better than I do. I've been baby-stepping along the way, and I finally feel like I'm ready to climb this mountain."

**BOOGIE WONDERLAND:** The wait for a taste of Mariah Carey's new Epic-distributed label, Crave Records, ends with the onset of "Head Over Heels" by female quartet Allure. Produced and written by the pop superstar with the Trackmasters, the track chugs at a seductive jeep/funk pace that allows for some leisurely and oh-so-lovely harmonies. The lead vocals are underlined by a subtle piano line that gives the song a haunting texture.

Also carrying the logo of the Trackmasters' new eponymous Sony label, "Head Over Heels" previews Allure's self-titled album, which is due in April. There is no word on an uptempo remix yet, but we're confident that the savvy and always inclusive La C has something planned for clubland.

Jellybean Recordings has another solid hit from Pulse with "Yum Yum," which rides on the fuel of frontwoman Antoinette Roberson. She makes good here on the promise displayed on the previous hits "Won't Give Up My Music" and "The Lover That You Are," exuding all of the dramatic flair and technical prowess needed to rise above the competitive ranks. She also reveals the more playful and sensual sides of her personality. There's a double-pack of potent mixes to choose from, but none are as good as the main vocal version. Can't wait to hear this one on pop radio—which

is where it ultimately belongs.

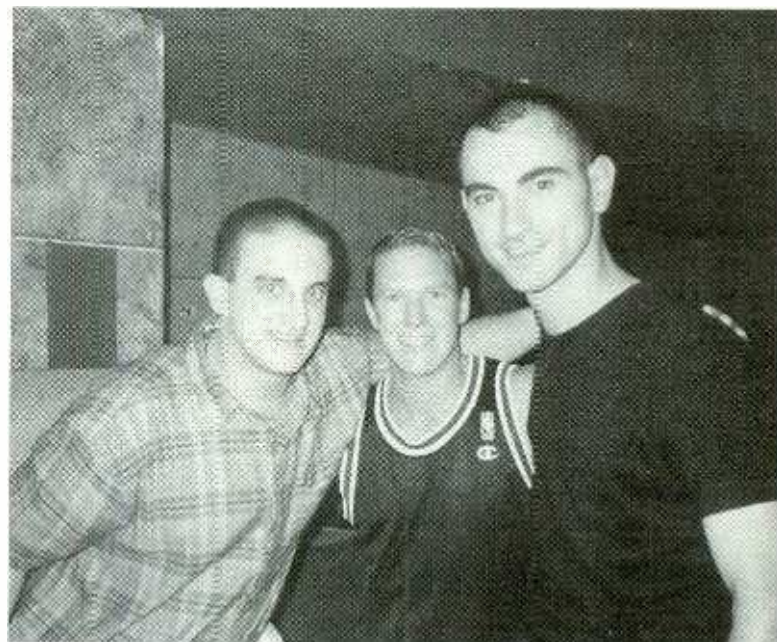
Another Jellybean jam well worth a spin or two (or more) is "Never Felt This Way" by Fast Forward Featuring Beverly. This one pairs an intriguing singer with Brothers Of Peace partners Paul Scott and Shank Thompson. The emphases are wisely on Beverly's blasting notes and a hook that is downright unshakeable. DJ Strobe comes to the table with a remix that pops with Euro-pop spice, which should help juice the label and single's image in sectors beyond house music.

Newcomer Suza Mogul delivers one of the pure pop pleasures of the week with "Make Me A Feel," a jam that combines a kicky hi-NRG beat with a chorus that, upon impact, is permanently lodged in the brain. Joined by fellow up-and-comer Chadd on production and harmony vocals, Mogul purrs and vamps with enticing sex appeal. Co-producer/remixer Mick Hanson contributes a percolating beat that is forceful enough to keep dancers in motion, though this track clearly is best suited for radio airwaves. Look for this cutie on New York's M-Powered Records.

Look for the return of Tangerine Dream to some of the hipper turntables in dance music with "Mandarin Creme." This Castle Records single benefits from the wonderfully atmospheric, techno-smart tone added by the Orb. We



**Singled Out Beats.** Producer/turntable artist Erick "More" Morillo, left, was the guest DJ on MTV's "Singled Out" during its recent taping at New York's Webster Hall nightclub. He appears in the forthcoming final episodes, featuring co-host Jenny McCarthy. As the mastermind behind Strictly Rhythm act Reel 2 Real, Morillo continues to make promotional appearances with rapper the Mad Stuntman in support of the current album, "Are You Ready For Some More?"



**Dreams In Motion.** Arista artist Robert Miles, far right, takes a break from his ongoing worldwide promotional trek to party at Kremlin in Miami Beach. His debut disc, "Dreamland," will soon spawn a third single, "Fable," which has been remixed by Cevin Fisher. Among the numerous club-friendly items due from Arista in the coming weeks are Kenny G's "Havana," as interpreted by Tony Moran and Todd Terry, and "Insomnia," a recent No. 1 European smash by Faithless. Arista has also picked up the Dirty Rotten Scoundrels' edgy reconstruction of the Coldcut/Lisa Stansfield chestnut "People Hold On." Pictured with Miles, from left, are Danny C., manager of dance music promotion at the label, and club DJ David Knapp.

can only imagine what a trip it must have been for the Orb to work on a recording by an act that was one of its prime early influences. The mostly instrumental "Mandarin Creme" cruises from ambient softness to rattling breakbeats with notable ease, making it a natural for the drum'n'bass generation.

If you never got enough of the fierce Ceybil Jefferies anthems "Praise Him (Lift Your Hands Up)" and "It's Gonna Be Alright," the fine folks at Sub-Urban Records aim to feed your hunger with a 12-incher sporting crackling new versions of both songs by Deep Zone, Boris Dlugosch, Mousse T., and Michael Lange. The gospel flavor of the original compositions remains prominent at all times, though Dlugosch, in particular, also does an excellent job of introducing a variety of fresh underground sounds and percussion breaks.

**B**YOND THE MIX: Techno/garage renegade Laurent Garnier has completed his second album, tentatively titled "30," for the European indie F-Communication. Due in mid-March, the set will be previewed within the next two weeks with the single "Crispy Bacon." French film director Quentin Dupieux has assembled a 15-minute video clip to accompany the cut. With the electronic-dance revolution about to hit a trendy stride in the stateside pop mainstream, we'd advise major-label A&R reps to investigate this project pronto. After all, why settle for a copycat when you can have the real thing?

Pop/dance vamp Gabrielle has

cut a cover of the Dionne Warwick evergreen "Walk On By" for U.K. release next month by Go! Beat Records. The single will be accompanied by a dancefloor-friendly remix by Genaside II. An inspired selection for the singer's feline style, this could be the jam to revive her profile here.

Moonshine Records showcases some of its recent singles on "Mixer No. 1," offering much of its material on CD for the first time. Far less grandstanding than many of its (Continued on next page)

### Billboard. Dance Breakouts

FEBRUARY 1, 1997  
CLUB PLAY

1. I'M ALIVE STRETCH AND VERN PRESENT MADDOG GRANDSLAM
2. EL CHOCLO JULIO COLUMBIA
3. ARE YOU THERE... WINK OVUM
4. WANNABE SPICE GIRLS VIRGIN
5. MAS GROOVE CEVIN FISHER MAXI

### MAXI-SINGLES SALES

1. EVERY TIME I CLOSE MY EYES BABYFACE EPIC
2. NO ONE CAN LOVE YOU MORE THAN ME HANNAH JONES ARIOLA
3. LATIN THING LATIN THING ARIOLA
4. I'M ALIVE STRETCH AND VERN PRESENT MADDOG GRANDSLAM
5. (YOU ARE MY) FANTASY ACID FACTOR FEAT. MARGIE M. STREET BEAT

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

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	9	THE BOSS ATLANTIC 85456 1 week at No. 1	THE BRAXTONS
2	5	7	7	GET UP NERVOUS 20254	BYRON STINGILY
3	4	5	10	NEVER MISS THE WATER REPRIS 43787	CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
4	10	14	7	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
5	11	13	9	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	GINA G
6	8	11	10	COLOUR OF LOVE TOMMY BOY 748	AMBER
7	12	16	8	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
8	3	1	14	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
9	7	8	10	LIVING IN ECSTASY WAVE 50011	FONDA RAE
10	1	2	13	BLUE SKIES PERFECTO/KINETIC PROMO/REPRIS	BT FEATURING TORI AMOS
11	13	18	8	PARADISE IS HERE REPRIS 43759	CHER
12	15	21	7	COSMIC GIRL WORK 78501	JAMIROQUAI
13	6	4	12	UN-BREAK MY HEART LAFACE 24213/ARISTA	TONI BRAXTON
14	18	28	4	SOUL TO BARE EIGHTBALL 83	JOI CARDWELL
15	16	19	8	SET ME FREE JELLYBEAN 2518	DEEP 6
16	24	43	3	DON'T CRY FOR ME ARGENTINA WARNER BROS. PROMO	MADONNA
17	17	22	7	HIGHER EPIC 78476	GLORIA ESTEFAN
18	9	9	10	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
19	23	31	4	SAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS
20	28	—	2	STEP BY STEP ARISTA PROMO	WHITNEY HOUSTON
21	14	6	12	ANGEL EASTWEST 63990/EEG	SIMPLY RED
<b>*** GREATEST GAINER ***</b>					
22	34	—	2	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	NUYORICAN SOUL FEATURING INDIA
23	32	47	3	DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
24	26	30	6	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
25	19	12	12	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
26	25	27	8	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
27	21	20	11	ONLY 4 U CAJUAL 252	CAJMERE
28	48	—	2	INSOMNIA ARISTA 13306	FAITHLESS
29	35	39	3	PUMPIN' H.O.L.A. 341009/ISLAND	PROYECTO UNO
30	39	49	3	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
31	40	42	3	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
32	29	26	9	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
33	33	33	7	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
34	30	17	12	LA HABANERA URBAN IMPORT	HANDS ON YELLO
35	20	15	16	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
36	22	10	13	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
37	27	23	11	INDESTRUCTIBLE H.O.L.A. 341007/ISLAND	REIGN
38	45	50	3	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
39	41	41	4	LET FREEDOM RING SWENGALI 96091	PRETTY POISON
40	31	25	11	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
41	38	36	4	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
42	42	48	7	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
43	44	45	3	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
<b>*** HOT SHOT DEBUT ***</b>					
44	NEW	—	1	STAY MAVERICK PROMO/REPRIS	ME'SHELL NDEGEOCELLO
45	NEW	—	1	UP TO NO GOOD SUBMARINE 37018/POPULAR	THE PORN KINGS
46	49	—	2	SINFUL WISHES INTERHIT 10162	OUTTA CONTROL
47	43	38	8	HOT & WET (BELIEVE IT) LOGIC 59055	TZANT FEATURING VERA FRANCIS
48	NEW	—	1	DISCOTHEQUE ISLAND PROMO	U2
49	47	40	6	PRESSURE LOGIC 59056	THE BOMB SQUAD
50	NEW	—	1	GOOD FOR YOU A&M 820591	SEIKO

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

## 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<sup>®</sup>



ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	10	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 9 weeks at No. 1	TONI BRAXTON
<b>*** HOT SHOT DEBUT ***</b>					
2	NEW	—	1	THE MC (T) JIVE 42425	KRS-ONE
3	NEW	—	1	WHATEVA MAN (T) DEF JAM 574027/MERCURY	REDMAN
4	3	—	2	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	ERYKAH BADU
5	2	2	10	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	MC LYTE
6	8	8	8	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	R. KELLY
7	NEW	—	1	GET UP (T) (X) NERVOUS 20254	BYRON STINGILY
8	4	6	21	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
9	10	7	5	GET UP (T) UNIVERSAL 56032	LOST BOYZ
10	9	—	2	WANNABE (T) VIRGIN 38579	SPICE GIRLS
11	5	3	7	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	REDMAN FEAT. K-SOLO
12	7	4	6	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	A TRIBE CALLED QUEST FEAT. FAITH EVANS
13	6	21	10	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	EN VOGUE
14	26	38	4	DON'T STOP MOVIN' (T) (X) MCA 55301	LIVIN' JOY
15	11	14	7	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	GINA G
16	16	13	10	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
17	19	24	18	NOBODY (T) (X) ELEKTRA 65982/EEG	KEITH SWEAT FEATURING ATHENA CAGE
<b>*** GREATEST GAINER ***</b>					
18	46	—	2	COSMIC GIRL (T) (X) WORK 78501/EPIC	JAMIROQUAI
19	NEW	—	1	WITHOUT YOUR LOVE (T) UPSTAIRS 0123	ANGELINA
20	RE-ENTRY	—	2	FIRESTARTER (T) (X) MUTE-XL/MAVERICK 8001/WARNER BROS.	PRODIGY
21	13	5	31	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	NO MERCY
22	NEW	—	1	THE WORLD IS MINE (T) JIVE 42398	ICE CUBE
23	NEW	—	1	MAMI (T) (X) SCOTTI BROS. 75511/ALL AMERICAN	ARTIE THE 1 MAN PARTY FEAT. VIENNA
24	RE-ENTRY	—	9	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	112
25	23	37	26	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
26	15	12	9	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	GLORIA ESTEFAN
27	30	46	7	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
28	25	28	13	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	NEW EDITION
29	RE-ENTRY	—	4	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
30	18	20	17	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	LIL' KIM FEATURING PUFF DADDY
31	27	18	14	STREET DREAMS (M) (T) (X) COLUMBIA 78408	NAS
32	14	11	7	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
33	20	17	16	PONY (T) 550 MUSIC 78354/EPIC	GINUWINE
34	NEW	—	1	WATCH ME DO MY THING (T) LOUD 64738/RCA	IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER
35	39	41	4	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	CAMP LO
36	40	15	8	WHAT THEY DO (T) DGC 22227/GEFFEN	THE ROOTS
37	45	32	28	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
38	42	39	5	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA 13294	WHITNEY HOUSTON
39	28	29	11	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	ROBERT MILES FEAT. MARIA NAYLER
40	RE-ENTRY	—	4	NO SENOR (T) (X) PUMP/QUALITY 649/WARLOCK	JONNY Z
41	22	36	13	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
42	33	42	9	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	KRISTINE W
43	21	48	19	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
44	17	10	8	AIN'T NOBODY (T) GEFEN 22229	LL COOL J
45	RE-ENTRY	—	13	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	CELINE DION
46	NEW	—	1	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
47	RE-ENTRY	—	33	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	2PAC (FEAT. KC & JOJO)
48	32	31	35	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.
49	36	22	5	LOVE ME FOR FREE (T) ZOO 34266/VOLCANO	AKINYELE
50	12	9	9	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS

## DANCE TRAX

(Continued from preceding page)

competitors, the label shows how strong its A&R muscle has gotten over the past six months by piling on a formidable string of hits. DJ-turned-producer **Doc Martin** is particularly impressive on the trippy "Blakdoktor" and "Discfunktional," while **Elli Mac** oozes with mainstream potential on the peppy house hit "Celebrate," which is now getting lots of deserved airplay on Groove Radio in Los Angeles.

"Mixer No. 1" closes with "Gonna Make It" by **Stateside**, aka Glas-

gow-rooted producer/composer **Steve Kerr**, Moonshine's most recent signing. It ripples with a fluid house bassline and a spree of vibrant vocal snippets. It leaves the listener wondering what goodies are on the label's horizon.

Speaking of compilations, Ichiban Records offers an appetizing smattering of European and stateside hi-NRG ditties on "Instant Dance Party." Genre purists will cheer about the inclusion of **Vicki Sheppard's** "Love Has Changed My

Mind," while househeads will be lured to the fold by "I Don't Know Why" by **Cache Featuring Michelle Weeks**. The pop power of this set is provided by "I Used To Love You" by **Nadine Renee** and "As I Watch You Dance" and "Slip'n'Slide" by Ichiban's own resident diva-in-waiting, **Tia**.

The disco revolution within the rock community rages on with **R.E.M.'s** ballsy rendition of the **Gloria Gaynor** classic "I Will Survive." But don't bother racing to

your local record shop for a copy. Unfortunately, the song has been offered solely as a holiday gift to members of the band's fan club. We've snagged a tape of the recording and have to say that it's incredible. Warner Bros. would be wise to try coercing the band to issue it as a single—or at least as a flip-side cut on the next single from the current "New Adventures In Hi-Fi."

Having a hard time getting through the winter without a new record by **Sheena Easton**? Our E-

mail hints that there are many of you out there with this problem. Well, minor solace can be found in the re-release of the evergreen hit "Modern Girl," which sports a springy hi-NRG beat. Issued on MCA Japan, the track stays relatively true to **Denny Diante** and **Cliff Magness'** original production, while injecting a cute bounce that will render this an instant guilty pleasure. Yeah, it's kinda cheesy, but you know you're gonna race to an import shop for a copy.



**Helping Hands.** Executives of the Academy of Country Music (ACM) recently presented a check for \$40,000 to the T.J. Martell Foundation, part of the proceeds from the ACM 14th annual Bill Boyd Golf Classic. Another \$40,000 went to the Shriners Hospital for Crippled Children. Shown, from left, are ACM executive director Fran Boyd, T.J. Martell, and ACM vice chairman Gene Weed.

## Ranger Doug Rides In As Solo Act

*Riders In The Sky Front Man Bows On Warner Western*

■ BY JIM BESSMAN

NEW YORK—When the front man of a 20-year-old recording group puts out a solo album on a different label, it often indicates dissatisfaction with a stale band format, if not an impending breakup. Fans of Rounder recording group Riders In The Sky, however, can rest assured: Ranger Doug, whose debut solo album, "Songs Of The Sage," comes out on Warner Western March 11, is more than happy staying right where he is, thank you.

"There's absolutely no chance that we'll break up," says one-time country music historian Douglas B. Green, now

known as Ranger Doug, the longtime Riders' lead singer/yodeler, rhythm guitarist, main songwriter, and "idol of American youth." "When you don't have hit records, you explore a lot of different



GREEN

avenues to make a career work. We've done a book, radio, and TV shows, and this is another page in our career—and a chance for me to step out a little and show off my songwriting. But it's not like I must go out and do something on my own because I'm so great and these guys are holding me back!"

Indeed, Ranger's fellow Riders—bassist Too Slim and fiddler Woody Paul—are his "best buddies," he says. "It's simply a matter of mathematics. We record two or three of my songs a year, and I write four or five, so I have a lot of songs left over in 20 years of songwriting."

They're good songs, he notes. "My one fear is that this will be portrayed as an album of leftovers—and it's not. Half the songs are brand new, and the rest haven't been recorded for one reason or another. And it doesn't sound like the Riders. Neither Warner nor Rounder wanted that."

"Songs Of The Sage," then, includes what he characterizes as "old-fashioned, Sons Of The Pioneers-style cowboy songs" like "Where The Wild Winds Blow" and more contemporary uptempo cowboy ballads like "Jesse." "There's a lot of real light swing," he continues. "It's not a dance swing, but an easy-going, relaxed feel that's not strictly cowboy but is western—or southwestern. Even the sad songs aren't big downers."

Accordionist Joey Miskulin, who guests with the Riders as the "Cow-polka King," produced. "We wanted a distinctive feel which suits my voice and with unusual instruments—not a 'cowboy record,'" says Ranger Doug. "The

(Continued on page 36)

## Exec Moves: Goodman Exits, Dungan Up; Reba/Brooks & Dunn Ready Tour

PEOPLE: Randy Goodman resigned Jan. 21 as senior VP/GM of the RCA Label Group (RLG). Goodman, who has been with the company for 15 years, will continue his duties through March 14, after which RLG chairman Joe Galante will assume the GM role until a replacement is named. No word as to Goodman's plans, although Goodman says he wants to explore "new challenges." He has talked in the past with Walt Disney Records, which is planning to launch a Nashville label . . . Mike Dungan has been promoted to senior VP/GM at Arista/Nashville, a new title at the label. Formerly senior VP of sales and marketing, he will oversee Arista/Nashville, Career Records, Arista/Latin, and Arista/Austin. He reports to Arista/Nashville president Tim DuBois.

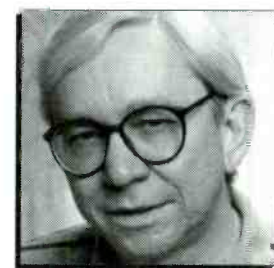
ON THE ROAD: The country hatches continue to be battened down as more and more tour packages are being consolidated (Nashville Scene, Billboard, Dec. 14, 1996). The Reba McEntire/Brooks & Dunn tour, which goes out Feb. 28 (opening in Memphis) for an 85-city run, is a blockbuster attraction, as the first multi-superstar tour in recent memory. It also may be, some industry insiders say, a de facto admission that, outside of Garth Brooks—who continues to sell out every show—there is no sure draw, no magic bullet in country music touring today. According to Billboard's sister publication Amusement Business, 33 of McEntire's 62 shows in 1996 were sell-outs. Brooks & Dunn played 51 shows in 1996; 13 were sell-outs. Garth Brooks played 115 dates last year; 115 sold out.

Prices have not been announced for the McEntire/B&D tour. Sponsored by Mobil 1 (the first time a petroleum company has sponsored a music event), the tour will be a rolling behemoth, with 10 buses and 18 tractor trailers hauling more than 40 tons of equipment for a razzle-dazzle production. The show will have no intermission, and the headliners will do some numbers together and trade off on closing. There will be no opening act, a practice that some industry people say may hurt midlevel acts. McEntire's manager, Narvel Blackstock, says that the main consideration in planning the tour without an opener was "the consumer: They can sit through about three hours of music and be thoroughly entertained. When you go past that, it can be too much. With the number of hits Reba and Ronnie [Dunn] and Kix [Brooks] have, it would be cheating the consumers if we don't offer that. As it is, we will have a seamless show, and the audience will never know what to expect next. They'll be doing many previously unrecorded

songs, in addition to the hits."

Blackstock says that the reason for the collaboration was not economic. "We feel confident about the consumer reaction to this. We just felt that we needed a special event in country music, artists who really gel and can do a major tour together, not just a few dates. We've always tried to find a way to get more bang for the buck for the consumer."

In another of the strongest bills of the year, LeAnn Rimes is opening for Alan Jackson on his current tour, which began Jan. 24 in Dayton, Ohio . . . Ty Herndon and George Ducas open the 1997 Wal-Mart country tour Monday (27) with a date in Hazelhurst, Ga. CMT will cross-promote the tour this year and will send a video crew on the road to shoot footage for a special on the outing. The network will also send one of its promo vehicles, along with big video screens, to selected concerts. Wal-Mart plans about 260 free concerts this year at its stores across the U.S. by a variety of country artists . . . The Bellamy Brothers are the first country act ever to play the South Pacific island of New Caledonia. They also filmed a video there for "She's Awesome" . . . Diamond Rio plays the Sega Sports NFL Players Party Jan. 24 in New Orleans . . . Ricky Skaggs, the Whites, Jeannie Seely, and Johnny Russell headline a Grand Ole Opry Cruise, which departs April 5 from Fort Lauderdale, Fla., for a week in the Caribbean.



by Chet Flippo

ON THE ROW: LeAnn Rimes' first TV special will air on the Disney Channel on an as-yet unscheduled date in June. "The LeAnn Rimes Music Special" will center around a performance at Orlando, Fla.'s Walt Disney World and include a look at her life . . . Terri Clark just taped a cameo role in the CBS-TV series "Diagnosis Murder." While in California, she finally met songwriter Warren Zevon, author of her last single, "Poor Poor Pitiful Me." Zevon, meanwhile, has been lauded by the Tennessee General Assembly on the occasion of his 50th birthday, Jan. 24. Senate Joint Resolution 19 praised Zevon as a "great balladeer."

Ronnie Dunn has renewed his publishing contract with Sony/ATV Tree . . . Tickets for Fan Fair are on sale through the Grand Ole Opry. Tickets are \$90 for the June 16-21 show at the Tennessee State Fairgrounds . . . TNN is entering into production agreements with BBC2, and the first joint venture is a 6½-hour country special Saturday (25) on BBC2 (see story, page 1). That show will air on TNN in April.



## Rising Tide Corrals Support For Buffalo Club's Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—Using everything from conference-room concerts to mailing a herd of small plastic buffalo, Rising Tide Entertainment is looking to lay a firm foundation at radio and retail for the eponymous debut album from the Buffalo Club, due March 25, which was produced by Barry Beckett. Early indications look good, as the single "If She Don't Love You" moves to No. 49 in its third week on Billboard's Hot Country Singles & Tracks chart.

"It's doing real well," says WXBQ Bristol, Va., PD Bill Hagy. "We get quite a few calls, and it gets requests."

Hagy says that the trio has a sound that country radio has been wanting. "It's a nice, tight group harmony, and I think the format has been lacking that Restless Heart type of sound. We haven't had that with any regularity in quite some time."

If the Buffalo Club sound invites comparisons to Restless Heart, it's understandable. The group comprises longtime Restless Heart drummer John Dittrich; lead vocalist Ron Hemby, formerly with Christian group the Imperials; and guitarist Charlie Kelley, who has played with Doug Stone and Tom Wopat. Hemby and Dittrich met when Hemby contacted him about writing for Restless Heart. When that group disbanded, Hemby and Dittrich formed the nucleus of what would become the Buffalo Club and recruited Kelley.

Rising Tide president Ken Levitan is excited about the project. "Dan Goodman, the band's manager, played a tape for [senior VP of A&R] Emory Gordy on an airplane, and Emory came back raving about this band," he says. "We both listened and felt like they had one of the strongest harmony sounds that we had heard. We signed them immediately, and I'm glad we did."

The trio's name was initially "Johnny Ringo." "It just wasn't something that appealed to [executives at Rising Tide]. We opted for the name change," Hemby says. "We wanted something that was western sounding. So the idea of 'Buffalo something' came up. A friend in Wyoming was talking about these clubs [that are] actually bars from when they settled the area back in the 1800s. The idea of a club—a place where you could go and have fun—sounded appealing."



BUFFALO CLUB

Dittrich and Hemby think that country radio listeners will find the Buffalo Club's sound familiar. "It's very reminiscent of early '70s rock—the Eagles, Linda Ronstadt, and that whole genre of music—very acoustic-oriented rock, and there are certainly some country elements," Hemby says.

Dittrich agrees. "It sounds a lot like the '70s music that came out of Southern California," he says. "It's good music and great songs. I've always believed in lyrics that paint a picture or move you. I think country music is unique in that area, because the lyrics seem to be more important than the melody, harmony, and groove."

Kelley hopes that the group's sound appeals to country radio. "It's just not the same thing that everybody else is doing," he says. "It's not cluttered with a lot of instrumentation."

(Continued on page 36)

# TOP COUNTRY ALBUMS

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	28	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	20	<b>DEANA CARTER</b> ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	12	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	4	4	17	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
<b>*** GREATEST GAINER ***</b>						
5	8	11	14	<b>KEVIN SHARP</b> 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	5
6	5	5	11	<b>REBA MCENTIRE</b> MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
7	6	6	102	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
8	9	8	38	<b>MINDY MCCREADY</b> ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
9	7	7	40	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
10	11	9	39	<b>GEORGE STRAIT</b> ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
11	10	10	17	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
12	12	13	43	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
13	13	12	110	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
14	14	14	65	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	15	20	74	<b>COLLIN RAYE</b> ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
16	16	19	73	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
17	19	25	30	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
18	18	15	11	<b>TERRI CLARK</b> MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
19	17	18	13	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
20	21	24	17	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
21	20	28	9	<b>MARK CHESNUTT</b> OCECA 11529/MCA (10.98/16.98)	GREATEST HITS	20
22	26	17	18	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
23	23	22	34	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
24	24	23	21	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
25	30	31	52	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
26	29	27	37	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
27	25	26	52	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
28	32	32	13	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	17
29	28	29	70	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
30	27	21	61	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
31	31	30	32	<b>PAUL BRANDT</b> REPRISÉ 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
32	22	16	21	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
33	33	33	21	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
34	37	40	30	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
35	36	42	31	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
36	34	48	11	<b>JOHNNY CASH</b> AMERICAN 43097*/WARNER BROS. (10.98/15.98)	UNCHAINED	26
37	35	37	39	<b>TOBY KEITH</b> ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
<b>*** PACESETTER ***</b>						
38	45	51	18	<b>BR5-49</b> ARISTA 18818 (10.98/15.98) HS	BR5-49	36
39	38	41	61	<b>VINCE GILL</b> ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
40	42	45	13	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	40
41	39	34	18	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
42	43	38	28	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
43	40	44	71	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
44	41	46	23	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
45	44	50	71	<b>GEORGE STRAIT</b> ▲ <sup>4</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
46	50	57	102	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
47	48	49	5	<b>VARIOUS ARTISTS</b> EMI-CAPITOL 54549 (10.98/16.98)	REAL LUV	47
48	49	35	21	<b>THE BEACH BOYS</b> RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
49	47	43	17	<b>DOLLY PARTON</b> RISING TIDE 53041 (10.98/16.98)	TREASURES	21
50	55	—	19	<b>LORRIE MORGAN</b> BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
51	46	39	49	<b>RICOCHET</b> COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
52	54	54	30	<b>JAMES BONAMY</b> EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
53	66	—	9	<b>JERRY GARCIA &amp; DAVID GRISMAN</b> ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
54	52	53	39	<b>JO DEE MESSINA</b> CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
55	51	47	76	<b>TERRI CLARK</b> ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
56	56	55	94	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
57	57	56	7	<b>JOHN ANDERSON</b> BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
58	64	64	47	<b>LONESTAR</b> ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
59	60	60	46	<b>WYNONNA</b> ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
60	58	59	28	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	58
<b>*** HOT SHOT DEBUT ***</b>						
61	<b>NEW ►</b>		1	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	61
62	53	52	79	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
63	59	62	3	<b>CRYSTAL BERNARD</b> RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59
64	61	67	59	<b>THE MAVERICKS</b> ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
65	63	66	67	<b>LORRIE MORGAN</b> ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
66	69	—	16	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
67	<b>RE-ENTRY</b>		16	<b>WILLIE NELSON</b> ISLAND 524242 (10.98/16.98)	SPIRIT	20
68	65	61	31	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
69	72	—	50	<b>LITTLE TEXAS</b> ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
70	68	72	24	<b>BILLY DEAN</b> CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
71	<b>RE-ENTRY</b>		52	<b>MARTINA MCBRIDE</b> ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
72	70	65	59	<b>CLAY WALKER</b> ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
73	<b>RE-ENTRY</b>		27	<b>DAVID LEE MURPHY</b> MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
74	62	58	23	<b>RANDY TRAVIS</b> WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
75	<b>NEW ►</b>		1	<b>DERYL DODD</b> COLUMBIA 67544 (10.98 EQ/16.98)	ONE RIDE IN VEGAS	75

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

## Billboard Top Country Catalog Albums

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



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	513
2	2	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	137
3	5	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	131
4	3	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	148
5	7	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	227
6	4	<b>BRYAN WHITE</b> ▲ ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	83
7	6	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	141
8	12	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	114
9	9	<b>HANK WILLIAMS</b> ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	126
10	8	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	120
11	11	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	173
12	15	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	137
13	10	<b>SHANIA TWAIN</b> ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	83

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	14	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	304
15	16	<b>PATSY CLINE</b> ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	130
16	13	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	283
17	19	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	215
18	17	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	378
19	18	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	484
20	22	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	19
21	20	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	303
22	21	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	181
23	23	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	138
24	—	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	129
25	—	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	575

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

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# Billboard

FEBRUARY 1, 1997

# HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>*** No. 1 ***</b> 4 weeks at No. 1						
1	1	1	19	<b>NOBODY KNOWS</b> C.FARREN (J.RICHARDS,D.DUBOSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
2	3	6	14	<b>IS THAT A TEAR</b> T.LAWRENCE,F.ANDERSON (J.JARRARD,K.BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	2
3	2	2	16	<b>FRIENDS</b> C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
4	7	9	18	<b>IT'S A LITTLE TOO LATE</b> T.BROWN (M.CHESSNUTT,S.MORRISETTE,R.SPINGER)	◆ MARK CHESSNUTT (V) MCA 55231	4
5	5	8	13	<b>EVERYBODY KNOWS</b> G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	5
6	8	10	13	<b>PRETTY LITTLE ADRIANA</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	6
7	13	16	9	<b>A MAN THIS LONELY</b> D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	7
8	12	14	10	<b>HALF WAY UP</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	8
9	11	15	16	<b>I CAN'T DO THAT ANYMORE</b> S.HENDRICKS,F.HILL (A.JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	9
10	4	3	20	<b>BIG LOVE</b> T.BROWN (M.CLARK,J.STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	3
11	16	18	15	<b>RUNNING OUT OF REASONS TO RUN</b> S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	11
12	14	20	17	<b>AMEN KIND OF LOVE</b> J.STROUD,D.MALLOY (T.BRUC,W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	12
<b>*** Airpower ***</b>						
13	21	26	8	<b>WE DANCED ANYWAY</b> C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	13
<b>*** Airpower ***</b>						
14	25	31	7	<b>SHE DREW A BROKEN HEART</b> E.GORDY JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS (V) EPIC 78451	14
15	18	21	11	<b>WHERE CORN DON'T GROW</b> D.WAS,T.TRITT (R.MURRAH,M.A.SPINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	15
16	9	5	19	<b>ONE WAY TICKET (BECAUSE I CAN)</b> W.C.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	◆ LEANN RIMES CURB ALBUM CUT	1
17	15	17	16	<b>THAT'S ANOTHER SONG</b> B.J.WALKER,J.R.KLEHNING (J.P.DANIEL,M.POWELL,D.PINCOCK,J.MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	15
<b>*** Airpower ***</b>						
18	20	23	11	<b>ME TOO</b> N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	18
<b>*** Airpower ***</b>						
19	24	25	7	<b>KING OF THE MOUNTAIN</b> T.BROWN,L.Boone (P.NELSON,L.Boone)	GEORGE STRAIT (V) MCA 55288	19
20	22	22	17	<b>MAYBE HE'LL NOTICE HER NOW</b> D.MALLOY,N.WILSON (T.JOHNSON)	◆ MINDY MCCREADY (FEAT. LONESTAR'S RICHIE MCDONALD) (C) (D) (V) BNA 64757	20
21	6	4	17	<b>MAYBE WE SHOULD JUST SLEEP ON IT</b> J.STROUD,B.GALLIMORE (J.LASETER,K.K.PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	4
22	28	34	7	<b>UNCHAINED MELODY</b> W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB PROMO SINGLE	22
23	31	40	6	<b>HOW WAS I TO KNOW</b> R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	23
24	27	27	9	<b>SHE'S TAKEN A SHINE</b> C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	24
25	35	73	3	<b>EVERYTHING I LOVE</b> K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	25
26	23	13	15	<b>LITTLE BITTY</b> K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
27	19	11	19	<b>THAT OL' WIND</b> A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
28	29	28	14	<b>SHE WANTS TO BE WANTED AGAIN</b> D.JOHNSON (S.D.JONES,B.HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	28
29	26	19	18	<b>THE FEAR OF BEING ALONE</b> R.MCENTIRE,J.GUESS (W.ALDRIIDGE,B.MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
30	30	29	15	<b>ALL I DO IS LOVE HER</b> D.JOHNSON (S.ewing,W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	29
31	33	39	8	<b>HOLDIN'</b> M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	31
32	32	35	9	<b>HEARTBROKE EVERY DAY</b> D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	LONESTAR (V) BNA 64348	32
33	34	32	15	<b>YOU CAN'T STOP LOVE</b> T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	MARTY STUART (V) MCA 55270	32
34	36	37	13	<b>POLITICS, RELIGION AND HER</b> K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	34
35	44	—	2	<b>(THIS AIN'T) NO THINKIN' THING</b> S.HENDRICKS (T.NICHOLS,M.D.SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	35
36	17	12	18	<b>LET ME INTO YOUR HEART</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
37	41	45	7	<b>WHEN I CLOSE MY EYES</b> B.BECKETT (M.A.SPINGER,N.MUSIC)	KENNY CHESNEY (V) BNA 64726	37
38	38	42	13	<b>THAT'S HOW I GOT TO MEMPHIS</b> C.YOANG,B.CHANCEY (T.T.HALL)	◆ DERYL DODD (C) (D) (V) COLUMBIA 78478	38
39	43	50	4	<b>EMOTIONAL GIRL</b> K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	TERRI CLARK MERCURY NASHVILLE ALBUM CUT	39
40	39	41	12	<b>I MEANT TO DO THAT</b> J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRIS 17493	39
41	37	36	17	<b>POOR, POOR PITIFUL ME</b> K.STEGALL,C.WATERS (W.ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
42	42	46	8	<b>THAT WOMAN OF MINE</b> B.BECKETT (D.COOK,T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	42
43	48	54	3	<b>EASE MY TROUBLED MIND</b> R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET COLUMBIA ALBUM CUT	43
44	62	—	2	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	44
45	45	44	14	<b>YOU JUST GET ONE</b> M.BRIGHT,K.BEAMISH (D.SCHLITZ,V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
46	47	48	7	<b>IT'S OVER MY HEAD</b> D.COOK (W.HAYES,C.RAINS,B.ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	46
47	46	49	6	<b>ALL OF THE ABOVE</b> J.STROUD,B.GALLIMORE (J.ROBBIN,C.WATERS)	TY ENGLAND (V) RCA 64676	46
<b>*** Hot Shot Debut ***</b>						
48	NEW	—	1	<b>RUMOR HAS IT</b> J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	48
49	57	75	3	<b>IF SHE DON'T LOVE YOU</b> B.BECKETT (T.BRUC,M.BEESON)	THE BUFFALO CLUB RISING TIDE ALBUM CUT	49
50	55	65	3	<b>ANOTHER YOU</b> P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	50
51	68	—	2	<b>DON'T TAKE HER SHE'S ALL I GOT</b> T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	51
52	64	—	2	<b>GOOD AS I WAS TO YOU</b> J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN BNA ALBUM CUT	52
53	40	38	16	<b>HIGH LOW AND IN BETWEEN</b> C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
54	53	—	2	<b>CRY ON THE SHOULDER OF THE ROAD</b> M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	53
55	51	51	9	<b>EVERY COWBOY'S DREAM</b> M.WRIGHT (R.AKINS,R.BOUDREAUX,K.WILLIAMS)	RHETT AKINS (V) DECCA 55291	51
56	52	53	15	<b>KISS THE GIRL</b> G.BURR (A.MENKEN,H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	52
57	59	—	2	<b>GENUINE REDNECKS</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55269	57
58	56	58	3	<b>MORE THAN I WANTED TO KNOW</b> J.STROUD,W.WILSON (B.REGAN,M.NOBLE)	◆ REGINA REGINA (C) (D) (V) GIANT 17426/REPRISE	56
59	49	43	18	<b>WOULD I</b> K.LEHNING (M.WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
60	65	61	3	<b>455 ROCKET</b> B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA MERCURY NASHVILLE ALBUM CUT	60
61	58	70	3	<b>FOREVER AND A DAY</b> M.WRIGHT,B.HILL (J.LAUDERDALE,F.DYCUS)	◆ GARY ALLAN (V) DECCA 55289	58
62	NEW	—	1	<b>I WANT TO BE YOUR GIRLFRIEND</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	62
63	72	—	2	<b>CHANGE HER MIND</b> R.PENNINGTON (D.MAYO,P.NELSON,L.Boone)	GENE WATSON STEP ONE ALBUM CUT	63
64	50	47	14	<b>I WOULDN'T BE A MAN</b> T.SHAPIRO (M.REID,R.M.BoURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
65	60	56	12	<b>DO YOU WANNA MAKE SOMETHING OF IT</b> B.GALLIMORE,T.MCGRAW (B.DIPIERO,T.ANDERSON)	◆ JO DEE MESSINA CURB ALBUM CUT	53
66	70	62	17	<b>CHEROKEE BOOGIE</b> J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	◆ BR-549 (V) ARISTA 13039	44
67	63	59	16	<b>LOVE WORTH FIGHTING FOR</b> M.BRIGHT (M.BEESON,S.LEMAIRE,K.HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
68	69	60	13	<b>HAVE WE FORGOTTEN WHAT LOVE IS</b> B.WATSON,D.RHYNE (B.DEAN,C.BERNARD)	◆ CRYSTAL BERNARD (C) RIVER NORTH 163015	57
69	61	57	12	<b>REMEMBER WHEN</b> J.LEO (R.VEGA,M.CLARK,J.BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
70	67	63	17	<b>BURY THE SHOVEL</b> J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
71	71	66	17	<b>AIN'T GOT NOTHIN' ON US</b> C.PETOCZ (W.MOBBLEY,J.ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
72	NEW	—	1	<b>DADDY'S LITTLE GIRL</b> M.BRIGHT (A.KASSET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON CURB ALBUM CUT/UNIVERSAL	72
73	74	—	2	<b>ALWAYS A WOMAN</b> E.GORDY JR. (F.KNOBLOCH,S.O'BRIEN)	LARRY STEWART COLUMBIA ALBUM CUT	73
74	73	69	15	<b>WHEN COWBOYS DIDN'T DANCE</b> D.COOK,W.WILSON (R.MCDONALD,T.K.GREENE)	◆ LONESTAR (D) (V) BNA 64638	45
75	NEW	—	1	<b>ONCE YOU LEARN</b> B.BECKETT (B.LIVSEY,D.SCHLITZ)	◆ NOEL HAGGARD ATLANTIC 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 single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

# Billboard Top Country Singles Sales

FEBRUARY 1, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b> 2 weeks at No. 1					
1	1	2	8	<b>FRIENDS</b> ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
2	2	3	33	<b>BLUE</b> CURB 76959	LEANN RIMES
3	3	6	20	<b>ANOTHER YOU, ANOTHER ME</b> REPRIS 17615/WARNER BROS	BRADY SEALS
4	5	4	14	<b>LITTLE BITTY</b> ARISTA 13048	ALAN JACKSON
5	4	1	12	<b>GOD BLESS THE CHILD</b> MERCURY NASHVILLE 578748	SHANIA TWAIN
6	6	5	21	<b>EVERY LIGHT IN THE HOUSE</b> CAPITOL NASHVILLE 58574	TRACE ADKINS
7	NEW	—	1	<b>WE DANCED ANYWAY</b> CAPITOL NASHVILLE 58626	DEANA CARTER
8	7	7	7	<b>IS THAT A TEAR</b> ATLANTIC 87020/AG	TRACY LAWRENCE
9	8	8	7	<b>MACARENA (COUNTRY VERSION)</b> IMPRINT 18007	THE GROOVEGRASS BOYZ
10	20	—	2	<b>MAYBE HE'LL NOTICE HER NOW</b> BNA 64757/RCA MINDY MCCREADY (FEAT. LONESTAR'S RICHIE MCDONALD)	
11	9	11	28	<b>I DO</b> REPRIS 17616/WARNER BROS	PAUL BRANDT
12	11	10	25	<b>CHANGE MY MIND</b> CAPITOL NASHVILLE 58577	JOHN BERRY
13	10	9	14	<b>POOR, POOR PITIFUL ME</b> MERCURY NASHVILLE 578644	TERRI CLARK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	21	<b>GOODNIGHT SWEETHEART</b> CURB 76990	DAVID KERSH
15	14	21	3	<b>HAVE WE FORGOTTEN WHAT LOVE IS</b> RIVER NORTH 163015	CRYSTAL BERNARD
16	13	13	17	<b>BIG LOVE</b> MCA 55230	TRACY BYRD
17	15	20	4	<b>A MAN THIS LONELY</b> ARISTA 13066	BROOKS & DUNN
18	16	14	33	<b>REDNECK GAMES</b> WARNER BROS. 17648 JEFF FOXWORTHY WITH ALAN JACKSON	
19	NEW	—	1	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> WARNER BROS. 17491 BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT	
20	17	17	26	<b>MORE THAN YOU'LL EVER KNOW</b> WARNER BROS. 17606	TRAVIS TRITT
21	NEW	—	1	<b>SHE'S TAKEN A SHINE</b> CAPITOL NASHVILLE 58624	JOHN BERRY
22	18	15	6	<b>(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX)</b> MERCURY NASHVILLE 578786	SHANIA TWAIN
23	19	18	11	<b>LET ME INTO YOUR HEART</b> COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
24	NEW	—	1	<b>SHE WANTS TO BE WANTED AGAIN</b> EPIC 78482/SONY	TY HERNDON
25	25	—	42	<b>MY MARIA</b> ARISTA 12993	BROOKS & DUNN

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



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### COUNTRY ★★★★★★★★★ CORNER



by Wade Jessen

**THE BEST MEDICINE:** Astrology it isn't, but it is comedy that suggests all stupid people should wear warning labels. Comedian **Bill Engvall** (Warner Bros.), a protégé of **Jeff Foxworthy**, opens at No. 61 with "Here's Your Sign," taking Hot Shot Debut honors on Billboard's Top Country Albums with 2,000 units (see Popular Uprisings, page 20). Engvall's debut is helped by airplay of the title cut, which increases by more than 700 spins and moves 66-42 on Hot Country Singles & Tracks. Heavy airplay (more than 35 spins) is detected at Las Vegas' KFMS and KWNR and WCMS Norfolk, Va. New airplay this week is detected at 27 of our 162 monitored stations, including WDSY Pittsburgh, WTQR Winston-Salem, N.C., and KSKS Fresno, Calif.

Both the song and the accompanying video feature labelmate **Travis Tritt**. The clip aired more than 20 times during the tracking week on CMT. "Here's Your Sign" also appears on Top Country Singles Sales, opening at No. 19 with 900 pieces.

**EVERYBODY KNOWS:** As his debut single, "Nobody Knows," holds at No. 1 for a fourth straight week, **Kevin Sharp** is one week shy of tying **Billy Ray Cyrus**' five-week run atop Hot Country Singles & Tracks with "Achy Breaky Heart" in '92 for the most consecutive weeks at No. 1 by a new artist's debut release since Billboard began using monitored airplay information from Broadcast Data Systems in January 1991. Prior to Cyrus' five-week stay, the last debut single by a new artist to hold for five weeks was "Skip A Rope" by **Henson Cargill** in the March 2, 1968, Billboard.

**Nancy Tunick**, field promotion manager for Asylum, says that the staying power of "Nobody Knows" has surprised everyone, including Sharp. "Kevin is such a humble guy, and this means so much to him. There were tears of joy when he heard the news," she says. Meanwhile, Sharp's set, "Measure Of A Man," increases by 2,000 units to take the Greatest Gainer cup on Top Country Albums (8-5) and jumps 63-57 on The Billboard 200.

**AND IT'S COUNTRY:** With a 14% increase, **BR5-49** (Arista), kingpins of the vibrant, retro-traditional Lower Broadway club scene in Nashville, takes Pacesetter honors on Top Country Albums. Its self-titled debut set moves 4,000 pieces after a Jan. 14 appearance on "Late Show With David Letterman." Although the label has serviced country radio with a second single, the first release from that set, "Cherokee Boogie," increases slightly to bullet at No. 66 on Hot Country Singles & Tracks. That song peaked at No. 44 on our airplay list in the Nov. 23, 1996, issue.

**THIS GIRL IS A WOMAN NOW:** **Kippi Brannon** (Curb/Universal) resurfaces at No. 72 on Hot Country Singles & Tracks after a 15-year hiatus. Brannon charts with "Daddy's Little Girl," her first single since "He Don't Make Me Cry," charted in the Sept. 11, 1982, Billboard. At age 15, Brannon first entered our airplay chart in 1981 with a cover of **Webb Pierce's** classic 1954 song "Slowly." Brannon included another Pierce song, "I Ain't Never," on a new package, "I'd Be With You," scheduled for release April 8.

**Jay Morgan**, PD/music director at WJCL Savannah, Ga., says that Brannon's new song should pack a similar punch as 1994's "Don't Take The Girl" by **Tim McGraw**. Morgan says, "Early response is telling us that this will be a huge female song, but I think as it develops more, it will become a favorite with most men, too." Brannon's song is airing on 48 of our monitored stations.

### RANGER DOUG RIDES IN AS SOLO ACT

(Continued from page 31)

main thing was that we didn't want it to sound like the same eight players who are on everybody else's record—and we succeeded."

Standout accompanists include the Riders' fellow Grand Ole Opry star Carol Lee Cooper, who leads the Opry's backup vocal group, and the group's Dennis McCall. "I wanted a 'girl and guy' harmony sound, a little like the Browns," says Ranger Doug, referring to the '50s brother-sister country-pop trio. "She has a perfect ear, and her voice blends perfectly with mine."

Also singing backup, on "Riding On The Rio," is his daughter, Sally Green, in her recording debut. On the instrumental side, Ranger Doug also singles out, in addition to Miskulin, Opry guitarist Jimmy Capps' jazzy inventiveness. Ranger Doug notes that Capps often supplies twin acoustic guitar lines. "We very much wanted twin instrumentals," he adds, noting the musical presence of fiddle, trumpet, viola, and cello. "The sound of harmony is weaving throughout," he says. "That and the sound of the West."

The result, says Real West Productions/Warner Western GM Jeff Skillen, "just sparkles."

"Ranger Doug fills a niche in western music that no one else fills," adds Skillen. "He's a brilliant singer and yodeler, and the tone of his voice is just incredible. You combine that with brilliant songwriting—he's won the Western Heritage Award twice—and his name recognition in the marketplace, and, by gosh, that's a record just waiting to happen. Fortunately Rounder and [Riders' manager] David Skepner were agreeable."

WEA-distributed Warner Western, Skillen notes, is a joint venture between Real West and Warner Bros. and "sort of acts as an indie in major's clothing." The label has thus built an indie distribution network of western lifestyle and alternative retailers, consisting of some 1,000 outlets that vary from museum gift shops to western wear stores and horse gear tack shops. They will be supplied with countertop display units backed up by other promo material, including play copies, posters, and 1 by 1's. Skillen says these retailers form a "parallel" market to the traditional retailers serviced by WEA.

"The interesting thing is that by working a parallel market to WEA, we drive consumers to traditional music retail as well," notes Skillen, "because

the publicity and momentum we get from our promotions for alternative retailers also pushes consumers to the mainstream retailers where they typically buy records."

Skillen adds that Warner Western is examining direct marketing to consumers via its database of people who have bought directly from the label in the past, combined with the Riders' own extensive database. "We're planning on a postcard mailing announcing mail or phone ordering, which can also serve as advertising for those who want to go to the store to buy it," he says.

But the key to promoting "Songs Of The Sage," Skillen says, is via the Riders' "vast" itinerary. "Doug's made himself available to work the record from the road—and the Riders are totally supportive," he says.

The album should be a natural for roots music stations where Riders product has worked well, adds Skillen, who's contacted Jon Grimson of Counterpoint Music Group to work the album to that format. Two weeks prior to release, Warner Western will send it to the 300 stations carrying western music programming that the label regularly services.

The label will also buy announcements on NPR stations that carry the long-running "Riders Radio Theater."

Another possibility is including an album track (either "Amber Eyes" or "Hurry Sunrise") on the CDX compilations serviced to nonreporting country stations, along with bounce-back cards for gauging airplay.

Orin Friesen, morning music director and air personality at Wichita, Kan., traditional country station KFDDI, already plays everything from Warner Western, but is especially looking forward to Ranger Doug's new disc.

"I love his music and have been a fan of his since he was a historical writer for the Country Music Foundation," says Friesen. "He's a great songwriter and singer, and the more we can get out of him, the better. He and Woody and Too Slim have carried on the western tradition better than anybody."

"They're my best buddies, and we'd be crazy to break up!" adds Ranger Doug, further discounting any notions of disbanding. "This is just one of the little things you do that's just part of your career. You think I want to start a band and tour? Holy shit! I've been there before, and I like what I'm doing with Riders In The Sky a lot more."

The trio, incidentally, has now tallied 3,481 performances as of the end of 1996. Rounder will celebrate the group's 20th anniversary later this year, perhaps with a boxed set.

### BUFFALO CLUB'S DEBUT

(Continued from page 31)

The band has been polishing its live show by performing at Toolies in Phoenix three nights a week for the past month. "It's helping us solidify the band sound that we have on the record," Kelley says. Rising Tide plans to showcase the trio at Toolies.

Many stations are already familiar with the band from the radio promotion tour it's been on since November. "The response has been fabulous," says Rising Tide VP of promotion Tim Murphy. "What's really great about these guys is you can take them out, and they can do it live with a couple of guitars and their harmony singing as well as they can on the record."

Rising Tide VP sales and marketing Joel Hoffner says that the label plans to have the trio perform "conference-room concerts" not only for radio but for retail accounts, but for consumer and trade publications. "As we get closer to street date, we are looking to take

these guys into conference rooms or wherever they'll have us," he says.

Rising Tide began the campaign to expose the act by mailing a tube with three plastic buffalos in it to key industry people. "[There was] nothing, no sign of where they came from," Hoffner says. "The only thing you could tell was it had a Nashville postmark. A week after we mailed them people had these little buffalos all over their desks, and no one had a clue. Everyone was talking about it, so we created a buzz. Two weeks afterward, we followed with a card that explained the Buffalo Club."

Hoffner says that for the CD single, the label had the song tracked 20 times on the disc, so if the listener didn't turn it off after the first listen, it would continue playing. He adds that the label is considering other promotional ideas utilizing the buffalo theme. "You'd be amazed how many things have buffalos on them," he says.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
60 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	Town, BMI/American Made, BMI/BMG, ASCAP/Traiter Trash, ASCAP/Slow Train, ASCAP) HL/WBM
71 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WBM	43 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM
30 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwango, ASCAP) HL/WBM	39 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
47 ALL OF THE ABOVE (Ten Ten Tunas, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	5 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
73 ALWAYS A WOMAN (WB, ASCAP/Knobloch, ASCAP/Steve O'Brien, BMI)	55 EVERY COWBOY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Mike Curb, BMI) HL/WBM
12 AMEN KIND OF LOVE (MCA, ASCAP) HL	25 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL
50 ANOTHER YOU (EMI April, ASCAP) HL	29 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Water-town, ASCAP/Fame, BMI) WBM
10 BIG LOVE (Warner-Tamerlane, BMI) WBM	61 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC) WBM
70 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM	3 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM
63 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI)	57 GENUINE REDNECKS (N2 D, ASCAP/Old Desperados, ASCAP)
66 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	52 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI)
54 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broac, BMI)	19 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
72 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girl-Friends, SESAC/Stan Webb, SESAC)	8 HALF WAY UP (Blackened, BMI) WBM
51 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/E nbassy, BMI/Exelorec, BMI)	68 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Black-wood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
65 DO YOU WANNA MAKE SOMETHING OF IT (Little Big	

32 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM	26 LITTLE BITTY (Hallnote, BMI) WBM	BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
44 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI)	67 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truk, BMI) HL/WBM	14 SHE'S TAKEN A BROKEN HEART (Log Rhythm, BMI) HL
53 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM	7 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL	24 SHE'S DREW A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/AI Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
31 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM	20 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM	28 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL
23 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL	21 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM	27 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
9 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM	18 ME TOO (Songs Of PolyGram Int'l, BMI/Lokeco Tunes, BMI/Wacissa River, BMI/CML, BMI) HL	17 THAT'S ANOTHER SONG (High Steppes, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
49 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM	58 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sier-ra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	38 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL
40 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywoog, BMI/Socan, BMI) WBM	1 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longi-tude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) CLM/HL	42 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL
2 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM	75 ONCE YOU LEARN (Irving, BMI/New Don, ASCAP/New Hayes, ASCAP)	35 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ly Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
4 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM	16 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamer-lane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM	22 UNCHAINED MELODY (Frank, ASCAP)
47 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL	34 POLITICS, RELIGION AND HER (Hamstein Cumber-land, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM	13 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
62 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP) HL	41 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM	74 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)
64 I WOULDN'T BE A MAN (BMG Songs, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL	6 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM	37 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
19 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL	69 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM	15 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM
56 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL	48 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	59 WOULD I (Starstruck Writers Group, ASCAP) HL
36 LET ME INTO YOUR HEART (Why Walk, ASCAP)	11 RUNNING OUT OF REASONS TO RUN (Zomba,	33 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
		45 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM



by Jim Macnie

**T**RAVEL PLANS: Jazz artists often complain about how rough it is to tour in America, but the **Mingus Big Band** has found a score of friendly venues across the country. Between Nov. 11-24, the Dreyfus recording act swooped through the Northwest, Colorado, and California. It's a stretch that warmed listeners to the music on the band's new double disc, "Live In Time," recorded live at its usual haunt, the Fez room at New York's Time Cafe. The ensemble with the ever-changing personnel deals exclusively with the music of **Charles Mingus**; it has had a weekly gig at Fez for years. The road work must have impressed some important industry figures. "Live In Time" is up for a Grammy.

The Verve **JazzFest**—a tour of America that features some of the label's high-visibility artists, including **Joe Henderson's** trio, **Charlie Haden's** Quartet West, and the "Kansas City" soundtrack band—is also trying its hand at touring the States. It's making its way from the West Coast to the East. Unusual stops in Tucson, Ariz., and Knoxville, Tenn., are peppered in with cities more accustomed to big-name jazz shows, like Washington, D.C., and Boston. On Saturday (25) the **JazzFest** is in New York at Town Hall.

"With all these recent articles about little interest in career development on the part of record companies, it's great that Verve is taking the initiative," says **Julie Lokin**, president of New Audiences, which is presenting the Manhattan gig. The shows are facilitated further by the **JazzFest's** sole sponsor, international mutual fund organization Orbitex.

Lokin is candid enough to say that sizable bookings in jazz are always a gamble. But, he notes, "I've heard from both the label and the agent that the other shows have done lots of walk-up business, and where [ticket sales] at other venues have started out slowly, they've done well at the end. And why not? It's a dynamite concept. There are three acts you usually have to see in a tiny club. There you pay a lot of money and don't get a very long show. Here it's a full concert, with many artists of stature; it gives people a chance to see them in an intimate setting without having to worry about waitresses hustling them for drinks."

The gigs have perhaps had a bit of extra help. Quartet West's latest, "Now Is The Hour," was nominated for a Grammy in January; and **Robert Altman's** "Kansas City" came out on video at the start of the year, which is likely to boost mainstream awareness of its very hip Verve soundtrack.

The New York show has a little extra luck on its side as well. New Audiences' 25th anniversary is Feb. 4. Lokin began offering concerts in the city in 1972, and his first show was a beaut: jazz's mightiest bassist and an all-star cast at Lincoln Center. More kismet? Columbia/Legacy just reissued a recording of the show in December. The set, "Charlie Mingus And Friends In Concert," contains plenty of newly issued music from the show. Congrats to Lokin and company.

**D**ATA: It's a learn-by-doing vibe as the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) sponsors an open jam session at Birdland (315 W. 44th) on Tuesday (28). The core band includes saxophonist **Bob Kindred**, drummer **Akira Tana**, bassist **Harvie Swartz**, and pianist **Larry Goldings**. **Michael Bourne** of jazz station **WBGO** Newark, N.J., will share the hosting duties with producer **Bob Porter**. All are invited; the event is free for NARAS members.

## TOP REGGAE 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 <b>SoundScan</b>	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	87	<b>NATURAL MYSTIC</b> TUFF GONG 524103*/ISLAND	★★ NO. 1 ★★ BOB MARLEY & THE WAILERS 11 weeks at No. 1
2	5	19	<b>MY XPERIENCE</b> BLUNT/VP 1461*/TVT HS	BOUNTY KILLER
3	4	80	<b>BOOMBASTIC ▲</b> VIRGIN 40158*	SHAGGY
4	3	11	<b>STRICTLY THE BEST SEVENTEEN</b> VP 1489*	VARIOUS ARTISTS
5	6	28	<b>MAN WITH THE FUN</b> VIRGIN 41612	MAXI PRIEST
6	9	62	<b>THE BEST OF-VOLUME ONE</b> VIRGIN 41009	UB40
7	13	79	<b>'TIL SHILOH</b> LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
8	7	5	<b>MAESTRO</b> VP 1486*	BEENIE MAN
9	12	63	<b>THE BEST OF-VOLUME TWO</b> VIRGIN 41010	UB40
10	10	34	<b>REGGAE GOLD 1996</b> VP 1479*	VARIOUS ARTISTS
11	11	35	<b>SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1</b> JAD 1001	BOB MARLEY
12	8	11	<b>STRICTLY THE BEST EIGHTEEN</b> VP 1490*	VARIOUS ARTISTS
13	14	37	<b>FIRE ON THE MOUNTAIN</b> POW WOW 7462	VARIOUS ARTISTS
14	NEW▶		<b>JUSTUSS</b> EASTWEST 62004/EEG	SNOW
15	1	4	<b>JOYRIDE</b> VP 3103*	VARIOUS ARTISTS

## TOP WORLD MUSIC 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 <b>SoundScan</b>	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	32	<b>RIVERDANCE</b> CELTIC HEARTBEAT 82816/AG HS	★★ NO. 1 ★★ BILL WHELAN 6 weeks at No. 1
2	2	95	<b>THE BEST OF THE GIPSY KINGS ●</b> NONESUCH 79358/AG	GIPSY KINGS
3	3	14	<b>RED HOT + RIO</b> ANTILLES 533183/VERVE	VARIOUS ARTISTS
4	NEW▶		<b>QUIDAM</b> RCA VICTOR 68601	CIRQUE DU SOLEIL
5	4	16	<b>SANTIAGO</b> RCA VICTOR 68602	THE CHIEFTAINS
6	9	2	<b>N DIS LIFE</b> BIG BOY 5903	ISRAEL KAMAKAWI'WO'OLE
7	6	24	<b>SPIRITCHASER</b> 4AD 46230/WARNER BROS.	DEAD CAN DANCE
8	10	17	<b>CELTIC SPIRIT</b> NARADA 63929	VARIOUS ARTISTS
9	7	45	<b>TIERRA GITANA</b> NONESUCH 79399/AG	GIPSY KINGS
10	12	65	<b>THE BROTHERS MCMULLEN</b> ARISTA 18803	SOUNDTRACK
11	NEW▶		<b>L'AMOUR OU LA FOLIE</b> RHINO 72622	BEAUSOLEIL
12	11	62	<b>CESARIA EVORA</b> NONESUCH 79379/AG HS	CESARIA EVORA
13	RE-ENTRY		<b>THE LONG BLACK VEIL ●</b> RCA VICTOR 62702	THE CHIEFTAINS
14	13	31	<b>NIGHT SONG</b> REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
15	5	9	<b>WORLD CHRISTMAS</b> METRO BLUE 36928/CAPITOL	VARIOUS ARTISTS

## TOP BLUES 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 <b>SoundScan</b>	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	10	<b>HELP YOURSELF</b> MISS BUTCH 4003/MARDI GRAS HS	★★ NO. 1 ★★ PEGGY SCOTT-ADAMS 1 week at No. 1
2	1	64	<b>GREATEST HITS ▲</b> EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	34	<b>GOOD LOVE!</b> MALACO 7480	JOHNNIE TAYLOR
4	4	31	<b>JUST LIKE YOU</b> OKEH 67316/EPIC HS	KEB' MO'
5	6	63	<b>LEDBETTER HEIGHTS ●</b> GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
6	5	24	<b>A TRIBUTE TO STEVIE RAY VAUGHAN</b> EPIC 67599	VARIOUS ARTISTS
7	7	25	<b>BLUE DROPS OF RAIN</b> EUREKA 77053/DISCOVERY	COREY STEVENS
8	8	27	<b>A PIECE OF YOUR SOUL</b> CODE BLUE 82921/AG	STORYVILLE
9	NEW▶		<b>UNDER ONE ROOF</b> BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES
10	10	47	<b>PHANTOM BLUES</b> PRIVATE MUSIC 82139	TAJ MAHAL
11	9	42	<b>THE ALLIGATOR RECORDS 25TH ANNIV. COL.</b> ALLIGATOR 110/111	VARIOUS ARTISTS
12	11	40	<b>LIVE! THE REAL DEAL</b> SILVERTONE 41543/JIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
13	14	2	<b>COME ON IN THIS HOUSE</b> TELARC 83395	JUNIOR WELLS
14	13	2	<b>BLUES GUITAR GREATS</b> EASYDISC 7016/ROUNDER	VARIOUS ARTISTS
15	RE-ENTRY		<b>LONG WAY HOME</b> VERVE 529465	CLARENCE "GATEMOUTH" BROWN

○ 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. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

flavors of the blues



**Zakiya Hooker was born for the blues; her father is the legendary John Lee Hooker. But the singer has developed a musical approach very different from her father's. The supple blues and smooth, jazz-inflected vibe of her new album shows Zakiya's other musical influences—the sultry stylings of Sarah Vaughan, Dinah Washington, Ella Fitzgerald, and Johnny Mathis. John Lee Hooker does appear on the album's closing track "Bit By Love (Hard Times)."**



pointblank Roots. Blues. Soul.

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## LARGEST DISTRIBUTOR

# Latinos Score In Brazil, Vice Versa

**B**RAZILIANS, LATINOS INTERMINGLING: It is summertime in the Far South of Latin America, and the musical living is being done in Portuguese and Spanish.

Sony Brasil's massive reggae act Skank has caught fire in Chile, EMI Brasil's renowned singer/songwriter **Carlinhos Brown** is rolling in Colombia, and Brown's ska/rock labelmates **Paralamas** routinely hit MTV Latino's top video countdown.

On the linguistic flip side, Latino acts are scoring big in Brazil, including Sony Colombia's hot chanteuse **Shakira**, Sony International's actor/singer **Ricky Martin**, Warner Mexico superstar **Luis Miguel**, and Fonovisa's fast-climbing **Enrique Iglesias**.

Of course, Paralamas have enjoyed a solid track record in Spanish-language markets for quite some time. Two of the band's videos charted simultaneously on MTV Latino's top 20 countdown: "La Bella Luna" and "Lourinha Bombril," a Portuguese take of a song originally recorded by Argentina's reggae stars **Pericos**.

But apart from Paralamas, there were other Brazilian acts making their introductions to the Spanish-language markets.

Skank broke in Chile with "Garota Nacional," the smash leadoff hit from its latest album, "Samba Poconé," that was cut in Spanish. Brown's latest offering, "Alfagamabetizado," failed to make much noise in Brazil, yet the track "A Namorada" is a hit in Colombia.

BMG's northern Brazilian group **Carrapicho**, which became a best-selling act in France with its Amazonian *boi-bum-ba* cadence, also has lit up the Argentinian market with its album "Fiesta De Boi Bumba." In December, the album was certified platinum (60,000 units sold) by Argentina's recording trade group CAPIF. Likewise, PolyGram Brasil's pagode titans **Gera Samba** hit the Argentinian sales board with its monstrous Brazilian album "É O Tehan," which was certified gold (30,000 units sold) in December.

As Brazilian pop, *axé*, and samba bands garner notices in the rest of Latin America, their Latino counterparts are gaining a foothold in Brazil, which traditionally has shunned Latino acts. So far, Shakira has emerged as the biggest Latino act in Brazil. Her



by John Lannert

1995 release "Pies Descalzos" has sold 180,000 units in Brazil, thanks, in part, to dance remixes by talented Brazilian DJ **Memê Mansur** of the hit singles "Estoy Aquí" and "Un Poco De Amor." In March, Shakira is slated to do a series of shows in Brazil.

Also making a strong showing in Brazil is **Martin**, who was fortunate enough to secure a song in the popular Globo soap opera "Salsa E Merengue." His album "A Medio Vivir" is starting to move and has yielded the summer smash "María." Attracting radio airplay in Brazil are Luis Miguel's "Dáme" and Iglesias' "Si Tú Te Vas."

**S**TATESIDE BRIEFS: Country notable **Mark Chesnutt** has been named CMT's February showcase artist in Latin America. Concurrent with his CMT spotlight, Capitol is releasing the single and video "Let It Rain," taken from Chesnutt's recently released album "Greatest Hits."

Sony Discos has inked a distribution pact with tropical imprint J&N Records. The deal takes effect on Saturday (1) . . . Fonovisa has signed **Jordi**, an 18-year-old singer who is the son of **Dyango** . . . **Becky Lee Meza**, the 11-year-old girl tapped to play the part of the young **Selena** in the latter's forthcoming biopic, has inked a recording contract with Dallas-based **Barb Wire**, which is distributed by **Virgin Records**. Her label debut is expected to drop the same day the film is released, March 21.

**Flaco Jiménez** is cutting a new album that the accordion ace says is being shopped around. Jiménez, late of **Arista/Latin**, won a Grammy last year in the Mexican-American/Tejano category. He is up for two country Grammys this year. Jiménez will appear on the "Lounge-a-Palooza" compilation, due in March on **Hollywood Records**.

Miami-based **H&L Distributors** is opening a label called **Nostalgia Rec-**

ords. **H&L** president **Hinsul Lazo** says the indie-distributed imprint will initially concentrate on tropical orchestras popular in Miami in the '70s and '80s. The label's just-released debut is "Merengufiando," a various-artists package of early '80s merengue hits. By the way, **H&L** puts out sterling monthly catalogs, complete with sales data . . . For those readers of **Notas** in Latin America who are experiencing difficulty securing a subscription to **Billboard**, please fax your address and billing information to **Adam Waldman** at 212-536-5294.

**T**ANGO, PART II: For the second straight month, **Julio Iglesias'** "Tango" (**Sony**) tops the Argentine sales list in December, according to **CAPIF**. Following are those top 10 sellers:

1. "Tango," **Julio Iglesias (Sony)**.
2. "Tropimatch 2," **Sergio El Lo-bizón Del Oeste (PolyGram)**.
3. "Xuxa Dance," **Xuxa (PolyGram)**.
4. "Fiesta Inolvidable," **La Barra (Sony)**.
5. "Ahora Comienza La Fiesta," **La Mona Jiménez (BMG)**.
6. "Fiesta De Boi Bumba," **Carrapicho (PolyGram)**.
7. "Todos A Bailar, Vol. 2," various artists (**Sony**).
8. "É O Tehan," **Gera Samba (PolyGram)**.
9. "Nada Es Igual . . .," **Luis Miguel (Warner)**.
10. "Ven Que Tengo Mambo," **Jean Carlos (BMG)**.

(Continued on page 41)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24 ANTOLOGIA (Sony Discos, ASCAP)	
2 ASI COMO TE CONOCI (Crisma, SESAC)	
11 COMO TE VOY A OLVIDAR (Copyright Control)	
40 CON MARIACHI (Edimonsa, ASCAP)	
17 COSTUMBRES (BMG Songs, ASCAP)	
16 COSTUMBRES (BMG Songs, ASCAP)	
7 DEJENME SI ESTOY LLORANDO (Immaos Vitale, BMI)	
34 DESEARIA (Copyright Control)	
4 EL BAILE DE LA BOTELLA (NA BOQUINHA DA GARAFIA) (Copyright Control)	
26 EL PRINCIPE (Sony Music, ASCAP)	
1 ENAMORADO POR PRIMERA VEZ (Fonomusic, SESAC)	
29 EN ESTE MOMENTO (Copyright Control)	
10 JUGUETE (Copyright Control)	
13 LA CHONA (Copyright Control)	
8 LAS COSAS QUE VIVES (Copyright Control)	
12 LINDA EH (Sony Discos, ASCAP)	
32 MATAME (Fonomusic, SESAC)	
30 MEDIA HORA (Copyright Control)	
23 ME PASA LO MISMO (Copyright Control)	
15 MI ALMA RECLAMA (ADG, SESAC)	
38 MI CORAZON ES TUYO (Copyright Control)	
19 MONO NEGRO (Copyright Control)	
39 NECESITO UNA PERSONA (Copyright Control)	
31 NECESITO (Pig Haus, BMI)	
22 NI COMO AMIGOS (Copyright Control)	
7 NO LO SONE (Copyright Control)	
3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)	
6 NO TE VOY A PERDONAR (Copyright Control)	
36 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)	
5 PIENSA EN MI (Copyright Control)	
14 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonomusic, SESAC)	
9 QUE TU TE VAS (Copyright Control)	
25 REPUTACION (Sony Discos, ASCAP)	
35 SE LO DEJO A DIOS (Jam, BMI)	
18 SE MURIO DE AMOR (Copyright Control)	
20 SOLO UN SUEÑO (JUST A DREAM) (Embassy, BMI)	
27 TANGO (Copyright Control)	
28 TE AMARE A ESCONDIDAS (Copyright Control)	
13 VOLVERAS (Copyright Control)	
21 WINNONA (Copyright Control)	

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
★★★ No. 1/AIRPOWER ★★★					
1	NEW ▶	1	9	<b>ENRIQUE IGLESIAS</b> FONOVISA	<b>ENAMORADO POR PRIMERA VEZ</b> R.PEREZ-BOTUJA (E.IGLESIAS)
2	1	1	9	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>ASI COMO TE CONOCI</b> M.A.SOLIS (M.A.SOLIS)
3	2	3	12	<b>LOS TIGRES DEL NORTE</b> FONOVISA	<b>NO PUDE ENAMORARME MAS</b> E.HERNANDEZ (T.BELLO)
4	5	5	6	<b>JOE LUCIANO</b> FONOVISA	<b>EL BAILE DE LA BOTELLA</b> J.TARODO,J.ALVAREZ (E.SACRAMENTO,WILLYS)
5	4	6	8	<b>GRUPO MOJADO</b> FONOVISA	<b>PIENSA EN MI</b> L.LOZANO (D.MAIO,Z.RIBEIRO,M.SOARES)
6	7	4	13	<b>MICHAEL SALGADO</b> JOEY	<b>PALOMITA BLANCA</b> J.S.LOPEZ (VALENZ)
7	11	—	2	<b>BRONCO</b> FONOVISA	<b>DEJENME SI ESTOY LLORANDO</b> BRONCO,M.A.SANCHEZ (A.TITE CURRETN,MADI)
8	6	12	7	<b>LAURA PAUSINI</b> WEA LATINA	<b>LAS COSAS QUE VIVES</b> A.CERRUTI,D.PARISINI (G.HOPE,G.CARELLA,GDES.G.DESTEFANI)
★★★ AIRPOWER ★★★					
9	21	—	2	<b>LUIS MIGUEL</b> WEA LATINA	<b>QUE TU TE VAS</b> L.MIGUEL,K.CIBRIAN (F.CESPEDES)
★★★ AIRPOWER ★★★					
10	17	—	2	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>JUGUETE</b> J.CARRILLO (MASSIAS)
11	9	16	6	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>COMO TE VOY A OLVIDAR</b> NOT LISTED (J.MEJIA AVANTE)
12	8	9	7	<b>GRUPO MANIA</b> SONY	<b>LINDA EH</b> H.SERRANO (E.CRESPO)
★★★ AIRPOWER ★★★					
13	31	—	2	<b>RICKY MARTIN</b> SONY	<b>VOLVERAS</b> K.C.PORTER,I.BLAKE (I.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
14	10	14	7	<b>PACO BARRON Y SUS NORTENOS CLAN</b> DISA/EMI LATIN	<b>POTPOURRI DE QUIQUE</b> NOT LISTED (E.IGLESIAS,R.MORALES,C.GARCIA ALONSO)
★★★ AIRPOWER ★★★					
15	33	—	2	<b>LOS TEMERARIOS</b> FONOVISA	<b>MI ALMA RECLAMA</b> A.ANGEL ALBA (A.ANGEL ALBA)
★★★ AIRPOWER ★★★					
16	24	—	2	<b>SELENA</b> EMI LATIN	<b>COSTUMBRES</b> A.B.QUINTANILLA III (J.GABRIEL)
17	13	19	7	<b>BANDA EL RECODO</b> FONOVISA	<b>COSTUMBRES</b> G.LIZARRAGA (J.GABRIEL)
18	14	26	5	<b>BOBBY PULIDO</b> EMI LATIN	<b>SE MURIO DE AMOR</b> E.ELIZONDO (H.RAMON)
19	16	29	6	<b>ALEJANDRO FERNANDEZ</b> SONY	<b>MONO NEGRO</b> PRAMIREZ (M.MONTERROSAS)
20	19	37	3	<b>GRUPO TENTACION</b> LUNA/FONOVISA	<b>SOLO UN SUEÑO</b> A.DE LUNA (J.CLANTON)
21	NEW ▶	1	1	<b>FITO OLIVARES</b> EMI LATIN	<b>WINNONA</b> NOT LISTED (NOT LISTED)
22	12	7	11	<b>LOS MISMOS</b> EMI LATIN	<b>NI COMO AMIGOS</b> LOS MISMOS (M.E.CASTRO)
23	NEW ▶	1	1	<b>GISSELLE</b> RCA/BMG	<b>ME PASA LO MISMO</b> NOT LISTED (NOT LISTED)
24	15	34	4	<b>SHAKIRA</b> SONY	<b>ANTOLOGIA</b> L.F.OCHOA,S.MEBARAK (S.MEBARAK,L.F.OCHOA)
25	18	24	5	<b>RICARDO ARJONA</b> SONY	<b>REPUTACION</b> R.ARJONA (R.ARJONA)
26	20	8	17	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>EL PRINCIPE</b> J.CARRILLO (ALAZAN)
27	29	33	4	<b>JULIO IGLESIAS</b> COLUMBIA/SONY	<b>TANGO</b> RUIZ (C.LENO,E.CORONADO,SANTOS DISCOPOL,J.C.MARRAMON OJANA,VILLODOR PONTORES,PASINI,G.MATO)
28	32	36	6	<b>LETTY GUAL</b> FONOVISA	<b>TE AMARE A ESCONDIDAS</b> R.GARCIA,D.M.WICKER (R.BELLESTER)
29	34	40	5	<b>MANNY MANUEL</b> MEREINGAZO/RMM	<b>EN ESTE MOMENTO</b> R.CAMILO,J.QUEROL (M.ECHEVARRIA)
30	NEW ▶	1	1	<b>AMANDA MIGUEL</b> KAREN/POLYGRAM LATINO	<b>MEDIA HORA</b> NOT LISTED (NOT LISTED)
31	28	—	7	<b>EDDIE GONZALEZ</b> SONY	<b>NECESITO</b> T.GONZALEZ (E.GONZALEZ,J.R.GONZALEZ)
32	22	18	6	<b>DANIELA ROMO</b> FONOVISA	<b>MATAME</b> D.VAONA (D.ROMO,DIVAONA)
33	RE-ENTRY	2	2	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>LA CHONA</b> NOT LISTED (M.QUINTERO LABA)
34	NEW ▶	1	1	<b>EDNITA NAZARIO</b> EMI LATIN	<b>DESEARIA</b> NOT LISTED (NOT LISTED)
35	26	28	5	<b>BANDA MACHOS</b> FONOVISA	<b>SE LO DEJO A DIOS</b> B.LOMELI (G.CARDENAS)
36	NEW ▶	1	1	<b>VICENTE FERNANDEZ</b> SONY	<b>NO TE VOY A PERDONAR</b> NOT LISTED (NOT LISTED)
37	36	—	2	<b>DIEGO TORRES</b> RCA/BMG	<b>NO LO SONE</b> C.VALLI (D.TORRES,D.THOMAS,M.WENIGROSKI)
38	NEW ▶	1	1	<b>GRACIELA BELTRAN</b> EMI LATIN	<b>MI CORAZON ES TUYO</b> NOT LISTED (NOT LISTED)
39	RE-ENTRY	2	2	<b>JESSICA</b> ARIOLA/BMG	<b>NECESITO UNA PERSONA</b> M.CORREA (H.JIMENEZ)
40	23	—	2	<b>LIBERACION</b> FONOVISA	<b>CON MARIACHI</b> YCANALES (E.PINA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	1 GRUPO MANIA SONY LINDA EH	1 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
2 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	2 MANNY MANUEL MEREINGAZO/RMM EN ESTE MOMENTO	2 GRUPO MOJADO FONOVISA PIENSA EN MI
3 RICKY MARTIN SONY VOLVERAS	3 GISSELLE RCA/BMG ME PASA LO MISMO	3 MARCO ANTONIO SOLIS FONOVISA ASI COMO TE...
4 RICARDO ARJONA SONY REPUTACION	4 LUIS DAMON WEA LATINA VIVIR LA VIDA	4 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
5 LUIS MIGUEL WEA LATINA QUE TU TE VAS	5 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	5 MICHAEL SALGADO JOEY PALOMITA BLANCA
6 SHAKIRA SONY ANTOLOGIA	6 KARIS COMBO ESA NENA NO ME QUIERE	6 BRONCO FONOVISA DEJENME SI ESTOY LLORANDO
7 EDNITA NAZARIO EMI LATIN DESEARIA	7 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	7 GRUPO LIMITE POLYGRAM LATINO JUGUETE
8 GRUPO MANIA SONY LINDA EH	8 MARC ANTHONY RMM VIEJA MESA	8 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
9 JOE LUCIANO FONOVISA EL BAILE DE LA BOTELLA	9 REY RUIZ SONY ESO DIGO YO	9 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
10 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	10 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	10 LOS TEMERARIOS FONOVISA MI ALMA RECLAMA
11 JULIO IGLESIAS COLUMBIA/SONY TANGO	11 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	11 BANDA EL RECODO FONOVISA COSTUMBRES
12 GISSELLE RCA/BMG ME PASA LO MISMO	12 ALEX D'CASTRO POLYGRAM RODVEN UN TENOR PARA...	12 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
13 MANNY MANUEL MEREINGAZO/RMM EN ESTE MOMENTO	13 GILBERTO SANTA ROSA SONY NO QUIERO NA...	13 GRUPO TENTACION LUNA/FONOVISA SOLO UN...
14 EROS RAMAZZOTTI ARIOLA/BMG LA AURORA	14 RUBEN BLADES SONY CHILAM BALAM	14 SELENA EMI LATIN COSTUMBRES
15 FRANCO DE VITA SONY SI QUIERES DECIR ADIOS	15 LA MAKINA J&N/EMI LATIN GOZANDO HASTA...	15 JOE LUCIANO FONOVISA EL BAILE DE LA BOTELLA

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

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# THE Billboard Latin 50™

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



THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	9	JULIO IGLESIAS	COLUMBIA 67899/SONY 9 weeks at No. 1	TANGO
2	2	64	ENRIQUE IGLESIAS ▲	FONOVISIA 0506 <b>HS</b>	ENRIQUE IGLESIAS
★★★ GREATEST GAINER ★★★					
3	4	95	GIPSY KINGS ●	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
4	3	11	SELENA	EMI LATIN 53585	SIEMPRE SELENA
5	5	31	LOS DEL RIO	ARIOLA 37587/BMG <b>HS</b>	MACARENA NON STOP
6	6	23	LUIS MIGUEL ●	WEA LATINA 15947	NADA ES IGUAL...
7	7	46	SHAKIRA	SONY 81795 <b>HS</b>	PIES DESCALZOS
8	8	8	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
9	9	14	GRUPO LIMITE	POLYGRAM LATINO 533302 <b>HS</b>	PARTIENDOME EL ALMA
10	11	79	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
11	12	12	MICHAEL SALGADO	JOEY 8558 <b>HS</b>	DE BUENAS RAICES
12	10	81	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
13	22	18	LOS MISMOS	EMI LATIN 53581 <b>HS</b>	JUNTOS PARA SIEMPRE
14	13	26	MARCO ANTONIO SOLIS ●	FONOVISIA 0512 <b>HS</b>	EN PLENO VUELO
15	16	17	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
16	26	4	ALEJANDRO FERNANDEZ	SONY 82080	MUY DENTRO DE MI CORAZON
17	17	70	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
18	14	39	LOS TIGRES DEL NORTE	FONOVISIA 6049 <b>HS</b>	UNIDOS PARA SIEMPRE
19	24	37	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
20	15	69	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABRIENDO PUERTAS
21	27	20	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
22	19	75	MARC ANTHONY	RMM 81582 <b>HS</b>	TODO A SU TIEMPO
23	25	18	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
24	21	9	GILBERTO SANTA ROSA	SONY 82020	ESENCIA
25	23	41	OLGA TANON	WEA LATINA 13667 <b>HS</b>	NUEVOS SENDEROS
26	20	7	GRUPO MANIA	SONY 82019	ESTA DE MODA
27	29	38	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
28	28	45	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
29	31	17	BRONCO	FONOVISIA 6052	HOMENAJE A LOS GRANDES GRUPOS
★★★ HOT SHOT DEBUT ★★★					
30	<b>NEW</b>		MARCO ANTONIO SOLIS Y LOS BUKIS	FONOVISIA 0703	20 ANIVERSARIO
31	33	13	VARIOUS ARTISTS	MAX 2027	LATINOS IN DA HOUSE
32	46	2	GRUPO MOJADO	FONOVISIA 9477	SUENO Y REALIDAD
33	35	3	INDIA	RMM 82041	MEGA MIX
34	32	38	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
35	30	66	THALIA	EMI LATIN 36850	EN EXTASIS
36	18	13	MANNY MANUEL	MERENGAZO 82034/RMM <b>HS</b>	AUTENTICO
37	34	6	JAY PEREZ	SONY 82083	NO LIMITS
38	<b>NEW</b>		SPARX Y LORENZO ANTONIO	FONOVISIA 9487	SPARX Y LORENZO ANTONIO CANTAN CORRIDOS
39	37	53	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
40	39	8	VARIOUS ARTISTS	J&N 54726/EMI LATIN	MERENHITS '97
41	44	20	LOS PALOMINOS	SONY 82012	DUELE EL AMOR
42	<b>NEW</b>		FEY	SONY 82059	TIERNA LA NOCHE
43	36	2	CONJUNTO PRIMAVERA	FONOVISIA 9490	ME NACIO DEL ALMA
44	41	49	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
45	38	22	JERRY RIVERA	SONY 82017	FRESCO
46	<b>RE-ENTRY</b>		LOS TUCANES DE TIJUANA	EMI LATIN 36384	MUNDO DE AMOR
47	<b>NEW</b>		PROYECTO UNO	H.O.L.A. 341106/POLYGRAM LATINO	NEW ERA
48	<b>RE-ENTRY</b>		CHAYANNE	SONY 82058	VOLVER A NACER
49	42	82	JULIO IGLESIAS	SONY 81604	LA CARRETERA
50	45	25	ILEGALES	ARIOLA 32416/BMG	ILEGALES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 JULIO IGLESIAS COLUMBIA/SONY TANGO	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN SIEMPRE SELENA
2 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	2 MARC ANTHONY RMM TODO A SU TIEMPO	2 PEDRO FERNANDEZ POLYGRAM LATINO DESEOS Y DELIRIOS
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 GILBERTO SANTA ROSA SONY ESENCIA	3 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
4 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	4 GRUPO MANIA SONY ESTA DE MODA	4 MICHAEL SALGADO JOEY DE BUENAS RAICES
5 LUIS MIGUEL WEA LATINA NADA ES IGUAL...	5 INDIA RMM MEGA MIX	5 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE
6 SHAKIRA SONY PIES DESCALZOS	6 MANNY MANUEL MERENGAZO/RMM AUTENTICO	6 ALEJANDRO FERNANDEZ SONY MUY DENTRO DE MI CORAZON
7 SELENA EMI/EMI LATIN DREAMING OF YOU	7 VARIOUS ARTISTS J&N/EMI LATIN MERENHITS '97	7 LOS TIGRES DEL NORTE FONOVISIA UNIDOS PARA SIEMPRE
8 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	8 JERRY RIVERA SONY FRESCO	8 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
9 MARCO ANTONIO SOLIS FONOVISIA EN PLENO VUELO	9 TITO ROJAS M.P. HUMILDEMENTE	9 BOBBY PULIDO EMI LATIN ENSENAME
10 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	10 DLG SIR GEORGE/SONY DLG	10 JENNIFER Y LOS JETZ EMI LATIN DULZURA
11 RICKY MARTIN SONY A MEDIO VIVIR	11 LA MAKINA J&N/EMI LATIN LA MAKINA...A MIL	11 BRONCO FONOVISIA HOMENAJE A LOS GRANDES GRUPOS
12 RICARDO ARJONA SONY SI EL NORTE FUERA EL SUR	12 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	12 GRUPO MOJADO FONOVISIA SUENO Y REALIDAD
13 OLGA TANON WEA LATINA NUEVOS SENDEROS	13 ALBITA CRESCENT MOON/EPIC DICEN QUE...	13 ALEJANDRO FERNANDEZ SONY QUE SEAS MUY FELIZ
14 GIPSY KINGS NONESUCH/AG TIERRA GITANA	14 VICTOR MANUELLE SONY VICTOR MANUELLE	14 JAY PEREZ SONY NO LIMITS
15 MARCO ANTONIO SOLIS Y LOS BUKIS FONOVISIA 20 ANIVERSARIO	15 JESUS ALEMANY HANNIBAL/RYKODISC CUBANISMO!	15 SPARX Y LORENZO ANTONIO FONOVISIA SPARX Y LORENZO ANTONIO CANTAN CORRIDOS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. **HS** indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# ¡FELICIDADES!

## TO

# VIKKI CARR

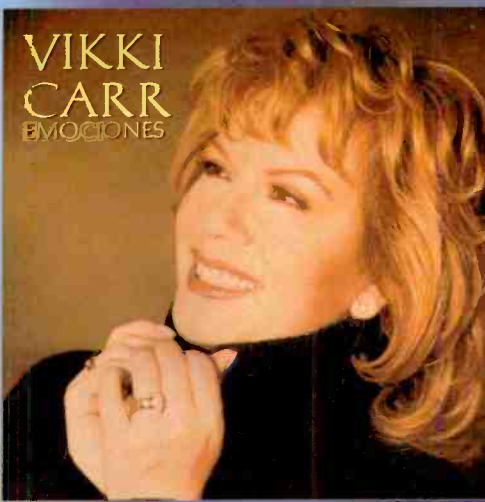
## Y

# JOSÉ FELICIANO

## NUESTROS NOMINATED

# SUPER STARS

### BEST LATIN POP ARTISTS



Songs from the best latin composers -Roberto Carlos and Manuel Alejandro- for the first time in Mariachi



Including the hits "Americano" and "Te esperaré" (spanish version of Richard Marx's "Right here waiting")

Es PolyGram.

LATINO

# Artists & Music

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	38	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	8 weeks at No. 1 WHATCHA LOOKIN' 4
2	2	12	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	3	86	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
4	4	61	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
5	6	19	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
6	5	20	STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT	SIGNS OF LIFE
7	7	42	ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
8	9	48	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
9	11	35	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
10	8	12	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
11	12	16	SUSAN ASHTON SPARROW 1458/CHORDANT HS	A DISTANT CALL
12	10	13	ANOINTED MYRRH 7006/WORD HS	UNDER THE INFLUENCE
13	15	4	AVALON SPARROW 1485/CHORDANT HS	AVALON
14	22	16	CRYSTAL LEWIS MYRRH 5036/WORD HS	BEAUTY FOR ASHES
15	25	76	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
16	16	7	OUT OF EDEN GOTEE 3826/WORD HS	MORE THAN YOU KNOW
17	30	40	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
18	34	76	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
19	32	94	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
20	13	30	4HIM BENSON 4321 HS	THE MESSAGE
21	20	9	MXPX TOOTH & NAIL 1060*/DIAMANTE HS	LIFE IN GENERAL
22	21	15	RAY BOLTZ WORD 9937 HS	NO GREATER SACRIFICE
23	19	3	BRYAN DUNCAN MYRRH 7009/WORD	BLUE SKIES
24	18	74	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
25	26	48	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
26	36	64	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
27	RE-ENTRY	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE	
28	24	9	TAKE 6 WARNER ALLIANCE 46447/WCD	BROTHERS
29	14	9	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD HS	FAVORITE SONG OF ALL
30	17	59	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
31	37	7	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
32	28	14	VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH
33	27	12	RON KENOLY INTEGRITY 10812/WORD HS	WELCOME HOME
34	NEW►	TONY VINCENT STARSONG 0099/CHORDANT	ONE DEED	
35	29	30	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
36	31	46	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
37	35	6	THE KRY FREEDOM 3405/MALACO	WHAT ABOUT NOW
38	RE-ENTRY	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD	
39	38	30	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
40	40	24	RICH MULLINS REUNION 0116/WORD HS	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. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

## HIGHER GROUND



by Deborah Evans Price

**C**HANGES AT INTEGRITY: Mobile, Ala.-based Integrity Inc. has announced the formation of two divisions. Executive VP/COO Jerry Weimer says that the company will now house the Integrity Label Group and the Integrity Records and Publishing Group.

I had been wondering where former Star Song VP of marketing and sales Danny McGuffey would surface, and I'm happy to report that Integrity has tapped him as senior VP/GM of the label group, which encompasses the existing labels Integrity Music, Hosanna! Music, Integrity Music's Just for Kids, and other distributed labels. The press release also hinted at "new labels yet to be announced." In addition to overseeing sales, marketing, creative services, and strategic planning for the label group, McGuffey will spearhead the company's Sony Distribution relationship through Word/Epic.

Chris Long has been appointed senior VP/GM of the Integrity Records and Publishing Group. Formerly VP of Integrity's Creative Group and Music Production, Long joined the label in 1994. The Record and Publishing division will be responsible for overseeing all audio, video, and print product development, song publishing, copyright administration, royalty accounting, and business/legal affairs.

Long and McGuffey will report directly to Weimer. Among Integrity's upcoming releases are T.D. Jakes' "Woman, Thou Art Loosed!—Songs Of Healing And Restoration," due Feb. 11, as well as two Women of Faith projects, "Women Of Faith" and "The Joyful Journey," which will be released March 4.

**FOREFRONT GETS X-STREAM:** The staff at ForeFront is willing to make sure Audio Adrenaline fans engage in lots of summertime fun. The second phase of the promotional campaign for Audio Adrenaline's Grammy-nominated "bloOm" album is kicking into gear. Dubbed "Free Ride To An X-Stream Summer," the campaign will include print ads; in-store promotional materials; and contests through video, radio, youth groups, and the label's World Wide Web site.

The prizes include three white-water rafting trips (including airfare and hotel accommodations), six Diamondback Sorrento mountain bikes, nine Alien skateboards, 500 Audio Adrenaline ski hats, T-shirts, autographed CDs, concert tickets, backstage passes, and \$3,500 in cash. In addition to consumers winning prizes, retail employees have a chance to win \$250 if their name is on the winning entry blank in the space provided for the assisting sales clerk's name. Youth groups may win \$2,000 to be used toward a summer mission trip.

ForeFront will heighten awareness of the campaign via 500 five-foot floor displays, which will contain "bloOm" and "Don't Censor Me" CD and cassettes as well as the longform video "Big House." CDs and cassettes will be stickered with \$2 instant rebate coupons, and the video will be sale priced for \$9.99.

**NEWS NOTES:** Family Bookstores has changed its name to Family Christian Stores, effective Monday (27). "The name change to Family Christian Stores leaves no doubt about whose we are and whom we serve. We want to be overt about our service to Christ," says chain president Les Dietzman. Another reason cited is that the bookseller now carries music, children's product, computer software, gifts, cards, and apparel... Gaylord Entertainment Co. recently completed its purchase of Word Records and Music, which began last November. According to a statement, the initial \$110 million price increased to \$120 million due to "an unexpected seasonal increase in the working capital of the business"... Bill Gaither's Southern gospel music specials will once again be a part of TNN's programming lineup for 1997. Look for "Gaither Vocal Band: Back Home In Indiana" on Sunday (1) at 10 p.m. EST. This will be the first of four new Gaither music specials on TNN this year... Guardian recently performed several concerts in Chile, including one at Santiago's largest maximum-security prison and a live performance on "Extra Jovenes," the Chilean version of "MTV Dance Party"... Steven Curtis Chapman, BeBe & CeCe Winans, and Christafari were among the artists who performed during the recent presidential inauguration festivities.

LOS ANGELES

VOICES

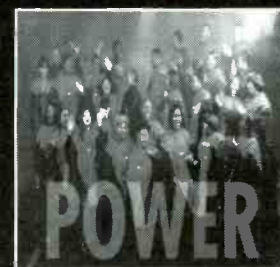
OF

WATTS



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## EXECUTIVES WHO PAVED THE WAY

(Continued from page 28)

Harris says that because the black music business was just beginning to take hold during the '70s, there was more camaraderie among black executives.

"A whole spirit of pride was there, not just in the business, but around the country," he says.

Harris says that former RCA black music head Buzzy Willis, former Casablanca and Buddah executive Cecil Holmes, and former Atlantic

executive Henry Allen, who was also Cotillion Records president, were among the influential black music business pioneers.

Harewood cites former A&M executive Boo Frazier as a major player, despite the fact that he was only a regional promotion man at the time. "He was a prime influence for me because of his ability to get things done," Harewood says.

Tyrrell also credits Frazier and

Childs as key people in the development of the black music executive. "Boo knows the music business inside and out and was able to interface with various departments in order to achieve his goal in promoting records," he says.

"Harold was another one," Tyrrell says. "While much of his responsibility was in promotion, he had the ability to work synergistically with other departments, while remaining clear in his objectives."

## Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

# Songwriters & Publishers

ARTISTS & MUSIC

## Zomba Holds Its Own As Int'l Player Co. Plays To Its Strengths In Face Of Competition

BY NIGEL HUNTER

LONDON—Competing with the big boys holds no horrors for Steven Howard, managing director of Zomba Music Publishers. He asserts that a mixture of aggressiveness, entrepreneurial ability, an uncomplicated chain of command, and the ability to make swift decisions has kept Zomba high profile and profitable as an international player.

Howard says, "and it's as competitive as ever. The giant conglomerates will always be there, and you have to learn to deal with that fact. One of our strengths is the internal synergy between the Zomba companies."

"We have offices in New York, Los Angeles, and Nashville," he continues. "There's an office in Holland, the Far East, and several library offices around the world. We have a presence in all the major territories, and this is another way of competing with the multinational conglomerates. We are subpublished in several territories by BMG Music Publishing. It's a strategic alliance with a healthy dialog, and they treat our catalogs and our requests with the utmost respect."

Howard began his publishing career with two years at Chrysalis Music before joining Zomba 18 years ago. He defines Zomba's policy as seeking a broad repertoire base, with A&R executives who are trained in business skills as well as being able to spot talent and opportunities at an early stage.

"We're continually head to head with the majors in finding and signing talent," Howard says. "We were competing with several majors for the publishing on the Virgin act Daft Punk, and we won. A lot of conglomerates are obsessed with market share, but we're not. Our concern is profitability."

"We like to make our deals as competitive as possible, and writers who are interested in other areas rather than just financial will pick us because they're confident that we can exploit their work better. There's a reassuring stability about the key executives at Zomba, too. The average length of service is 10 years, and that's good for writers and artists signing to the company. Where the majors are concerned, it's often a case of the new head coming in with his team and [having] perhaps three years to prove themselves before the next upheaval."

In Howard's assessment, this executive stability, combined with a facility for quick decisions and a positive presence in major world markets, appeals to independently minded companies as well as individuals. He cites a deal with Grever Music of Mexico as an example; it's an entry for Zomba into the increasingly important Latin music market.

Frequent contact with Zomba personnel around the world helps secure new acts, he says. "Martin Dodd in Holland identified and signed the Rednex with no hesitation or second-guessing

from other Zomba colleagues, and consequently we were able to work their 'Cotton Eye Joe' in every major territory. It made No. 1 in the U.K. and most other markets and went top 20 in the States."

Howard sees the coming proliferation of digital TV channels as ultimately profitable for publishers. "There will be an initial charade—with broadcasters not wanting to pay more than a minimal sum for music usage, arguments, and standoffs—and then it will all be sorted out by the collection societies."

"We deal with a lot of broadcasters and find that all of them respect copyright principles and are prepared to pay a fair sum for what they use. Nevertheless, some producers leave the music budget till last in their plans and then try and cut a corner on its costs."

Zomba administers the music publishing interests of the U.K.'s Channel 4 and will be doing the same for the nascent Channel 5, due on the air this

spring. It has similar links with three regional TV stations in the U.K. and with Aardman, the "Wallace And Gromit" company, and Mark McCormack's Transworld International sports-broadcasting enterprise. Howard values the Channel 4 connection in particular, because the company is now the major movie producer in the U.K.

The Zomba Group also encompasses record labels (Jive, Silvertone, Verity, and Internal Affairs); Battery Recording Studios (six in London, four in New York, two in Nashville, and one in Chicago); Dreamhire and Hilton Sound pro audio equipment rentals; Zomba Management (representing record producers of the caliber of Robert "Mutt" Lange, Stephen Lipson, Mike Peden, and Simon Efemey); library music (including the Chappell, Bruton, Firstcom, and Southern/peer International catalogs); and the Windsong/Pinnacle Group, comprising record labels, distribution, and export/import.

## Royalty-Tracking Software Used For Marley Product

BY STEVE TRAIMAN

NEW YORK—Bob Marley continues to expand his legacy through his music, his progeny, and the latter's global reggae chart activity. Equally important is a rapidly growing multimillion-dollar merchandising-licensing program for his titles, with music royalties tracked by a Trademark Wizard computer software program.

On Billboard's year-end Top Reggae Artists list, Bob Marley & the Wailers were No. 3, and Marley himself had the No. 6 slot, with three charted albums. The Marley/Wailers' "Natural Mystic" was No. 3 on the Top Reggae Albums list, while Marley's "Soul Almighty—The Formative Years Vol. 1" took the No. 9 spot.

New York City-based Tuff Gong International, the recently established U.S. arm of Cedella Marley's Tuff Gong label and video company in Kingston, Jamaica, is thriving. There have been sold-out tours, video productions, well-received releases from Magic Marley tours and singer Yvoad, and releases from Junior Gong and Julian Marley, the newest members of the Marley clan to bust out (Billboard, Dec. 28, 1996).

"All this activity has dramatically expanded the [music] licensing demands for all types of Marley-related merchandise," says Stephanie Levine, licensing director for Bob Marley Music Inc., which was set up by the Marley estate to handle this activity. "We now have more than 60 licensees around the world for everything from T-shirts and posters to calendars and collectors' cards."

With a growing number of licensees and an urgent need to keep track of royalties, Levine came across Trademark Wizard, which was developed several years ago by Licensing Software International (LSI) in Lincoln, Neb. While it was being pitched to a

number of smaller music publishers and independent labels at the 1995 Licensing Expo in New York, she saw it as a potentially useful royalty tracking tool.

After all information regarding each licensee is input, the software allows the transfer and use of the data in various ways.

This includes creating a much-needed contract summary and various reports, including both a domestic licensee and foreign licensee document. These are further broken out for current licensee only or current and expired licensee. Also included in the program are "infringer" reports, with a choice for either domestic or international.

"This enables us to keep current on contract renewals and print out an updated licensee list in an instant," Levine says. "Not only does this permit us to act as a one-department licensor, but also as a contract management paralegal department. We can issue tracking and licensing summaries and generate contracts and linked correspondence."

While noting that Bob Marley Music has its own in-house royalty department, which is also looking at aspects of Trademark Wizard for its own use, Levine says that the licensing department inputs its own royalties and maintains its own system. Royalty payments are posted each quarter, with the information used to create other reports. These include a trademark licensing summary on year-to-date revenue for each licensee, covering the period from the first of the year to the date on the revenue reports screen.

At last June's Licensing '96 expo at the Javits Convention Center here, LSI president Walter Webb and Jim Simoens, VP/director of sales, addressed a number of music publishers and independent labels about Trademark Wizard's royalty applications.

### NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

**THE HOT 100**  
UN-BREAK MY HEART · Diane Warren · Realsongs/ASCAP

**HOT COUNTRY SINGLES & TRACKS**  
NOBODY KNOWS · Joseph Richards/Don DuBose · Hitco/BMI, Joe Shade/BMI, Longitude/BMI, D'jongsongs/BMI, EMI Blackwood/BMI

**HOT R&B SINGLES**  
I BELIEVE I CAN FLY (FROM "SPACE JAM") · R. Kelly · Zomba/BMI, R. Kelly/BMI

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

**HOT LATIN TRACKS**  
ENAMORADO POR PRIMERA VEZ · Enrique Iglesias · Fonomusic/SESAC

## New Hall Of Famers Named; peermusic's New Taiwan Office

**HALL OF FAMERS:** The Songwriters Hall of Fame will induct five new members when its 28th annual dinner takes place June 10 in New York. The inductees, and their respective categories, are **Joni Mitchell**, international; **Phil Spector**, national group, post-1955; **Harlan Howard**, national group, pre-1955; and **Ernesto Lecuona** and **Jimmy Kennedy**, posthumous category. According to the Hall of Fame, Lecuona and Kennedy were tied in the voting by the members of the academy.

**PEERMUSIC TAIWAN:** Peermusic has set up an office, called peermusic Taiwan, in the Pacific Rim, making it the 26th territory in which the publisher has its own representation. The company will be managed by **Leslie Mok**, who comes on board from a senior position at Taiwan's Rock Records, where he was associated with such successful acts as **Leslie Cheung**, **Winnie Shin**, and **Karen Mok**.

He reports to **Elsie Lau**, who is responsible for peermusic's operation in the Asia-Pacific... In another development, peermusic has established a Rock-en-Español section for its Internet site (www.peermusic.com). Currently, it is featuring the latest recordings by **Jaguars**, **Fobia**, **La Lupita**, **Maria Fatal**, **Orix**, **Pastilla**, and **Ley De Hielo**.

**CEPHA'S GLOBAL TIES:** Cepha Music and Publishing, the Los Angeles-based company formed in the mid-'50s, has negotiated an international sublicensing deal with U.K.-based old-line music publisher Campbell Connelly & Co. Ltd. Along with Tide Records, Cepha was responsible for R&B artist **Larry Bright**, whose '60s songs "Natural Born Lover," "Twinkie Lee," and "Mojo Workout" were successes. Bright is working on "Larry Bright's Greatest Hits—Vol. 1," set for release early this year.

According to Cepha VP of marketing **Kevin Jenkins**, Cepha is accepting and reviewing new material for publishing both domestically and internationally. Cepha also nego-

tiates the rights of artists' music for use in film and TV.

**STILL A TREASURE:** "Once Upon A Mattress," the 1959 **Mary Rodgers** and **Marshall Barer** musical that has been revived on Broadway, is fondly remembered as **Carol Burnett's** claim to comic fame. Lost within that happy memory, it seems, has been its unfailingly tuneful melodies and deft lyrics. With talent to spare, the 1959 show recalled the heyday of musical comedy.

The revival, which does not need to make a star out of **Sarah Jessica Parker** (she already is an established one), was kicked in the face by most critics, who either cited the score in bland terms or treated it with indifference.

To us, that's strange. In just two of many examples, there is a sly romantic number, "In A Little While," and a robust "place" song, "Normandy," that remain as fresh and inventive as ever. Words & Music thought it was a swell show.

Gratefully, we'll soon get this all on disc when RCA Victor releases the cast album. Until that comes along, the original-cast disc on MCA makes the point very well.

**RITTOR VIDS VIA WARNER:** Warner Bros. Publications is now the exclusive distributor of Rittor Music's line of music instruction videos for all territories outside Japan, where Rittor is based. The music print giant also owns or distributes such other video instruction lines as DCI, REH, and Interworld. The initial releases under the new deal include **John Myung's** "Progressive Bass Concepts," **Mike Portnoy's** "Progressive Drum Concepts," and "The Essential Marty Friedman."

**PRINT ON PRINT:** The following are the best selling folios from Cherry Lane Music:

1. **Metallica**, "Load."
2. **Bush**, "Sixteen Stone."
3. **Soundgarden**, "Down On The Upside."
4. **Dave Matthews Band**, "Crash."
5. **Sepultura**, "Roots."



by Irv Lichtman

### ENSONIQ TO DEBUT PARIS SYSTEM

(Continued from preceding page)

Tascam digital, and we are also file compatible with previous formats such as Sound Designer, so you'll be able to bring projects into this environment for editing from a variety of sources," says Senior.

Capable of receiving and outputting 24 bits of digital audio, the Paris system functions at selectable sampling rates of 44.1 kilohertz or 48 kHz.

Besides serving as a stand-alone hard-disc recording system, Paris is designed to provide advanced editing features for sound assembly and mastering. "That's the strength of Intelligent Devices' experience with digital audio workstations," says Senior. "The [Paris] editor is very full featured and very fast. It's intended to be compatible with music, post-production, and all professional applications for digital audio."

The Paris system allows the user to access audio tracks in clusters of 16 at a time using a system of "transparent submixing," according to Senior. He says, "There are eight 16-channel submixes, and you can work on a 16-channel submix at any given time. That submix is always computed in real time, and when you move to the next submix, the system builds an invisible two-track image of the one you've already done and plays it back along with the new one."

Senior adds, "The idea is you start out with a package with the same features as the maximum, but the real-time power and the [input/output] power and the effects power is scalable based on your investment. You learn

the same paradigm and the same set of rules regardless of where you enter."

Senior says initial response to the unit—unveiled at the recent National Assn. of Music Merchants convention

### AUDIO TRACK

(Continued from preceding page)

At Masterfonics, **Megadeth** mixed a Capitol project with producer **Dan Huff**, engineer **Jeff Balding**, and assistant **Mark Hagen**; **Blake & Brian** mixed for Curb Records with producer **Chuck Howard**, engineer **Csaba Petocz**, and assistants **David Hall** and **John Thomas**; and **Jack Ingram** mixed for Rising Tide with producer **Emory Gordy Jr.**, engineer **Steve Marcantonio**, and assistant **Thomas**.

### OTHER LOCATIONS

**THE BEE GEES** finished mixing tracks from their forthcoming reunion album with producer **Hugh Padgham** at Criteria Recording Studios in Miami. Padgham worked with engineers **John Merchant** and **Chris Carroll**.

At Different Fur Recording in San Francisco, **Harvey Mandel** self-produced a set for Electric Snake Productions with engineer **Steve Savage** and assistant **Adam Munoz**; **Rinde Eckert** mixed for City of Tribes with producer **Lee Townsend**, engineer **Judy Clapp**, and assistant **Mark Slagle**; **Katherine Chase** mixed for Marquee Music with producer **Jeffrey Wood**, engineer **Munoz**, and assistant **Anne Ma-**

ria **Scott**; and bluesman **Tommy Castro** mixed for Blind Pig with producer/engineer **Jim Gaines** and assistant **Munoz**. . . **Garth Michael** returns to a staff engineering spot at Sheffield Audio-Video Productions in Phoenix, Md.

At Pedernales Studio in Austin, Texas, Justice Records president **Randall Ramail** produced Sup Pop act **Supersuckers** with engineer **Larry Greenhill**, and new Justice signing **Carolyn Wonderland & the Imperial Monkeys** with engineer **Peter Denenberg** and assistant **Greenhill**. At the neighboring Arlyn Studios, Epic Records duo **Indigo Girls** worked on a self-produced project with engineer **Dave Leonard** and assistant **Mark Friggo**; **Marcia Ball** worked on a Rounder Records album with producers **Derek O'Brien** and **Mark Kazenoff** and engineer **Stuart Sullivan**; and Texas **Johnny Brown** worked on an Antone's Records session with producer **O'Brien** and engineer **Sullivan**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

# Marian Anderson Recalled; Riffing With Philip Glass

**SALUTE:** Nimbus' Prima Voce label is marking Black History Month in February with the release of "Marian Anderson: Oratorios And Spirituals." The disc includes selections from cantatas and oratorios of **Bach** and **Handel**, plus 11 spirituals recorded by the renowned American contralto between 1936 and 1946. **Anderson** came to national attention in 1939, when the Daughters of the America Revolution (DAR) refused to let her sing at Constitution Hall in Washington, D.C.; **Eleanor Roosevelt** resigned from the DAR in protest, and **Anderson** was invited to sing at the Lincoln Memorial. In 1955, she became the first black artist to perform at the Metropolitan Opera.

The Jan. 7 release also coincides with **Anderson's** centennial, which will be celebrated with a Carnegie Hall gala Feb. 27. **Sylvia McNair**, **Jessye Norman**, **Florence Quivar**, **Denyce Graves**, **André Raphael Smith**, **James DePriest**, and **Isaac Stern** are scheduled participants. Carnegie Hall has also mounted a retrospective exhibit on **Anderson's** life and 70-year career and will sponsor a professional development workshop for teachers, "The Life And Music Of Marian Anderson," Feb. 22.

**COMPUTER SALES:** **David Finckel**, cellist of the **Emerson String Quartet**, and pianist **Wu Han** have launched ArtistLed, a new CD label. The recordings will be sold on a World Wide Web site ([www.artistled.com](http://www.artistled.com)), which also provides background information on the recordings and artists. The label's first CD, with music for cello and piano, includes **Grieg's** Sonata in A minor; **Schumann's** Adagio and Allegro, Op. 70; and **Chopin's** Sonata in G minor. The disc is available with the purchase of the January 1997 BBC Music Magazine; it will be sold on the Web site in the future.

Two new recordings will be available through the Web site beginning Saturday (1). One features sonatas of **Franck** and **Strauss**; the other has **Tchaikovsky's** piano trio and **Kodá-**

ly's duo for violin and cello. The recordings were made in New York-area churches and at the American Academy of Arts and Letters. The sound engineer, **Da-Hong Seetoo**, is also a violinist. **Finckel** and **Han**, who are married to each other, make their New York debut as a duo at the 92nd Street Y March 1.

**MAKE YOUR OWN:** **Philip Glass** has created and recorded music for Riff, a music show on the Microsoft Network that allows participants to improvise their own variations on music by well-known musi-

cians. **Glass** will be featured on Riff Feb. 7-13. The composer will chat live with fans Feb. 13 at 9 p.m. EST, as well as answer E-mail, and participants will be able to alter the tempo, instrumentation, and style of **Glass's** music online.

**CHOPIN IN THE HEARTLAND:** Radio station KXTR Kansas City, Mo., got an enthusiastic response to its weeklong promotion offering tickets to **Emanuel Ax's** performance of **Chopin's** second piano concerto with the **Kansas City Symphony** in January. The station gave away 12 pairs of tickets, plus a grand prize of tickets and dinner with the pianist after the performance. The winner brought along her 10-year-old piano student son. **KXTR PD Don Crawley** plans more such events.

**HONEST DEAL:** Allegro Corp. has signed a distribution agreement with the Nashville-based independent label **Honest Entertainment** for the classical, jazz, and world music titles of **Honest/LINN Records** in the U.S. and Canada. The Scottish label **LINN Records** focuses on early music. Its first release under the new distribution agreement will be **Musica Da Camera**, directed by **Robert King**, performing **Albinoni's** Adagio for Organ and Strings, along with **Pachabel's** ubiquitous canon.



by Heidi Waleson

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 25, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	DON'T LET GO (LOVE) En Vogue/ Organized Noize (EastWest/EEG)	NOBODY KNOWS Kevin Sharp/ C. Farren (Asylum)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	BLOW UP THE OUTSIDE WORLD Soundgarden/ Soundgarden (A&M)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	DOPPLER RECORDING/ THE RECORD PLANT (Atlanta, GA/Los Angeles, CA) Blake Eisenman/ Neal H. Pogue	EMERALD STUDIOS (Nashville, TN) Ed Seay	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	STUDIO LITHO/BAD ANIMALS (Seattle, WA) Adam Kasper
RECORDING CONSOLE(S)	SSL A4000	SSL 4000E/ SSL 4000G/4080G+	SSL 4064E	Neve 8028	Custom API/ SSL 4064G + Ultimotion
RECORDER(S)	Sony 3348	Otari MTR 90/ Studer A800	Sony PCM 3348	Studer A827	Studer 800/827
MASTER TAPE	Ampex 467	Ampex 499/ 3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	THE RECORD PLANT (Los Angeles, CA) Neal H. Pogue	SCHNEE STUDIOS (N. Hollywood, CA) Bill Schnee	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	BAD ANIMALS (Seattle, WA) Adam Kasper
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4000G/4080G+	Schnee Custom Made	Custom	SSL 4064G + Ultimotion
RECORDER(S)	Sony 3348	Studer A800	MCI JH24	Stephens 821B	Ampex ATR 100
MASTER TAPE	Ampex 467	3M 996	Scotch 996	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	A&M Dave Collins
CD/CASSETTE MANUFACTURER	BMG	WEA	PDO/HTM	UNI	PDO/HTM

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# Studio Action

ARTISTS & MUSIC

## Ensoniq To Debut Paris System

### 128-Track Workstation Costs Less Than \$3,000

BY PAUL VERNA

Raising the stakes in the world of cost-competitive digital audio workstations, Ensoniq Digital Systems plans to introduce Paris, a 128-track, 24-bit system that offers state-of-the-art audio recording and mixing at an unprecedented starting price of less than \$3,000.

The Paris package comprises the Control 16 module, a 16-fader control surface that allows users to access all parameters of the Paris system; the EDS-1000 card, a PCI slot that manages all the audio inputs and outputs and provides processing power to Paris; and a line of audio plug-in boxes that includes the Interface 2, Interface 442, and Interface MEC modules.

The system includes the Control 16, one EDS-1000 card, a cross-platform CD-ROM loaded with software needed to drive the system, and the Interface 422—a single-rack-unit enclosure with four independent pairs of audio inputs and outputs and stereo digital inputs and outputs. Further add-ons will be available at prices yet to be determined when Paris begins shipping this spring, according to Ensoniq representatives.

The Control 16 features 16 channel faders; a master stereo fader; rotary controls for EQ, auxiliary sends, pan-

ning, and control-room monitor level; a high-resolution jog wheel that allows precise editing; transport control buttons, including auto locate functions; a numeric keypad; and mute/solo buttons.



"This is the first major pro audio offering from Ensoniq," says Ensoniq project leader John Senior. "And we've formed Ensoniq Digital Systems as an umbrella for that effort, which is computer-centric pro audio equipment."

Senior envisions Paris as a lower-priced alternative to such digital recording/editing systems as Digi-design's popular ProTools platform.

"From a features-set standpoint, it's clear that we're ProTools competitors," he says. "From an economics standpoint, we're substantially less expensive. That dimension of competition

might be someone who's considering dedicated hardware—i.e., a couple of [Alesis] Adats and a mixer—and we are very cost-competitive with that approach. If you are looking for a solution to digital recording, our solution, combined with a reasonably priced computer, is a very competitive alternative to two Adats, a mixer, a DAT machine, and a rack of effects."

Paris is the result of a joint-development program between Ensoniq and Baltimore-based Intelligent Devices, which developed the award-winning AD-1 Pro Audio Analyzer, the new IQ Intelligent Equalizer, the SES Speech Extraction System, and other computer-based audio applications for the pro market.

In addition to its 128-track capacity, Paris offers built-in digital processing options like reverb and compression, four-band parametric EQ on every channel, MIDI compatibility, automation, and a plug-in architecture that allows third-party developers to design software applications for it. Furthermore, the system can interface digitally with all leading formats—including AES/EBU, SPDIF, Tascam, and Adat—and accept SMPTE timecode.

"We have an interface to Adat and  
(Continued on next page)



**Hail Caesar.** Evangelist Shirley Caesar and Bishop T.D. Jakes worked at Integrity Music Studios in Mobile, Ala., on vocal sessions for Jakes' "Woman, Thou Art Loosed!—Songs Of Healing And Restoration" project. Shown standing, from left, are video producer Michael Mack, video director Dale Hill, Integrity VP of creative Chris Long, Caesar, and Integrity senior manager of production Steven Tyrell. Seated, from left, are Jakes, producer Steven Ford, and co-producer Marcus Wade.

## newsline...

**THE EMI GROUP** has taken out a \$20 million lease to finance the acquisition of CD-manufacturing equipment for its Jacksonville, Ill., plant, according to a joint statement from EMI and Sumitomo Bank Leasing and Finance Inc., which structured the deal.

**SONIC SOLUTIONS'** SonicStudio recording/editing system was put to the road test last month by Grammy-winning band Asleep At The Wheel, which recorded dates in Las Vegas Dec. 6 and 7 directly to a SonicStudio workstation. The sessions—which are planned to be released as a live album on a Sony Music label—were recorded by Bismeaux, Asleep At The Wheel leader Ray Benson's Austin, Texas-based production company.

**NIMBUS' 3-D ID HOLOGRAM** CD-printing process was recognized by the National Academy of Recording Arts and Sciences with an album package Grammy nomination for Marshall Crenshaw's Razor & Tie album "Miracle Of Science." A statement from Razor & Tie says that the album "marked the first time in the U.S. that CD artwork has been specifically commissioned for use with 3-D *id* holographic technology to showcase a compact disc. The unique concept includes an outer package with a front cover which allows [designer Stefan] Sagmeister's holographic design on the disc to be visible from the outside."

**BRIEFLY:** Digital audio and video network specialist EdNet and video teleconferencing provider PictureTel Corp. have reached an agreement to offer video conferencing services to EdNet's entertainment industry clientele . . . Scott Bartlett, VP of the Custom Entertainment Group at Sony Disc Manufacturing, has been elected VP and member of the executive committee at the International Recording Media Assn. (ITA) . . . Pluto Technologies, known for the Space Digital Disk Recorder, has gone online. The company's World Wide Web site is <http://www.plutotech.com>. Space caters to post-production and broadcast clients. The company has also named Dan Cole VP of marketing and business development. He was VP of systems marketing for Sony Electronics . . . Los Angeles-based studio acoustics/architecture firm Studio 440 is now on the Web at <http://www.studio440.com>.

## AUDIO TRACK

### NEW YORK

**AT BEAR TRACKS** in Suffern, N.Y., **Spyro Gyra** tracked a GRP album with band member **Jay Beckenstein** producing, **Doug Oberkircher** engineering, and **Kristen Koerner** assisting. Also at Bear Tracks, **Nenad Beach** mixed a self-produced NBM Productions project with engineer **John Holbrook** and assistant **Rick Pohronezny**.

### LOS ANGELES

**SKIP SAYLOR** hosted metal legend **Ozzy Osbourne**, who mixed an Epic Records project with producer **Mark Hudson**, engineer **Adam Kasper**, and assistant **Rod Michaels**; **Death Row** act **Six Feet Deep** tracked and mixed a set with producer **Cody Chestnut**, engineer **Chris Roberts**, and assistant **Jason Mauza**; **Qwest Records** artists **Tishina Arnold** and **Tisha Campbell**

worked on their upcoming album with producer **Ralph Hawkins** and engineer **Mauza**; **EMI Music Publishing** songwriter **Debra Cox** tracked and mixed a single with producer **G Man**, engineer **A.J.**, and assistants **Michaels** and **Lacreatia Brown**.

At **Scream Studios** in Studio City, **Chaka Khan** worked on her contribution to a **Joni Mitchell** tribute album with producer **Larry Klein** and engineer **Tony Phillips**. Also at Scream, Elektra artist **Nanci Griffith** mixed an upcoming album with producer/engineer **Don Gehman**. **Doug Trantow** assisted on both projects . . . At **Canyon Studios** in Laguna Beach, **Lee Rocker** of **Stray Cats** fame recorded and mixed three songs with engineer **Mike Hatcher**; **Missiles Of October** put finishing touches on an upcoming album with engineer/producers **Michael Douglas** and **Alex Reed**; **Marcille Block** overdubbed and mixed a live

album with **Calvin Rhone** producing and **Hatcher** engineering; **DealWright** overdubbed an Award Records project with producer/engineer **Hatcher**; and **Gina Quartaro** worked with producer/engineer **Mark DiLorenzo**.

### NASHVILLE

**AT THE MUSIC MILL**, **Sherrie Austin** worked on an Arista project with producers **Ed Seay** and **Will Rambeaux** and engineer **Dean Jamison**; **Shana Petrony** overdubbed for a Sony Music project with **Paul Worley** and **Alex Torrez** producing and **Tony Castle** engineering; and **Johnny Paycheck** and **B.J. Thomas** tracked and overdubbed for **Lemon Square Productions** with producers **Bart Barton** and **Brian Fisher** and engineers **Marty Williams** and **Chris Rome** . . . At the **Castle**, the **Thompson Brothers Band** is tracking and overdubbing with producer **Bill Lloyd** (of **Foster & Lloyd**) and engineering by **Mike Purcell** and **Rob Feaster**, assisted by **Dennis Cronin** and **Paula Montondo**.

(Continued on next page)

## SUBMISSIONS GUIDELINES

Following are guidelines for submissions of photographs, Audio Track entries, and other material to Billboard's Studio Action section.

Photos must be accompanied by a caption that clearly identifies all individuals shown, listing complete names, titles, affiliations, and all other relevant information. Furthermore, photos must include the name of the studio where the session took place and the label for which the project was recorded (where applicable).

Photos may be submitted in any

format, but black and white prints are preferred. Billboard does not return photos unless a prior arrangement has been made to do so.

Material for Audio Track must include name and location of the studio; names of artist, producer, engineer, assistant engineer, and other personnel relevant to the recording session; name of label; and equipment highlights of the studio in question. Please E-mail or fax material to the numbers listed at the end of the column (see page 43).

## FOR THE RECORD

A caption in the Jan. 11 issue misstated **Matt Wallace's** role in the recording of **Chantal Kreviazuk's** debut album for **Columbia Records**. Wallace is a producer on the project, along with **Peter Asher**. In addition, Wallace engineered and mixed the album.



**Maximum Ampage.** Los Angeles hard rock quintet Ampage worked on its debut album at Cherokee Studios in Hollywood, Calif., with producer **Duane Barron** (**Ozzy Osbourne**, **Motorhead**, **Heart**). Shown, from left, are lead guitarist **Lauren Molinare**, rhythm guitarist **Jason Carroll**, **Barron**, lead vocalist/bassist **Mark Mason**, and engineer **Jeff Claven**. The album, "Iron Horse," was released on Los Angeles-based **Higher Source Records**, distributed by **Navarre Corp.**

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	8	<b>SOUNDTRACK</b> ARISTA 18951	THE PREACHER'S WIFE 8 weeks at No. 1
2	2	39	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	12	<b>BEBE &amp; CECE WINANS</b> SPARROW 37048/EMI	GREATEST HITS
4	4	12	<b>ANOINTED</b> WORD 67804/EPIC	UNDER THE INFLUENCE
5	5	34	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 <b>HS</b>	THE SPIRIT OF DAVID
6	8	12	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297	DONNIE MCCLURKIN
7	7	29	<b>YOLANDA ADAMS</b> TRIBUTE 1000/DIADEM	YOLANDA LIVE IN WASHINGTON
8	22	38	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015	ADORATION: LIVE IN ATLANTA
9	9	7	<b>GEORGIA MASS CHOIR</b> SAVOY 7123/MALACO	GREATEST HITS
10	6	67	<b>CECE WINANS</b> SPARROW 51441	ALONE IN HIS PRESENCE
11	15	34	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 <b>HS</b>	I'LL SEE YOU IN THE RAPTURE
12	16	9	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9226	LIVE IN CHARLESTON
13	18	48	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> VERITY 43014 <b>HS</b>	STAND!
14	17	32	<b>RON WINANS PRESENTS FAMILY &amp; FRIENDS</b> SELAH 33205	FAMILY AND FRIENDS IV
15	10	21	<b>THE FLORIDA A&amp;M UNIVERSITY GOSPEL CHOIR</b> CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
16	11	15	<b>HELEN BAYLOR</b> WORD 67803/EPIC	LOVE BROUGHT ME BACK
17	12	84	<b>ANOINTED</b> WORD 67051/EPIC <b>HS</b>	THE CALL
18	20	97	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
19	30	4	<b>EDDIE JAMES &amp; THE PHOENIX MASS CHOIR</b> FRESH WINE 9232/INTERSOND	GRACE
20	14	35	<b>COMMISSIONED</b> BENSON 4184 <b>HS</b>	IRREPLACEABLE LOVE
21	23	14	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
22	RE-ENTRY		<b>BRODERICK RICE</b> BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
23	13	5	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
24	31	12	<b>WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO</b> CGI 161203	GROWING UP
25	27	81	<b>YOLANDA ADAMS</b> TRIBUTE 1359/DIADEM <b>HS</b>	MORE THAN A MELODY
26	28	40	<b>VARIOUS ARTISTS</b> BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
27	33	14	<b>INNER CITY</b> TYSCOT 161216/CGI	HEAVEN
28	29	82	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168 <b>HS</b>	LIVE IN NEW YORK BY ANY MEANS...
29	NEW ▶		<b>LOS ANGELES VOICES OF WATTS</b> HOLYROLLER 4224	POWER
30	19	7	<b>STEVE MIDDLETON &amp; UNITY &amp; PRAISE</b> PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
31	RE-ENTRY		<b>REV. CLAY EVANS</b> MEEK 3995	I'VE GOT A TESTIMONY
32	RE-ENTRY		<b>DOROTHY NORWOOD</b> MALACO 4476	SHAKE THE DEVIL OFF
33	37	4	<b>COLORADO MASS CHOIR</b> BENSON 4365	WATCH GOD MOVE
34	34	38	<b>VARIOUS ARTISTS</b> CGI 161090	GOSPEL'S GREATEST HITS
35	RE-ENTRY		<b>LASHUN PACE</b> SAVOY 14831	A WEALTHY PLACE
36	RE-ENTRY		<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	LIVE AT AZUSA
37	21	3	<b>SPECIAL GIFT</b> CRYSTAL ROSE 20126/STARSONG	SET TIME
38	39	80	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/STARSONG <b>HS</b>	BIBLE STORIES
39	RE-ENTRY		<b>THE JACKSON SOUTHERNAIRES</b> MALACO 6023	THE BROTHERS DREAM...ALIVE
40	32	26	<b>DARYL COLEY</b> SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII

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

## LATIN NOTAS

(Continued from page 38)

**BOI BUM PLATINO:** December's unlikely—and only—platinum awardee in Argentina is "Fiesta De Boi Bumba," by Brazil's Carrapicho. Even more unlikely is that another Brazilian act, PolyGram Brasil's Gera Samba, notched a gold record for "É O Tehan."

Following is the list of December certifications by CAPIF:

### PLATINUM

"Fiesta De Boi Bumba," Carrapicho (BMG).

### GOLD

"Despedazado Por Mil Partes," La Renga (Poly-

Gram).

"Las Cosas Que Vives," Laura Pausini (Warner).

"Hasta Luego," Los Rodríguez (Warner).

"Into The Light," Phil Collins (Warner).

"É O Tehan," Gera Samba (PolyGram).

"Ahora Comienza La Fiesta," La Mona Jiménez (BMG).

"Fiesta Inolvidable," La Barra (Sony).

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, and Rainiro Burr in San Antonio, Texas.

## In the SPIRIT



by Lisa Collins

**T**HE GRAPEVINE IS ABUZZ with word of New York-based Zomba Entertainment Group's purchase of Nashville-based Benson Music Group, a move that would make Zomba and its gospel arm, Verity Records, major players in the gospel marketplace.

"It's exactly the positioning we want," reports James "Jazzy" Jordan, VP of marketing for Verity/Jive Records. "We have made an offer, and it has been accepted. We are working out the final details, and it should be finalized by the end of the month."

"We want everyone to know that we're very serious about having and delivering great gospel music," adds Jordan. "There are some great artists on [Benson]." (Benson's powerhouse roster includes Fred Hammond & Radical For Christ, Hezekiah Walker & the Love Fellowship Crusade Choir, Commissioned, Albertina Walker, and Yolanda Adams.) Meanwhile, as executives work to iron out the final details, a working structure is being determined. An official statement is expected to follow.

**O**N A ROLL: Malaco couldn't be more excited about the recent successes of Dorothy Norwood, whose 1995 release, "Shake The Devil Off," sold more than 89,000 units, according to the label. "Dorothy is on a roll not only as an artist, but as a producer," reports Jerry

Mannery, who heads the label's gospel division and is in the midst of prepping Norwood's latest album for release in March. Guest vocalists featured on the live project include Albertina Walker, James Moore, and Willie Neal Johnson.

Also on a roll is Hezekiah Walker, whose newest project, "Live In London" (with the Love Fellowship Crusade Choir), will be released March 11 (see story, page 12). Early word is that the record is Walker's best thus far. Of course, Walker's also quite proud of his Brooklyn, N.Y.-based Love Fellowship church choir, whose first album is slated for release in March, under his production deal with the label. However, Walker will have to decide on a name change for the church ensemble, what with the names of his recording choir and church choir being so much alike. And if all that—in addition to his pastoral duties at his Brooklyn church—weren't enough, Walker is singing on the title track of rapper Puff Daddy's upcoming project, titled "Thank You."

**B**RIEFLY: Daryl Coley is going back home to Oakland, Calif., to record his next live project. The recording is set to take place Feb. 22, and while the label's not giving any specifics, some very special guests are expected. . . . Finally, Tramaine Hawkins recently completed a stint co-starring in a Detroit stage production of "Black Nativity" and is being featured in a BBC gospel special that is set to air on cable in the U.S. Feb. 5. Dissatisfied with the sales of her 1994 release, "To A Higher Place," Hawkins has since left Columbia Records and is not under contract. Manager Lee Magid reports that they are in negotiations with several labels and that a deal is likely to be forthcoming.

## CELEBRATE BLACK HISTORY MONTH

with "LET'S GO TO CHURCH" from the National Baptist Convention Mass Choir

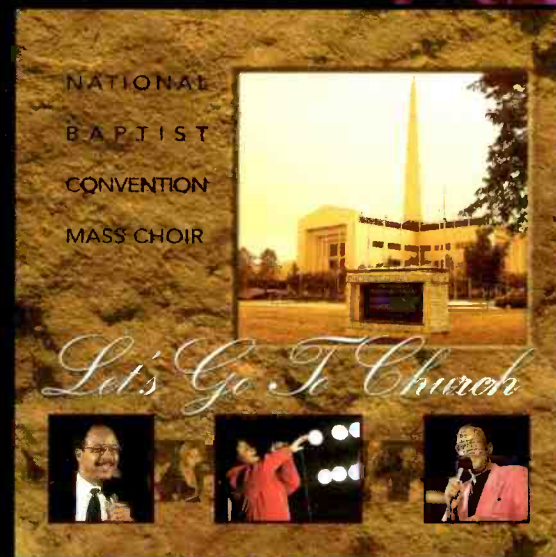
The National Baptist Convention

celebrates their 116<sup>th</sup> Anniversary

with their debut release featuring

traditional choir music

and some of gospel music's finest soloists.



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In Stores January 28



# LATIN MUSIC QUARTERLY

**W**ith this issue, Billboard launches its series of Latin Music Quarterlies, as part of our ongoing effort to provide the most complete coverage of news and trends in the recording industry of Latin America. Each of the four Quarterlies will contain not only in-depth articles that examine the business aspects of the Latin American recording industry, but also timely information concerning the area's artists and their music. We hope this magazine-within-a-magazine will become a valuable asset to our readers who wish to acquaint themselves better with one of the fastest-growing music markets in the world.

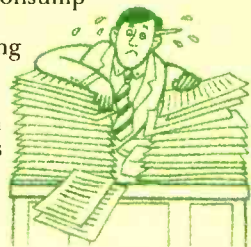
—John Lannert, Latin America/Caribbean Bureau Chief

## Record Companies Fess Up: Plans To Reveal Official Sales Data Disclosed Accurate Numbers Are Key To Legit Growth

**T**he Age of Accountability finally may have arrived in the Latino record business.

After years of fruitless conjecture and frustrating guesswork regarding the size and activity of the Latino markets, upper-rank executives representing the major multinationals' Latino regions have concurred that official sales figures be submitted for public consumption.

A meeting in late January among regional directors was expected to set in motion a process which would allow a trade organization to issue official reports about its country's album sales, along with the market shares and sales performances of its individual member record companies.



So far, only Brazil's recording trade outfit, Associação Brasileira dos Produtores de Discos (ABPD), has revealed sales and market-share data upon request. The IFPI does publish retail-sales statistics of individual countries in the region, but only on an annual basis. But the IFPI provides neither a record label's market share nor its sales performance.

So far, only Brazil's recording trade outfit, Associação Brasileira dos Produtores de Discos (ABPD), has revealed sales and market-share data upon request. The IFPI does publish retail-sales statistics of individual countries in the region, but only on an annual basis. But the IFPI provides neither a record label's market share nor its sales performance.

Other trade groups expected to participate in providing sales information in the coming months hail from Mexico, Argentina, Chile and Colombia.

For its part, the Recording Industry Association Of America (RIAA) is slated to release its inaugural sales report of the U.S. Latino market in February. "It will be a year-end 1996 sales report," says RIAA chairman/CEO Jay Berman. The RIAA's sales report will be published twice a year.

However, Berman says the trade group will not divulge  
*Continued on page LMQ-6*

## PIRACY UPDATE: Is Progress Being Made?

**Answer:** Yes. But can holograms and aggressive trade-campaigns keep the beast at bay without Latin government participation?

BY JOHN LANNERT

**I**n the past decade, there has been no element of the record industry in Latin America that has caused more concern and consternation than record piracy.

According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to \$800 million to \$1 billion. Illegal cassette sales account for the lion's share of the booty raked in by increasingly well-financed and well-managed pirates.

Worse still, say knowledgeable sources in the business, is that if these pirate operators are not shut down—or at least contained—the industry could be hit with pirate CDs.

That dreaded development would sound the death knell of the Latin music industry, concur the area's top executives.

Help seems to be on the way, however.

In the past year, a Miami-based Latin American regional trade association called FLEXO has set up anti-piracy outfits in nearly every Latin American country to more closely monitor anti-piracy activity, as well as enlist the support of the national governments with anti-piracy initiatives.

So far, says FLEXO executive president, Gabriel Abaroa, the anti-piracy groups have conducted 110 raids, which have netted 4.5 million cassettes. "I believe the campaign is working," declares Abaroa, "because sales of legal cassettes did not fall this year, and they should have, because people have less buying power, and we have many more street vendors selling counterfeit cassettes."

Indeed, in Mexico, perhaps the country with the most *ambulantes*, or street vendors, the 13 million units of legal cassettes sold in the first half of 1996 matched the total sold

in the same period one year earlier.

In addition, FLEXO has initiated a hologram campaign that will help identify illegitimate product in the marketplace.

### GETTING GOVERNMENT INTO THE GAME

Their anti-piracy efforts notwithstanding, Abaroa and Latin America's industry players agree that piracy cannot be stamped out or arrested without the backing of Latin American countries.

"What we are trying to do," says Abaroa, "is to convince the [Latin] governments that they have to pitch in and help us. What frustrates me most is that, in three or four years, we have not found a willingness on the part of the governments to fight piracy."

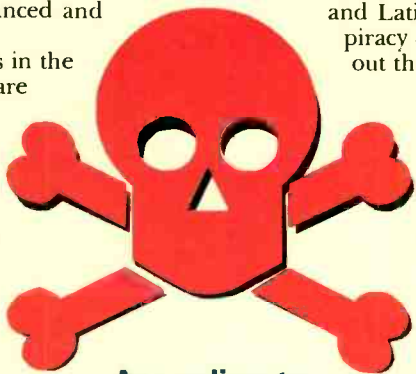
Why are Latin American governments reluctant to actively take part in anti-piracy thrusts? One reason given by industry insiders is that Latin governments fear if they deprive *ambulantes* who are selling illegal cassettes the opportunity to hawk their wares, there would be social unrest.

Another more sinister answer may be that individuals inside these governments may be involved with pirate operations, many of which are suspected of having ties to drug cartels.

While Jay Berman, chairman/CEO of the Recording Industry Assoc. Of America (RIAA), says he is optimistic that FLEXO's anti-piracy units eventually will ferret out the big-time operators, he adds that "The real question is

whether [Latin governments] are going to move against the people who have been identified as being the people who have the capacity to produce [counterfeit product]."

Berman posits that the combined efforts of the anti-  
*Continued on page LMQ-4*



According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to \$800 million to \$1 billion.

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Sony Music International

# LATIN MUSIC

Q U A R T E R L Y

## 1996: Argentine Biz Stages A Comeback, Rouses Itself From Slump With 10% Growth Rate

BY MARCELO FERNÁNDEZ BITAR

**T**HERE APPEARS TO BE light at the end of the proverbial tunnel for the Argentinian record industry.

The slump and dour forecasts predicated by the Mexican peso crisis of late 1994 seem to have vanished in the face of 10% growth in 1996.

Though final sales figures were not available at press time, it was expected that the domestic industry would generate 16 to 17 million units.

And after a four-year period when Sony Argentina dominated the market, PolyGram Argentina emerged victorious in 1996 in revenue.

According to Argentina's record-industry trade group, CAPIE, Sony was second and BMG Argentina third. EMI Argentina came in fourth, followed by Warner Argentina, which had mounted an intense year-end sales thrust. Last but not least was MCA Argentina, which carved out a reported 3 share in its first year of existence.

"For us at PolyGram," says label president Pelo Aprile, "1996 was a brilliant year with constant sales and no slumps. And the forecast for 1997 also is good."

Among PolyGram's best-selling albums in 1996 was the classic-rock compilation "Best Of The Eighties," which sold 100,000 units. Metallica's "Load" and "Pavarotti & Friends" went platinum, and El Lobizón Del Oeste's "Tropimatch 2," whose initial volume came out on BMG, was shipped out with 70,000 units. In Argentina, gold records are awarded for album sales exceeding 30,000 units; platinum records are handed out for album sales surpassing 60,000 units.

Rock act La Renga sold 50,000 copies of its November release, "Despedazado En Mil Partes." Gold discs have been awarded to Mercedes Sosa ("Escondido En Mi País"), Xuxa ("Xuxa Dance"), Bryan Adams ("18 'Til I Die") and Kiss ("Unplugged").

PolyGram, which owns 80% of the local classical market, also possesses a roster consisting of rock, cult and alternative



Gold-record winners: Mercedes Sosa, Xuxa, Bryan Adams & Kiss

acts—such as rappers Illya Kuryaki & The Valderramas. In December, the band followed up its hit album "Chaco" with an "Unplugged" record.

BMG's best-selling album was the aforementioned first "Tropimatch" album by El Lobizón Del Oeste, with 200,000 units. Next came "Mi Vida Loca" by Los Auténticos Decadentes (150,000 units), followed by Cristian's "El Deseo De Oír Tu Voz" (110,000 units). Diego Torres' November release, "Luna Nueva," sold 85,000 copies in one month, and Eros Ramazzotti's "Donde Hay Música" reached platinum at 60,000 units.

### GROOVES OF GOLD

Gold certificates for 30,000 units sold were handed out to Soda Stéreo's "Unplugged," as well as to albums by Joaquín Sabina ("Yo, Mi, Me Contigo"), Carrapicho ("Fiesta De Boi Bumba"), a various-artists tribute to Joan Manuel Serrat ("Eres Único"), the TV soundtrack "La Música De Dibu" and tropical singers Gary ("Es Parecido A Jesús") and La Mona Jiménez ("Al Pie Del Cañón").

Though his label performed well in 1996, BMG president Enrique Pérez Fogwill is not thrilled with the current state of the record business. "The industry is still difficult for all of us, and sales volumes are below our [expectations]. We are better off than 1995, and projections call for growth, but it is getting real tough to break a new artist."

"There are no relevant TV programs, and no FM radio stations can push a hit. We have divided our A&R departments into two segments, with Luis D'Artagnan Sarmiento in RCA and producer Afo Verde in Ariola. The company is changing its style because we want to focus better on different musical genres."

### UNUSUAL SALES SEASONS

Roberto "Chacho" Ruiz, the recently

Continued on page LMQ-6

## Chilean Market Improves Slowly But Surely

An influx of new retailers, the continuing conversion from cassette to CD and an accelerated search for domestic talent are likely to fuel an uptick in '97

BY PABLO MÁRQUEZ

**W**HILE CHILE'S RECORD MARKET NOWADAYS seems to be taking two steps forward and one step backward, the overall sentiment among record executives based there is that the domestic market is gradually getting better.

The sales numbers generated in the Chilean record market in 1996 would seem to bear out their opinions.

According to Chile's recording industry organization Asociación Fonográficos De Chile (APF), domestic sales from January to October in 1996 were 6.45 million units—exactly 5% higher than the 6.14 million units sold in the same period in 1995.

Though sales of imported product are not figured into the official sales statistics, industryites reckon that another 1.2 million units were generated in 1996. Similarly, the January-October 1996 revenue tallies of \$64 million represent a nearly 8% increase over the \$60 million figure registered in 1995.

BMG GM Edgardo Larrazabal, who also serves as president of APF, observes that Chile's record business would be even more prosperous if his country's economic environment were healthier. "Salaries are going up, but there is also an increase in inflation," says Larrazabal. "But this problem is transitory, and we are confident that in '97 there will be a better year for business with an increase in consumption and the improvement in the way music is sold."

### NEW STORES MAY DETHRONE CHAIN'S DOMINANCE

Primary cause for Larrazabal's sanguine posture is the announcement that two new record stores are entering the market—Virgin and Disco Pare. Chile's record industry is hoping that these two companies will help modernize the business practices of the country's retailers.

Virgin is scheduled to open a store in Santiago in 1997. Disco Pare, which is backed in part by empresario Luis Venegas, was slated to make its debut in late 1996 in Santiago. "In Chile, there is mature growth everywhere, except in the sale of music," says Venegas. "With our project, we intend to increase sales volume without lowering prices."

Disco Pare's store will be 400 sq. m. (1,320 sq. ft.), and it will carry 35,000 titles. Industry insiders concur in stressing that the entrance of Virgin and Disco Pare will spark a violent change in the Chilean market, where one chain—Feria del Disco—controls 40% of the retail industry in Chile.

Jaime Román, MD of Chilean indie Músicavisión, describes Feria del Disco's retail hegemony "as very dangerous" because the retailer has the power to decide what product record labels should be releasing. "In Chile, retailers continue to live in the Stone Age," comments Román.

### CASSETTES' LION'S-SHARE THREATENED

Further, say the Chilean record executives, the expected upgrade in the retail business practices will help sustain growth in the sales of CDs. Unlike most other countries, where CDs have become the dominant format, Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassette sales provided the remaining 75% share.

Nonetheless, the growth of CD sales in 1996 has been soaring. The 635,000 CDs sold from January to October 1996 marked a 34% increase in CD sales compared to the same period in 1995.

Larrazabal is hopeful that in 1997 the sales of CDs will equal sales of cassettes. The average price of a CD in Chile is \$16; cassettes are \$7.

PolyGram Chile GM Marcelo Castello Branco notes that "Already, certain product from our catalog, such as 'Load' by Metallica, is sold equally among CDs and cassettes. But

Continued on page LMQ-12

Unlike most other countries—where CDs have become the dominant format—Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassettes sales provided the remaining 75% share.



Metallica: equal on cassettes, CDs



Luis Miguel: five times platinum

# LATIN MUSIC

QUARTERLY



## Romantic Salsa, Mexican R&B And A Post-"Macarena" Dance Craze

**W**ITH THE MASSIVE GLOBAL SUCCESS achieved by BMG's "Macarena" in 1996, other Latino labels are hoping to score a dance smash of their own. For instance, PolyGram is launching an extensive campaign to break "É O Tchan," a blockbuster samba hit from Brazil's **Gera Samba** that sports a provocative, but easy-to-do,

natural extension of what he has been doing. He is a total artist and he wants to try to do something new." Luis Enrique initially hit paydirt in the late '80s with such romantic salsa anthems as "Desesperado" and "Amor Y Alegría."

Other Sony artists putting out vital product to be worked in the first three months of 1996 are



Luis Enrique: salsa to pop



Emanuel Ortega, Fey and Alejandro Fernández.

The *sabor* of the moment at Warner is **Nu Flavor**, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-language album. Maribel Schumacher, VP marketing, Warner Music Latin America, will support the album—due out on Feb. 11—with a 20-city tour sponsored by Nestlé. A track from the album, "Qué Viva La Fiesta," was featured on a recent episode of "Friends." Schumacher adds that the Long Beach, Calif., group will be "worked by Reprise on the Anglo side and WEA Latina on the Latin side." She expects the Latino album to drop in Latin America later this year.



Gera Samba (top), and Los Rodriguez

dance. Manolo Díaz, president of PolyGram International Latin America, says the group will be introduced first in Europe, then the rest of the world. In an unusual marketing gambit, Díaz says PolyGram will service a single package of "É O Tchan," which will include a *Playboy* Brasil centerfold photo of Gera Samba's blonde dancer Carla Perez. "I think the world is ready for this kind of song," says Díaz. "It's fun and it has an erotic component." Díaz hopes the Bayside Boys, who remixed the hit Spanglish version of "Macarena," can once again turn the trick

**T**he *sabor* of the moment at Warner is **Nu Flavor**, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-language album.

with "É O Tchan." Other PolyGram artists releasing key product in the first quarter of 1996 are **Isabel Pantoja**, **Xuxa** and **Ana Cirre**.

Sony is gearing up to transform **Luis Enrique** from a salsa titan to a pop star in Latin America. The Nicaraguan native's debut pop release, "Génesis," is an R&B/pop/ballad effort that Frank Welzer, president, Sony Music International Latin America, says will receive "a major push in the U.S., Mexico and Colombia. This pop album is a venture for Luis—a

Other Warner artists releasing product in the first quarter of 1996 are **David Summers** and **Los Rodríguez**, Brazilian acts **Leandro & Leonardo** (in Spanish and Portuguese) and **Kid Abelha** (in Spanish).

MCA's inaugural, no-holds-barred leap into the Spanish-language markets will be led by "Lunas Rotas," a splendid acoustic-pop/rock album by Spanish songstress **Rosana**. Jesús López, MCA

*Continued on page LMQ-12*

### PIRACY UPDATE

*Continued from page LMQ-1*

piracy units and RIAA's ability to spark concern within the U.S. government will turn the tide against piracy.

"Ten years ago, piracy in Latin America was not on the RIAA agenda," says Berman. "Now it is on our agenda, so it is our responsibility to get it on the agenda of the U.S. government. And in the case of Mexico, we have, and in the case



RIAA's Berman



PolyGram's Díaz



Warner's Midani

of Paraguay, we have."

### KEEPING THE PRESSURE UP

Like Berman, Manolo Díaz, president PolyGram International Latin America, reckons that FLEXP's anti-piracy initiative eventually will win out against the war on piracy. He points to his experience in Spain in the 1980s, when the domestic record industry was able to reduce the share of counterfeit product from 60% of

the legal market to a mere 5%.

"We had incredible support from the local authorities, the police and the local record companies," says Díaz.

Both Díaz and André Midani, president of Warner Music Latin America, agree that the steady fiscal resolve of the labels to combat piracy is vital to keeping the pressure on counterfeiters.

Says Midani, "We should judiciously increase funds for the anti-piracy units as they become better organized."

**Why are Latin American governments reluctant to actively take part in anti-piracy thrusts? One reason given by industry insiders is that Latin governments fear if they deprive ambulantes who are selling illegal cassettes the opportunity to hawk their wares, there would be social unrest.**

### EXECUTIVE EDUCATION

Much conversation and discussion about piracy in recent years has centered on educating Latin America's judicial systems on copyright laws that could thwart pirate activity. But Frank Welzer, president, Sony Music International Latin America, opines that not only outsiders need to appreciate the gravity of Latin American piracy, but also those executives and staffers toiling inside the industry itself.

"Piracy is so endemic in Latin America that it is virtually accepted as a business condition," states Welzer. He adds that Sony executives are being introduced to the concept of "piracy as something we should fight to eliminate, not something to figure out how to live with."

Latin America is not the only region wracked by counterfeit product. The U.S. also is plagued by the flow of pirate Spanish-language product. Berman estimates the value of pirated Latino product in the U.S. as reaching into hundreds of million of dollars.

One bright spot in the fight against U.S. piracy occurred last year when Fonovisa won a lawsuit against a swap-meet operator accused of leasing space to vendors trafficking counterfeit product. The judge's ruling in the case suggested that third parties could be found liable for illegal activities taking place on their premises.

Berman says the judge's decision has "had an enormous impact against the flea-market operations."

That sort of judicial assistance certainly would be a welcome sight for beleaguered record labels operating in Latin America. ■



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FONOVISA MUSIC CORPORATION

# LATIN MUSIC

QUARTERLY



## Alterna-rock For Chile And Argentina, And Gil Goes On The Web

**W**ith the Warner Bros. biopic of late superstar Selena tabbed for March 21—the anniversary of her birthday—EMI Latin was scoping an unusual way to jump-start promotion of the soundtrack it is releasing for the film. The label came up with the idea of putting the label's name and soundtrack on the trailers for the movie, which began appearing in December in movie houses nationwide.

"We had a huge fee for the use of Selena's singing voice in the trailer for the movie," says EMI president/CEO José Béhar. "So I said, 'Let's

role in Grinbank concerts, particularly in Chile, where Carlos Geniso, president of Grinbank's D.G. Medios, notes that in the past year, "Sponsors have realized that concerts can be profitable, as well as a good way to enter their [target] markets."

Brazilian retailer Planet Music is opening its first virtual store. All of the company's national CDs—about 1,000 titles—can be bought through the Internet at <http://www.uol.com.br/compra/planet>. But Planet Music is delivering product only to São Paulo state.



Selena: Bio-pic due



Miguel Bosé (left) and Juan Gabriel will play annual song competition.



waive the fee for credit on the trailer.' Warner Bros. said they had never done such a trade, but since they had a stake in the soundtrack, they decided to do it."

Argentine impresario Daniel Grinbank continues to dominate the concert scene in Argentina and Chile. Among the top-shelf artists who played Argentina in 1996 were Luis Miguel, the Ramones and Lou Reed. An alternative-rock festival in November in Buenos Aires also hit big

Also on the Web in Brazil is Warner Argentina's revered singer/songwriter Gilberto Gil. His song "Pela Internet" ("Through The Internet") was released Dec. 14 at his web site <http://www.GilbertoGil.com.br>. "Pela Internet" is one of the tracks included on Gil's upcoming April release.

One effective way for record labels to make headway in the Chilean market is to secure performances for their artists during the annual song competition held at the seaside town of Viña del Mar. Among

**O**ne effective way for record labels to make headway in the Chilean market is to secure performances for artists during the annual song competition held at the seaside town of Viña del Mar.

with strong performances by the likes of Cypress Hill, Marilyn Manson, Silverchair, Spacehog and Nick Cave. Grinbank plans to repeat the alternative music festival. In Chile, Grinbank's D.G. Medios is bringing a series of multi-artist festivals to that country in 1996. One of the musicfests will feature Foo Fighters, Beastie Boys and Rage Against The Machine. Also scheduled to perform Chilean dates this year are Gloria Estefan, Kiss and Metallica. As always, sponsorships play a key

those already confirmed to appear at this year's event—slated to be held Feb. 19 to 24—are four big-name acts: BMG singer/songwriter/producer Juan Gabriel and his "Macarena" labelmates Los Del Río, plus Warner notables Miguel Bosé, an esteemed actor/singer/songwriter from Spain and Laura Pausini, the Italian songstress who has become huge in Latin America. Also set to play is Argentina's popular Adrian Y Los Dados Negros, which is signed to Argentinian indie Músicavisión. —J.L.

### SALES DATA TO BE DISCLOSED

Continued from page LMQ-1

market share or sales statistics realized by member companies.

Enthusiastic support for the plan to reveal official sales data was voiced in December by five executives overseeing Latin America—Manolo Díaz, president, PolyGram International Latin



MCA's López



Sony's Welzer

America; Jesús López, senior VP Latin American Region, MCA; André Midani, president, Warner Music Latin America; Ramón Segura, senior VP, Latin Region, BMG International; and Frank Welzer, president, Sony Music International Latin America.

Most regional directors opined that the lack of credible sales data for Latin America has damaged the region's image, not to mention its competitive environment. Moreover, they insist that the reporting procedures among the trade asso-

ciations be standardized so that an unequivocal economic profile of the region can be ascertained.

"The multinationals have to obligate their executives in South America to do the same sales reports that are done in the U.S. and Europe," said López. "They do not do it, so it becomes confusing for the executives' superiors, who have no idea what size the market is.

"So," concluded López, "people in the central offices do not have a clear idea of the positions of the companies, so they cannot properly evaluate the work being done by their executives in the region."

Added Díaz, "If the [companies] hide the information, there is an implication of wrongdoing by the labels."

Midani stated that, traditionally, some record labels had been "touchy" about releasing sales data, "since they wanted to be No. 1 and they want to continue to be able to say they are No. 1. Obviously, they don't want official sales figures to be published because then they couldn't say they are on top."

(As part of its continual effort to provide solid data pertaining to the U.S. Latino market, Billboard plans to debut market-share statistics in future issues of Latin Music Quarterly. Like the regional executives overseeing operations in Latin America, Billboard, too, wishes to help pave the way for improved dissemination of reliable sales information. For it is only with hard facts that the Latin America region can be viewed as a serious market whose sense of responsibility has finally come of age.) —J.L.

For its part, the Recording Industry Association Of America is slated to release its inaugural sales report of the U.S. Latino market in February. "It will be a year-end 1996 sales report," says RIAA chairman/CEO Jay Berman. The RIAA's sales report will be published twice a year.

### ARGENTINA

Continued from page LMQ-3

appointed president of EMI Argentina, views 1996 as an "atypical" year in which historical sales seasons changed for the first time. November, for instance, was not the usual hot-selling month. Moreover, notes the veteran record executive, "We sold more units this year, but we made less money." Ruiz supports his claim by stating, "There were major sales in mid-price and bargain series."

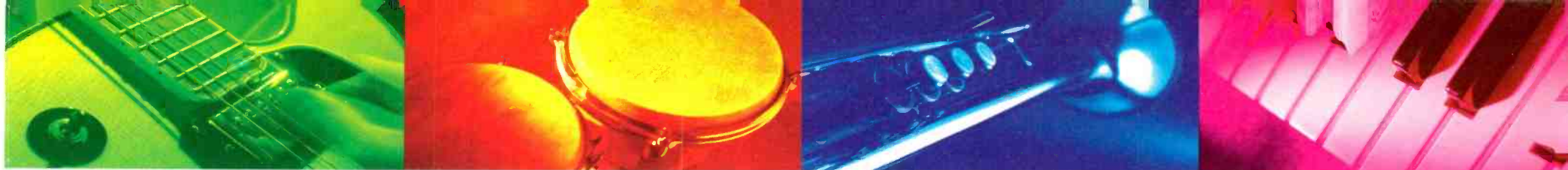
As for 1997, Ruiz is pessimistic,

saying that "Our main concern is to develop new talents and only strike deals with TV shows on occasion." Previously, most of the marketing campaigns of EMI's best-selling acts have been tied to television shows; last year's best-sellers included "Chiquititas Vol. 2" (300,000 units; an album of songs from a popular kiddie show) and Thalía's eponymously titled album (100,000 units; the single "Piel Morena" was included in a soap opera).

Other platinum artists were Los Pericos ("Yerba Buena"), Patricia

Continued on page LMQ-10





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# LATI MUSIC

QUARTERLY



## PROGRAMMING

### Caló Singer Goes To The Dogs, And Radio Goes On A Shopping Spree

**C**LAUDIO YARTO, vocalist for PolyGram México pop/rap act Caló, has inked an exclusive contract with TV Azteca to star in his own show. In addition, Yarto will provide the voice for a canine character in an Azteca kiddie soap opera. PolyGram's last release of 1996 was a greatest-hits package by Caló entitled "Puro Caló."

Argentine promoter Daniel Grinbank has bought Buenos Aires outlet Radio Splendid AM and FM (there are no call letters for radio stations in Buenos Aires). Grinbank has switched his successful rock & pop format from Radio Buenos Aires, with whom he had a leasing agreement, to Splendid's FM frequency. Grinbank, however, is not through with radio-leasing pacts. He recently began leasing Radio Del Plata's FM station, where he is planning a Latin music format.

The relaxation of media-ownership regulations in the U.S. has sparked an acquisition spree of domestic Latino-radio stations. The result is that 85% of the U.S. Latino radio market has been gobled up by New Hefel and



Brazil's Titãs contribute "Pela Paz" to an anti-violence campaign.

Spanish Broadcasting System (SBS). New Hefel is a company that will be created this month as the product of a merger between Hefel Broadcasting and Tichenor Media System. Former Tichenor personnel will manage New

Hefel's 36 Spanish stations. SBS, which owns 10 stations, purchased four large-market stations in 1996, including top-rated stations WRMA-FM Miami and WPAT-FM Paterson, N.J.

Brazilian radio networks are



Caló's Yarto contracts with TV Azteca.

managing to extract themselves from broadcasting "Hora Do Brasil." The program was created during the 1937-45 dictatorship of Getúlio Vargas to provide official communiques from the government. The "Hora Do Brasil" is

scheduled on weekdays in the important 7 p.m.-to-8 p.m. slot. In recent months, however, Brazil's radio trade group Brazilian Association of Radio and TV (ABERT) has obtained legal permission for some of its stations to air "Hora Do Brasil" from 11 p.m. to 12 midnight. ABERT has secured the time switch by noting that, instead of broadcasting "Hora do Brasil," its radio stations will provide community-service programming, such as traffic reports.

A São Paulo radio station called simply 89 recently organized an anti-violence campaign, using as its theme song "Pela Paz" ("For Peace") by Warner Brasil rockers Titãs. "Pela Paz" will be included on "Domingo," a 1996 album being re-released in April with a remix of the title track.

Fonovisa, which is owned by Mexican TV behemoth Televisa, showed its prowess at promoting singles in the U.S. by nailing the No. 1 song on Hot Latin Tracks for 50 of 52 weeks. Only Gloria Estefan's "Más Allá" (Epic/Sony) and Olga Tañón's "Basta Ya!" (WEA Latina) were able to break through to the top of the chart. —J.L.

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# LATIN MUSIC

QUARTERLY

## ARGENTINA

Continued from page LMQ-6

Sosa ("La Historia Sigue") and new folklore act Los Nocheros.

Another V-related act, Riquelme, sold 45,000 units in November. International acts hitting gold were George

Though his label performed well in 1996, BMG president Enrique Pérez Fogwill is not thrilled with the current state of the record business: "We are better off than 1995, and projections call for growth, but it is getting real tough to break a new artist. There are no relevant TV programs, and no FM radio stations can push a hit."

Michael, Roxette and Lenny Kravitz. The three Beatles "Anthology" sets sold a combined 57,000 units.

## MULTI-PLATINUM PAYDIRT

In the indie area, labels such as Leader and Magenta dominate the tropical-rooted "bailanta" genre with hot-selling multi-

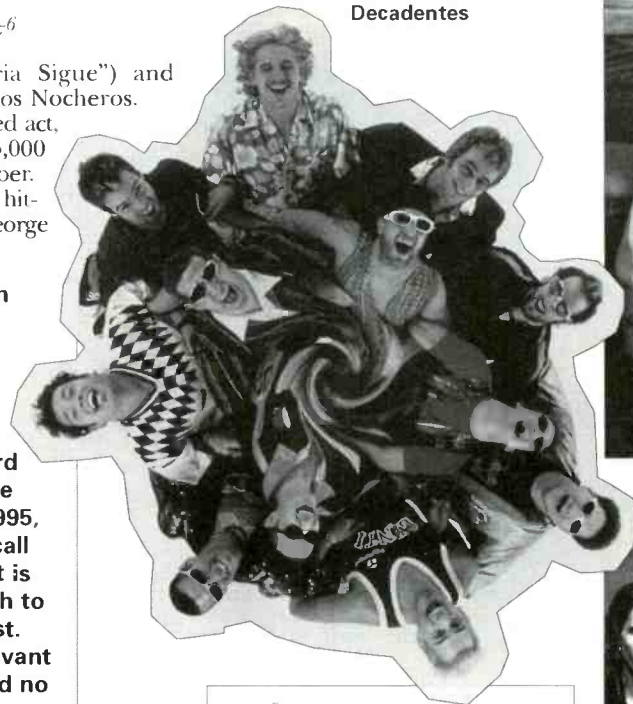


Cristian

platinum acts such as Comanche and Grupo Sombras.

Warner hit major paydirt with Luis Miguel's "Nada Es Igual..." which sold a whopping 420,000 units. Fito Páez's "Euforia" sold 120,000 copies. Alanis Morissette ("Jagged Little Pill"), Alejandro Sanz ("Tres") and Los Rodríguez ("Palabras Más Palabras Menos") struck platinum as well. Warner acts hitting gold were Laura Pausini ("Las Cosas Que Vives"), Los Rodríguez ("Hasta Luego"), Phil Collins ("Into The Night"), AC/DC ("Ball Breaker"), Enya ("Memories Of Trees"), Red Hot

## Los Autenticos Decadentes



Eros Ramazzotti



Maná

our costs after the slump of 1995, and we ended up better than we expected."

DBN reached triple platinum with Memphis La Blusera's live album, "Memphis En Vivo," and it has released a new Memphis La Blusera disc, "Cosa De Hombres," which already has struck gold. Cult rockers Patricio Rey Y Sus Redonditos De Ricota have hit platinum, with rock bands Los Piojos and Las Pelotas reaching gold. ■



Patricia Sosa



Alejandro Sanz

Chili Peppers ("One Hot Minute"), Maná ("Cuando Los Angeles Lloran") and FM Aspen ("Clásico").

Distribuidora Belgrano Norte (DBN) director Ramiro Amorena, who inked licensing deals with Epitaph and Grit!, says 1996 "was a pretty good year for us, but not because of sales. We cut down

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LATINO

# LATIN MUSIC

QUARTERLY

## ARTISTS & MUSIC

Continued from page LMQ-4

senior VP, Latin American Region, says that Rosana will support her initial foray into Latin America with a promo tour, slated to begin Feb. 16. Rosana already has a song fea-

Spanish songstress Rosana will support her initial foray into Latin America with a promo tour, slated to begin this month. The MCA artist already has a song featured in a Brazilian telenovela (soap opera) and another song appearing in a Chilean telenovela.

tured in a Brazilian telenovela, or soap opera, and another song appearing in a Chilean telenovela. "She is the biggest artist since Mecano broke in 1980," declares López.

He adds that big things are expected, as well, from new product by Brazilian samba crew Papo Dez, Argentinian dance act Derek López and Mexican pop/dance trio Mohemia.

Even though Mexican singer/



Leandro & Leonardo



Rosana



Fey

songwriter star Cristian has garnered attention for his recent signing to BMG, it is Argentine pop/reggae icon Diego Torres who will be getting the star treatment at the regional level in early 1996. Torres' latest album, "Luna Nueva," which, predictably, is a smash in Argentina, will be supported by heavy promo in the U.S. beginning in mid-February. Further plans are in the works, but BMG decided to try to break Torres after his 1994 release, "Tratar De Estar Mejor," sold 800,000 units in Latin America. —J.L.

## CHILE

Continued from page LMQ-3

Chile is a country that can reach 60% to 70% of its sales in CDs. And in '97, you'll see that we will get near that percentage."

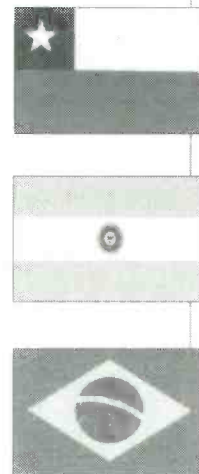
### LOOKING FOR LOCAL TALENT

As record executives await an uptick in sales from new retail players, they also realize that long-term prosperity rests on their ability to generate more sales from Chilean recording artists.

"If the Chilean market wants to grow in every sense of the word, it is very important to develop more strongly local artists," says Sony Chile's GM José Antonio Eboli. "In order to achieve that, apart from the labels discovering new talent, it is necessary to gain more media exposure for national acts—especially at radio."

Chilean acts nabbed a mere 20% of total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil.

In addition, a study conducted



Chilean acts nabbed a mere 20% of Chile's total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil.

by Chilean authors' rights society Sociedad Chilena Del Derecho De Autor revealed that in 1995 a puny 10.6% of music programmed on Chile's AM and FM radio stations was by Chilean artists.

### STARS FROM AFAR SHINE BRIGHTER

"In comparison to other countries in the region," says Larrazabal, "in Chile, it is very difficult to develop a local artist. An example: The record by Javiera Y Los Imposibles entitled 'Corte En Trámite.' After three No. 1 singles, it only began to sell after being out

Continued on page LMQ-14

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# LATIN MUSIC QUARTERLY

Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home. Witness Luis Miguel's "Nada Es Igual..." a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold.



## CHILE

*Continued from page LMQ-12*

one year. That doesn't happen to foreign [acts] like No Mercy. [The band's hit "Where Do You Go" was featured on a TV soundtrack].

What is the difference?"

The difference may be that Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home.



Los Tres: 125,000 "Unplugged" units

Witness Luis Miguel's "Nada Es Igual..." a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold; platinum is for 25,000 units sold.

Some Chilean acts have fared well, of course. Sony rockers Los Tres sold 125,000 units of "Unplugged." EMI's seminal rock outfit, Los Prisoneros, rang up 50,000 units of its double-CD anthology "Ni Por La Razón, Ni Por La Fuerza." And the two volumes of the soundtrack to the TV show "Sucupira" (Músicavisión) have sold 150,000 units.

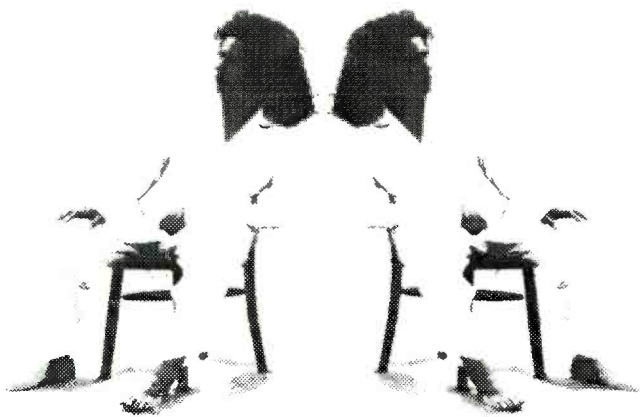
Regardless of domestic music sales, longtime market leader Sony remains atop the Chilean record hill with a 24 share. Rounding out the rest of the record companies are EMI Chile (20%), BMG (18%), PolyGram, which includes Músicavisión (18%), and Warner Chile (17%). Chilean indies CNR and Unión Records split the remaining 3%. ■

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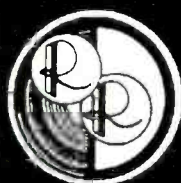
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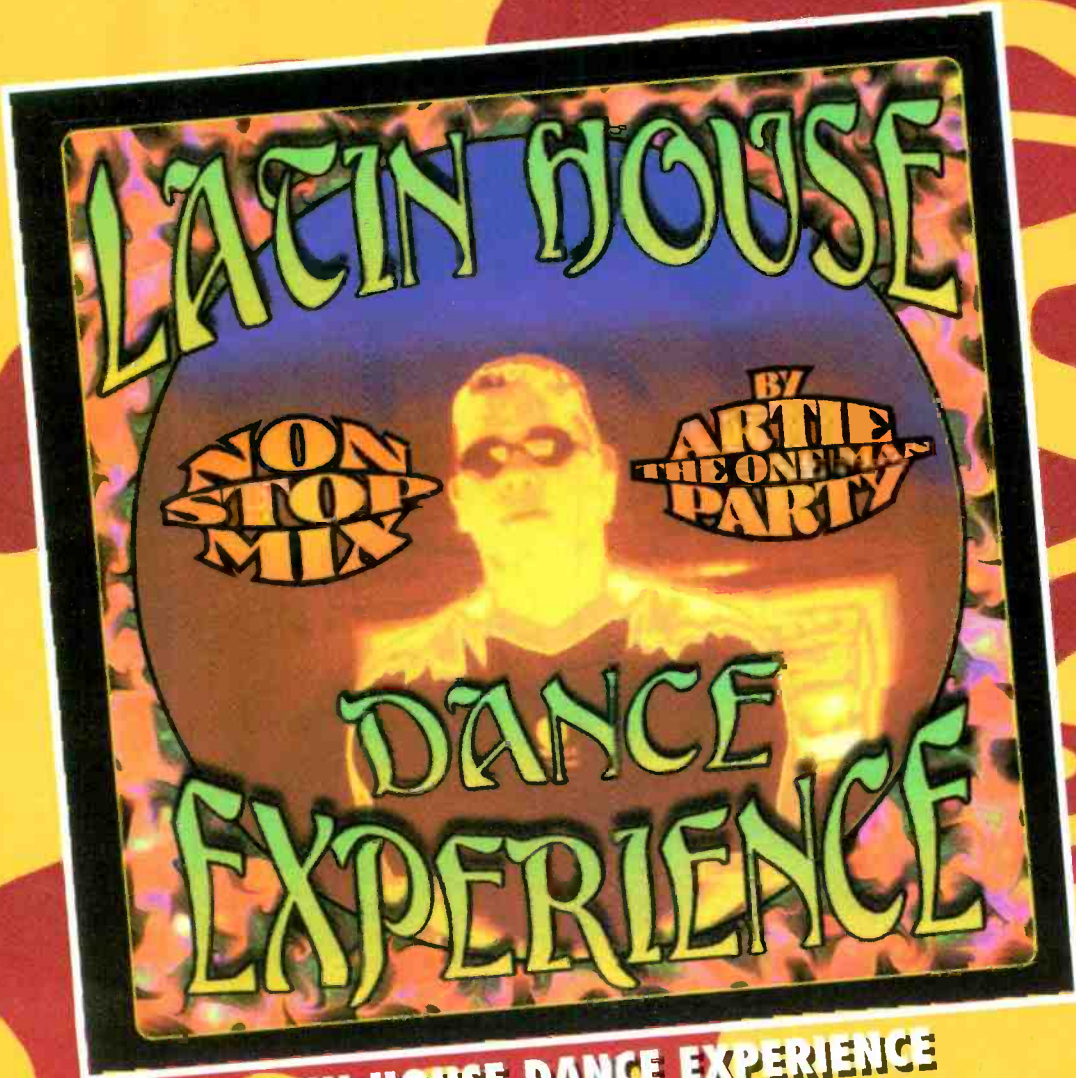
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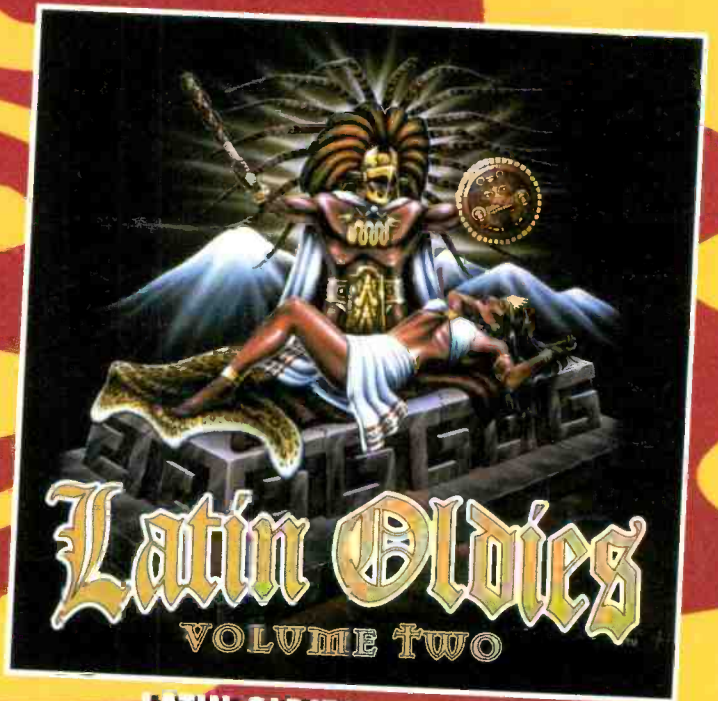
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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Shrink-Wrap On Way Out In EU? Rules To Limit Packaging Waste

■ BY JOHN FERGUSON

LONDON—A raft of new waste packaging regulations, which could spell the end of shrink-wrapping, may force European music retailers into a major rethink of how product is displayed.

The regulation changes stem from the European Union Directive on Packaging and Packaging Waste (issued in 1994), which laid down targets that EU member countries must meet on the recovery and recycling of products such as waste packaging.

Within the EU, Germany has led the way with environmental legislation that requires retailers to use plastic wrapping that is recyclable; as a result, many leading stores now stock product without shrink-wrapping.

Now the U.K. government's Department of Environment has drawn up

draft regulations that cover the same issue. The changes could result in major retailers in Britain being forced into adopting expensive recycling operations or abandoning the use of shrink-wrap.

Although the ending of plastic covering would save retailers time and money, many are concerned about the impact it could have on in-store security. At present, anti-theft devices are placed underneath the wrapping, offering retailers an extra layer of security.

The removal of a covering will also increase the likelihood of damage to the packaging, so retailers may have to consider providing some sort of replacement packaging.

The British Assn. of Record Dealers (BARD) and other retail organizations are closely monitoring developments. BARD director general Bob Lewis comments, "Anything that lessens security

in a store is a problem for a retailer: It is as simple as that."

The EU directive on waste packaging calls on individual members "to prevent any impact on the environment, or to reduce such an impact, thus providing a high level of environmental protection. By the end of 1999, 25% of all packaging waste should be recyclable."

In the U.K., the proposed regulations do not call for the banning of shrink-wrapping, but set out the obligations of retailers and other businesses in regards to the recovery and recycling of waste-packaging products. The regula-

(Continued on page 47)



**Down Under Donation.** Michael Jackson, right, receives a \$10,000 charitable donation for his Heal the World foundation from Matthew Campbell, group GM of Brashs, the Australian retail chain. Campbell, left, made the presentation during Jackson's recent tour of that country. In the center is Denis Handlin, chairman/CEO of Sony Music Entertainment Australia. The money was raised via Brashs' "Write Your Name In History" promotion campaign for Jackson's "HIStory: Past, Present And Future—Book 1" album.

## Celtic Heartbeat Shops For New U.S. Deal

■ BY DOMINIC PRIDE

LONDON—Celtic Heartbeat, the Dublin-based label behind the worldwide smash "Riverdance," is looking for a new licensing and distribution partner after Atlantic Records in the U.S. decided not to renew its three-year deal with the label.

Atlantic took a 50% stake in the venture, founded in 1994 by Principle Management's Paul McGuinness, Dave Kavanagh, and the label's managing director, Barbara Galavan.

The label's most successful release is "Riverdance," which started life as Bill Whelan's composition for the interlude in the 1994 Eurovision Song Contest. To date, the album has sold more than 900,000 copies worldwide, according to the label, and its reception has been accompanied by the phenomenally successful stage show, which until earlier this year featured dancer Michael Flatley.

It is understood that Celtic Heartbeat will retain full rights to its catalog, and that Atlantic will disinvest from the label when the deal expires in March. Releases from Celtic Heartbeat were distributed worldwide through Warner Music International

CELTIC HEARTBEAT

companies.

Galavan says, "I am keeping my options open" with regards to a new deal, but the possibility of another major taking a stake and doing a worldwide licensing deal remains

strong. "We were set up to do a deal with a major," says Galavan, "but with the A&R source here in Ireland, using the expertise of the three partners."

"The deal with Atlantic worked very well," adds Galavan, citing "Riverdance's" current No. 1 position on Billboard's Top World Music Albums chart

(Continued on page 50)

## newsline...

**LONDON-BASED** Castle Communications has completed a deal with Warner Bros. Cinemas and Triumph Motorcycles that will see "Written In Red," the new album by veteran new-wave act the Stranglers, featured this month on movie screens throughout the U.K. and continental Europe. Warner Cinemas will feature an onscreen promotion to win a customized Stranglers Triumph Thunderbird. The bike, featuring the band's signatures and logo, was unveiled at the launch of the Warner Village Multiplex Cinema in Dagenham, near London.

**MAINLAND CHINESE** categories are to be honored for the first time at the Channel V Chinese Top 20 Music Awards, to be held Saturday (1) in Taipei. Three additional categories recognizing artists from the mainland will comprise best female, best male, and best video. The awards, which feature performances from each winning artist, last year included sets from Chinese artists from Hong Kong, Taiwan, and Singapore. The show airs Feb. 2 on Channel V.

**SWEDEN'S POLAR** Music Prize has this year been awarded to Swedish choral conductor Eric Ericsson and Bruce Springsteen. The honors will be presented by the king of Sweden at a ceremony May 5 in Stockholm.

## Koga, JASRAC Learn Symbiosis Former Adversaries Share Offices

■ BY STEVE McCLURE

TOKYO—Not too long ago, the only place Japanese performance/mechanical rights society JASRAC and the Koga Music Foundation were likely to meet was in a courtroom.

But JASRAC and Koga will have to learn to live with each other, now that they share premises in Koga's new headquarters in western Tokyo. The move follows last year's settlement of a long dispute over the controversial decision by a previous JAS-

RAC executive to lend Koga 7.77 billion yen (\$66.8 million at a rate of 116.3 yen to the U.S. dollar) interest-free over 30 years toward construction of Koga's new headquarters.

JASRAC finished the arduous process of moving from its old offices in downtown Tokyo Jan. 13.

Under the initial deal with Koga—a nonprofit society set up to preserve the legacy of famed Japanese pop songwriter Masao Koga—JASRAC was to occupy eight floors of the 11-

(Continued on page 47)

### The New Chrysalis

 <p><b>Runrig</b> long distance <b>GOLD.</b></p>	 <p><b>Belinda Carlisle</b> 3 Top 20 singles in the UK approaching GOLD.</p>	 <p><b>Fun Lovin' Criminals</b> SILVER, approaching GOLD.</p>	 <p><b>White Town</b> Debut Single Brilliant!</p>
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*More Hits from the UK family of EMI Labels*

# European Charts Turn Eyes Toward Future

## SNEP Renews With IFOP/Tite-Live

BY REMI BOUTON

PARIS—French label body SNEP has signed the chart contract that will take it into the next millennium.

After months of negotiations during which a number of companies tendered for business, SNEP has renewed its contract with IFOP and Tite-Live, the two firms responsible for compiling and producing France's top 50 albums, top 75 singles, and top 25 album compilations charts. The four-year deal runs until May 2001.

"The renewed contract takes into account most of our demands," explains SNEP's chart director, Jean-Yves Mirski, pointing out that the deal was "unanimously voted for by the SNEP board."

The central issue in the negotiations over the new arrangement was the price paid by the industry for the charts. SNEP is not willing to disclose the amount, but sources say that if the previous deal was in the region of 10 million-11 million francs (\$1.8 million-\$2 million) a year, the new figure should be 25%-30% lower.

Some industry executives still believe that the charts are too expensive, especially as they have limited media exposure. At present, the singles and album charts are broadcast on AC national radio network Europe 2, but there is no TV window. After a period of less than six months in 1995 during which there was a chart show on French public TV channel France 2, the program was dropped. SNEP sued France 2 for what was claimed to be a breach of contract. A court decision is due in February.

In the meantime, several options for TV exposure for the chart have been discussed, but no decision has been made. According to Mirski, negotiations are in progress with cable and satellite music channel MCM Euromusique for a weekly show. "One of the advantages of MCM is that it has an international reach," says Mirski. Some in the industry say that MCM is better than nothing but point out that it reaches a mere 1 million households in France. SNEP says that it is also in negotiation with a leading national news magazine to carry the charts.

As opposed to SoundScan in the U.S., which covers approximately 85% of all the accounts selling records, SNEP's system is based on a rotating sample of 80 stores, which represents some 20% of the market. IFOP monitors the large supermarkets, while Tite-Live concentrates on specialist outlets.

According to Mirski, the number of stores is poised to grow gradually. He adds that a new balance has been implemented between the various types of stores, taking into account the growth of supermarkets and the slight market-share drop of specialized chains such as FNAC and Virgin.

A criticism often levelled at the charts is that the sample of stores does not

(Continued on next page)

## Dutch List Now Includes Airplay Data

BY ROBERT TILLI

AMSTERDAM—The official Dutch album and singles charts, the Mega Top 50, have been extended to include 100 positions, effective Jan. 1. Modeled on the German sales chart compiled by Media Control, the Mega Top 100 singles incorporate airplay data for positions 51 to 100; the first 50 positions remain based only on sales.

Sales data for the new charts is electronically gathered at the point of sale from approximately 450 retailers across the country. Aircheck, a monitoring company owned by authors' society BUMA/STEMRA, tracks airplay with the help of a computerized "fingerprint" system, comparing stored sound samples to the signals received from 16 Dutch radio stations.

While the previous Top 50 was based solely on electronically captured data, the Tipparade, which featured the next 30 titles, was compiled from handwritten diary entries. Tipparade has been dropped in favor of the extended chart.

"The changes eliminate the human element, which has always greatly harmed the credibility of the Dutch chart in the past," comments newly appointed Mega Top 100 managing director Machgiel Bakker. Of the extended charts' other major change, he adds, "We hope that the airplay input in the bottom half of the chart will fuel the entries of new artists."

Cees Vervoord, CEO at BUMA/STEMRA, says that the system "is objective, and for that reason the new chart gets support from the industry on a broad basis." BUMA/STEMRA is one of the parties that initiated and backed the launch of the Mega Top 100. Other parties involved in the development of the new charts are Dutch IFPI body NVPI; retailers' association NVGD; and public top 40 station Radio 3, which acquired the broadcasting rights to the Mega Top 100.

Despite the broad support, criticism of the new system has been raised. Independent record promoter Lex Coesel, alluding to a practice prevalent in the U.K., says, "What will happen when singles are dumped [on retailers] and subsequently sold for cut prices?"

NVPI chairman and PolyGram Netherlands president/CEO Theo Roos comments, "If there was a minimum price for a single and that information was then built in to the bar code, the problem would soon be eliminated."

He adds that NVPI is sensitive to difficulties that might occur and, indeed, is trying to prevent them before they happen. "A working group of music-industry professionals is looking at all the problems which always arise when you do something new like this," he states.

Roos argues, though, that there is a general satisfaction with the new procedure. "Apart from these minor details, all NVPI members have a good gut feeling about the Mega Top 100."

# BMG Victor Renames Itself BMG Japan, Reorganizes

BY STEVE McCLURE

TOKYO—As it celebrates its 10th anniversary, BMG Victor has changed its name to BMG Japan and undergone a major reorganization.

The company has been divided into two main label groups and a media division. The Fun House label, which BMG Victor bought last year, will continue to operate separately, with Kazunaga Nitta as president.

The company's new Arista division handles that label and also includes the former No. 2 domestic A&R section. Named as managing director of the division is Jack Matsumura, formerly GM of Sony Records' Tristar label.

"We hired Mr. Matsumura because he's young and knows both the international and domestic sides of the business well," says BMG Japan president Osamu Sato.

The RCA Ariola division will handle those labels and includes the former No. 1 domestic A&R section. It is headed by Fumimaru Kawashima, previously senior director of the international pops division.

Sato says that it is up to Matsumura and Kawashima to establish distinct identities for the label groups.

Tomoyuki Tashiro, formerly senior director of the firm's strategic marketing division, heads the newly established media division, which will oversee areas such as door-to-door sales, video, interactive entertainment, and jazz and classical repertoire.

BMG Japan will maintain an overall administrative structure to coordinate the various parts of the company.

The changes took effect Jan. 1.

Sato says that the name change is part of BMG's effort to create a strong corporate image in Japan. Two other Japanese record companies—Victor Entertainment and MCA Victor—share the Victor moniker.

"We want BMG Japan to be known as a quality company," he stresses.

The reorganization reflects BMG's emphasis on increasing its domestic

repertoire presence in Asian markets, according to Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific regional office.

"As our companies develop, the concept of breaking into smaller label groups sharing common back-office services is something that we will continue to look at," he notes. "I think particularly once you start to get into domestic repertoire, there are advantages in having different creative teams, different A&R people, different marketing and promotion people."

In the case of BMG Japan, Smellie says, "We've had one or two very large acts [such as SHA RAM Q], but we really haven't had a roster of acts."

Domestic repertoire accounts for about 70% of BMG Japan's business. The company's net sales (including those of Fun House) for the year ending June 1996 were 47.24 billion yen (\$430.2 million).

The moves cap a restructuring process that began in 1994, when BMG Victor ended its sales contract with Victor Musical Industries (now Victor Entertainment) and set up its own sales team. In March 1996, BMG Victor bought Fun House, which now operates as an affiliate of BMG Japan. Last year also saw Bertelsmann Music Group GmbH increase its equity stake in the Japanese label to 100% by buying the 10% share that was still held by Victor Co. of Japan.

# Danish Grammys Show Gets A Boost

BY CHARLES FERRO

COPENHAGEN—The Danish Grammy Awards ceremony has emerged from the shadows of relative obscurity into a real event since it was spiced up last year.

The event was previously only of real interest to the industry, but now many Danes are planning their calendars around the Feb. 1 show. What was once one of many awards ceremonies has been shaped into a real show with top live acts and broad public appeal. Last year the venue was moved to the Circus Building in the middle of



SUEDE



SIMPLY RED

Copenhagen and was covered live on TV.

The schedule of live acts is headed by Suede and Simply Red, along with domestic talents Sanne Salomonsen, TV-2, Dizzy Mizz Lizzy, Ann Louise,

Niels Henning Orsted Petersen with Lisa Nilsson, and Den Gale Pose. This year's event will also be broadcast live on the Danish Broadcasting Co.'s TV Channel 1.

(Continued on next page)

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## SHRINK-WRAP ON WAY OUT IN EU?

(Continued from page 45)

tions would be phased in, and businesses with revenues of less than \$8.47 million (5 million pounds) or who handle less than 50 metric tons of packaging will be exempt from the obligations until 1999.

Music retailers fall under the "packers/fillers" category and under the draft proposals must either dispose of shrink-wrapping themselves or join a "compliance scheme" in which a third party will be responsible for meeting a company's regulatory obligations.

If a retailer decides to stick with shrink-wrapping, it would have to ensure that the protective covering is removed before customers leave the store with their purchase, or arrange for them to return the waste packaging

to the outlet at a later date.

The 98-strong HMV U.K. chain has yet to make a decision on what route it would take, but has launched trials in two of its stores where stock will be displayed for the first time without any shrink-wrapping. It has developed "dog-bone tags," which are fitted so that the jewel box cannot be opened.

Head of security Colin Culleton says, "We know what the pressures are on shrink-wrapping, and we would like to be ahead of the game. For example, if we find out that it is going to be impractical to use shrink-wrapping, we would rather know in advance what the effect on store loss, and the condition of the CD cases themselves, will be."

Chris Holland, senior security adviser at W H Smith Retail in the U.K., is also closely monitoring the situation. "We are looking at the whole area of product display and materials that we use. It combines with the whole subject of tagging product, and we are looking at all the options," he says.

One positive result of the changes to the packaging regulations is that they may strengthen retailers' hand in the bid to establish source-tagging. Continental European retailers have been pressing for anti-theft devices to be applied to product at the point of manufacture (Billboard, Nov. 16, 1996), and the absence of shrink-wrapping would make it doubly important for tags to be

placed inside the packaging.

BARD's Lewis says, "Security and theft from stores are all important to the retailer. We're looking at Electronic Article Surveillance source-tagging, but that is only effective if the packaging is then sealed. If shrink-

wrapping was to be done away with, it will pose any retailer stocking live product problems unless an alternative form of sealing is produced. Therefore, we would watch with interest the development of the 'dog-bone tag.'"

## KOGA, JASRAC LEARN SYMBIOSIS

(Continued from page 45)

story building and pay rents lower than those prevailing in the late-'80s "bubble economy" era. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC then sued each other in the spring of that year.

In June 1996, JASRAC's membership approved a court-suggested compromise whereby the society would lend 5.2 billion yen (\$44.7 million) to Koga, instead of the original 7.77 billion yen, and pay a reduced rent.

JASRAC's new offices are located at

the following address: 3-6-12 Uehara, Shibuya-ku, Tokyo, Japan 151. The telephone number is 03-3481-2121, and the fax number is 03-3481-2150.

The society also has a new English-language World Wide Web site (<http://www.jasrac.or.jp/ejhp/>), which contains information on JASRAC's history, structure, and operations.

The move to new premises coincides with what many in the Japanese music copyright community see as a more aggressive stance by JASRAC on issues such as new media.

"I think the president of JASRAC,

Mr. [Moriyuki] Kato, is doing a good job, because under his direction, JASRAC is looking ahead by getting royalties from users and negotiating very energetically," says an executive at a leading Japanese music publisher. "Before, JASRAC would always wait for new regulations."

JASRAC's recently concluded royalty-collection agreement with online karaoke service operators is a case in point, he says, emphasizing the need for such a proactive approach with the proliferation of new media.

## DANISH GRAMMYS SHOW GETS A BOOST

(Continued from preceding page)

Along with the 27 Grammys to Danish and foreign acts, local performers will be eligible for two additional prizes: the Tuborg Green Prize and Danish Broadcasting's P3 prize, both based on popularity.

The Grammy jury will again be divided into two parts, each with 50% influence. One half will be composed of 2,600 practicing musicians, all members of the performing right organization Gramex, and the other half will be composed of 90 people from music-related media.

This year, nomination demanded a significantly higher number of record sales for the artists, and any winners from last year were not eligible.

EMI-Medley and Sony Music (Denmark) are running nip and tuck as the label with the most nominations. EMI's headline acts and previous Grammy winners Dizzy Mizz Lizzy, TV-2, and Lars H.U.G have all been nominated in various major categories. Sony rap act Ostkyst Hustlers won the

most nominations among the individual performers.

The rappers will be in the running for the key awards, including those for band, album, hit single, best rap, songwriter, and best album cover. Two years ago, Ostkyst Hustlers won the award for best new band.

## SNEP

(Continued from preceding page)

include the 50-store FNAC, which accounts for some 25% of record sales in France. FNAC's management has been reluctant to make its data available to SNEP, arguing that the chain did not want to supply its competitors with strategic market information.

Mirski says that the absence of FNAC in the sample has been statistically balanced and that tests have shown that the sample is a representative one. He adds, "Negotiations are still going on with FNAC."

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# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 01/27/97			GERMANY (Media Control) 01/21/97			U.K. (Chart-Track) 01/20/97			FRANCE (SNEP/IFOP/Tite-Live) 01/18/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FACE GLOBE AVEV TRAX	1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	1	NEW	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS	1	1	FREED FROM DESIRE GALA SCORPIO
2	1	YOU ARE THE ONE TK PRESENTS KONETTO AVEV TRAX	2	3	DON'T SPEAK NO DOUBT MCA	2	6	WHERE DO YOU GO NO MERCY MCA/ARISTA	2	3	PARTIR UN JOUR 2 BE 3 EMI
3	7	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA	3	2	UN-BREAK MY HEART TONI BRAXTON ARISTA	3	1	PROFESSIONAL WIDOW TORI AMOS EASTWEST	3	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
4	NEW	WALTZ KYOSUKE HIMURO POLYDOR	4	7	I HAVE A DREAM DJ QUICKSILVER ARCADE	4	7	SAY WHAT YOU WANT TEXAS MERCURY	4	13	BAILA ALLIAGE BAX DANCE
5	3	STEADY SPEED TOY'S FACTORY	5	5	WHEN I DIE NO MERCY ARIOLA	5	NEW	BEEBLEBUM BLUR FOOD/PARLOPHONE	5	5	I NEED YOU 3T EPIC
6	2	DON'T YOU SEE! ZARD B-GRAM	6	4	VERPISST DICH TIC TAC TOE RCA	6	NEW	GET UP (EVERYBODY) BYRON STINGILY MANI-FESTO/MERCURY	6	4	EVERLASTING LOVE WORLDS APART DLA
7	6	PRIDE MIKI IMAI FOR LIFE	7	8	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	7	2	PEOPLE HOLD ON (THE BOOTLEG MIXES) LISA STANSFIELD VS. DIRTY ROTTEN SCOUNDRELS ARISTA	7	NEW	DA FUNK DAFT PUNK LABELS/VIRGIN
8	4	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX	8	9	BREATHE PRODIGY INTERCORD	8	3	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS./WEA	8	8	JE SERAI LA TERI MOISE SOURCE/VIRGIN
9	5	A WALK IN THE PARK NAMIE AMURO AVEV TRAX	9	6	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	9	15	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	9	12	BAILANDO PARADISIO CNR
10	8	SHAKE SMAP VICTOR	10	20	STEP BY STEP WHITNEY HOUSTON ARISTA	10	NEW	COME BACK BRIGHTER REEF SONY S2	10	10	VISION OF LIFE DOWN LOW MASCOTTE
11	NEW	WHITE REFLECTION TWO-MIX KING	11	12	SO STRUNG OUT C-BLOCK WEA	11	13	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	11	7	INSOMNIA FAITHLESS HAPPY MUSIC
12	10	MAFUUNO KAERIMICHI KHOMI HIROSE VICTOR	12	19	DON'T CRY FOR ME ARGENTINA MADONNA WEA	12	10	HEY CHILD EAST 17 LONDON	12	NEW	TOUJOURS LA POUR TOI 2 BE 3 EMI
13	NEW	SONOMANO KIMIDE ITE MAYO OKAMOTO TOKUMA JAPAN	13	10	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC	13	12	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA	13	14	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
14	11	ALONE MAYO OKAMOTO TOKUMA JAPAN	14	13	2 BECOME 1 SPICE GIRLS VIRGIN	14	5	2 BECOME 1 SPICE GIRLS VIRGIN	14	20	JE TE PRENDRAI NUE DANS LA SIMCA 1000 LES CHEVALIERS DU FIEL FLARENAS
15	NEW	AI NANDA V6 AVEV TRAX	15	NEW	DARKMAN NANA MOTOR MUSIC	15	4	I CAN MAKE YOU FEEL GOOD KAVANA NEMESIS/VIRGIN	15	NEW	LET A BOY CRY GALA SCORPIO
16	9	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC	16	11	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ROUGH TRADE	16	9	STEP BY STEP WHITNEY HOUSTON ARISTA	16	18	HOW BIZARRE OMC POLYDOR
17	12	GOMENNE... MARIKO TAKAHASHI VICTOR	17	14	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC	17	14	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	17	NEW	BOHEMIAN RHAPSODY BRAIDS EASTWEST
18	16	LEGEND OF WIND TRF AVEV TRAX	18	18	BREAK IT UP SCOOTER EDEL	18	NEW	OVER AND OVER PUFF JOHNSON COLUMBIA	18	11	REVER MYLENE FARMER POLYDOR
19	15	RAKUEN YELLOW MONKEY FUN HOUSE	19	15	PAPARAZZI XZIBIT RCA	19	NEW	THE OLDER EP GEORGE MICHAEL VIRGIN	19	NEW	UN-BREAK MY HEART TONI BRAXTON ARISTA
20	13	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA-EMI	20	NEW	ALLES AUS LIEBE DIE TOTEN HOSEN EASTWEST	20	8	SATAN LIVE ORBITAL INTERNAL/LONDON	20	NEW	DON'T SPEAK NO DOUBT MCA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	MAX MAXIMUM AVEV TRAX	1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	1	SPICE GIRLS SPICE VIRGIN	1	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
2	2	L'ARC-EN-CIEL TRUE KIDON SONY	2	NEW	DUNE FOREVER VIRGIN	2	NEW	VARIOUS ARTISTS THE NO. 1 MOTOWN ALBUM POLYGRAM TV	2	9	SOUNDTRACK EVITA WEA
3	3	YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA	3	3	SOUNDTRACK EVITA WEA	3	4	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	3	1	CELINE DION LIVE A PARIS COLUMBIA
4	5	GLAY BELOVED PLATINUM	4	5	NO DOUBT TRAGIC KINGDOM MCA	4	3	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND	4	3	SPICE GIRLS SPICE VIRGIN
5	4	TOSHINOBU KUBOTA LA-LA-LA LOVE THANG SONY	5	2	TONI BRAXTON SECRETS ARISTA	5	2	SOUNDTRACK EVITA WARNER BROS./WEA	5	5	NOIR DESIR 66666.7 CLUB BARCLAY
6	6	GLOBE GLOBE AVEV TRAX	6	4	TIC TAC TOE TIC TAC TOE RCA	6	14	FUGES THE SCORE RUFFHOUSE/COLUMBIA	6	NEW	3T BROTHERHOOD EPIC
7	7	TMN TIME CAPSULE—ALL THE SINGLES EPIC SONY	7	6	SPICE GIRLS SPICE VIRGIN	7	11	GEORGE MICHAEL OLDER VIRGIN	7	4	WORLDS APART EVERYBODY DLA
8	NEW	MIDORI KARASHIMA KAZITSU TOSHIBA-EMI	8	14	WOLFGANG PETRY ALLES ARIOLA	8	6	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	8	7	JULIO IGLESIAS TANGO COLUMBIA
9	18	STEVIE WONDER GREATEST HITS POLYDOR	9	7	CELINE DION FALLING INTO YOU COLUMBIA	9	5	CELINE DION FALLING INTO YOU EPIC	9	6	CELINE DION FALLING INTO YOU COLUMBIA
10	11	UA II VICTOR	10	9	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE	10	8	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	10	12	EDDY MITCHELL MR. EDDY POLYDOR
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12	15	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY	12	NEW	SOUNDTRACK THE PREACHER'S WIFE ARISTA	12	15	TONI BRAXTON SECRETS LAFACE/ARISTA	12	10	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
13	NEW	SUNNYDAY SERVICE A NIGHT OF LOVE & LAUGHTER MIDI	13	8	KELLY FAMILY ALMOST HEAVEN EMI	13	NEW	KULA SHAKER K COLUMBIA	13	20	TERI MOISE TERI MOISE SOURCE/VIRGIN
14	9	B'Z FRIENDS II ROOMS	14	12	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	14	17	ROBERT MILES DREAMLAND DECONSTRUCTION	14	17	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
15	NEW	PEARL PEARL POLYDOR	15	16	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	15	NEW	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA	15	NEW	CELINE DION D'EUX COLUMBIA
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18	13	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	18	19	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR	18	7	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	18	NEW	LES RITA MITSOUKO EN CONCERT PRIVE DELA-BEL/VIRGIN
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6	6	GLOBE GLOBE AVEV TRAX	6	4	TIC TAC TOE TIC TAC TOE RCA	6	14	FUGES THE SCORE RUFFHOUSE/COLUMBIA	6	NEW	3T BROTHERHOOD EPIC
7	7	TMN TIME CAPSULE—ALL THE SINGLES EPIC SONY	7	6	SPICE GIRLS SPICE VIRGIN	7	11	GEORGE MICHAEL OLDER VIRGIN	7	4	WORLDS APART EVERYBODY DLA
8	NEW	MIDORI KARASHIMA KAZITSU TOSHIBA-EMI	8	14	WOLFGANG PETRY ALLES ARIOLA	8	6	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	8	7	JULIO IGLESIAS TANGO COLUMBIA
9	18	STEVIE WONDER GREATEST HITS POLYDOR	9	7	CELINE DION FALLING INTO YOU COLUMBIA	9	5	CELINE DION FALLING INTO YOU EPIC	9	6	CELINE DION FALLING INTO YOU COLUMBIA
10	11	UA II VICTOR	10	9	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE	10	8	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	10	12	EDDY MITCHELL MR. EDDY POLYDOR
11	8	FUMIYA FUJII STANDARD PONY CANYON	11	15	NO MERCY MY PROMISE ARIOLA	11	18	SIMPLY RED GREATEST HITS EASTWEST	11	8	FUGEES THE SCORE S.M.A.L.L.
12	15	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY	12	NEW	SOUNDTRACK THE PREACHER'S WIFE ARISTA	12	15	TONI BRAXTON SECRETS LAFACE/ARISTA	12	10	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
13	NEW	SUNNYDAY SERVICE A NIGHT OF LOVE & LAUGHTER MIDI	13	8	KELLY FAMILY ALMOST HEAVEN EMI	13	NEW	KULA SHAKER K COLUMBIA	13	20	TERI MOISE TERI MOISE SOURCE/VIRGIN
14	9	B'Z FRIENDS II ROOMS	14	12	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	14	17	ROBERT MILES DREAMLAND DECONSTRUCTION	14	17	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
15	NEW	PEARL PEARL POLYDOR	15	16	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	15	NEW	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA	15	NEW	CELINE DION D'EUX COLUMBIA
16	20	SYARANQ GOLDEN Q BMG JAPAN	16	11	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST	16	10	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA	16	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
17	NEW	VARIOUS ARTISTS DANCE MANIA 4 TOSHIBA-EMI	17	10	SCHLUMPFE VOLL DER WINTER EMI	17	9	VARIOUS ARTISTS HITS 97 WARNER/GLOBAL/SONY	17	15	KHALED SAHRA BARCLAY
18	13	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	18	19	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR	18	7	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	18	NEW	LES RITA MITSOUKO EN CONCERT PRIVE DELA-BEL/VIRGIN
19	NEW	MR. BIG BIG, BIGGER, BIGGEST!—THE BEST OF MR. BIG EASTWEST JAPAN	19	18	ANDRE RIEU STRAUSS & CO. POLYDOR	19	NEW	SLADE FEEL THE NOIZE—GREATEST HITS POLYDOR	19	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
20	12	T-BOLAN BALLADS ZAIN	20	17	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	20	12	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	20	18	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	MAX MAXIMUM AVEV TRAX	1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	1	SPICE GIRLS SPICE VIRGIN	1	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
2	2	L'ARC-EN-CIEL TRUE KIDON SONY	2	NEW	DUNE FOREVER VIRGIN	2	NEW	VARIOUS ARTISTS THE NO. 1 MOTOWN ALBUM POLYGRAM TV	2	9	SOUNDTRACK EVITA WEA
3	3	YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA	3	3	SOUNDTRACK EVITA WEA	3	4	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	3	1	CELINE DION LIVE A PARIS COLUMBIA
4	5	GLAY BELOVED PLATINUM	4	5	NO DOUBT TRAGIC KINGDOM MCA	4	3	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND			

# HITS OF THE WORLD

CONTINUED

EUROCHART 01/23/97			MUSIC & MEDIA			SPAIN (TVE/AFVE) 01/11/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	UN-BREAK MY HEART TONI BRAXTON	1	1	BREATHE PRODIGY CAROLINE			
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	2	2	PILDO DAVID PASTIS & DAVID BUENRI MAX MUSIC			
3	7	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	3	3	THIS GROVE FREE MAX MUSIC			
4	6	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	4	4	ONE TIME DEVIL DJ'S MAX MUSIC			
5	3	BREATHE PRODIGY XL RECORDINGS	5	NEW	AL BOSQUE NAV B-3 AZ/GINGER			
6	5	FREED FROM DESIRE GALA DO IT YOURSELF/SCORPIO	6	6	EXTRES-A-2 EX-3 GINGER			
7	8	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	7	NEW	LA TRAMPA NACHO CANO VIRGIN			
8	4	2 BECOME 1 SPICE GIRLS VIRGIN	8	NEW	BELLISIMA—I HAVE A DREAM DJ QUICKSILVER CNR ARCADE			
9	10	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	9	NEW	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO			
10	9	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	10	9	DSIGUAL VOL. 2 DSIGUAL GINGER			
<b>ALBUMS</b>			<b>ALBUMS</b>					
1	1	SPICE GIRLS SPICE VIRGIN	1	1	SPICE GIRLS SPICE VIRGIN			
2	NEW	SOUNDTRACK EVITA WARNER BROS.	2	2	ROSANA LUNAS ROTAS MCA			
3	3	TONI BRAXTON SECRETS LAFACE/ARISTA	3	3	JULIO IGLESIAS TANGO CBS-SONY			
4	2	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	4	4	ANA, MIGUEL, VICTOR & SERRAT EL GUSTO ES NUESTRO ARIOLA			
5	6	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	5	6	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX			
6	4	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	6	5	ROSARIO MUCHO POR VIVIR EPIC			
7	9	FUGEES THE SCORE RUFFHOUSE/COLUMBIA	7	9	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE HISPAVOX			
8	8	SIMPLY RED GREATEST HITS EASTWEST	8	8	LOS RODRIGUEZ HASTA LUEGO DRO			
9	7	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	9	7	LAURA PAUSINI LAS COSAS QUE VIVES DRO			
10	NEW	GEORGE MICHAEL OLDER VIRGIN	10	NEW	LUZ PEQUEÑO Y GRANDES EXITOS HISPAVOX			

MALAYSIA (RIM) 01/21/97			PORTUGAL (Portugal/AFP) 01/21/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	1	DELFIN SABER A MAR BMG
2	4	SUDIRMAN DWIDEKAD EMI	2	2	RIO GRANDE RIO GRANDE EMI
3	NEW	VARIOUS ARTISTS 4 ZAI BI DE EMI	3	4	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR
4	2	SOUNDTRACK SPACE JAM WARNER	4	5	SPICE GIRLS SPICE VIRGIN
5	10	EMIL CHAU LIVING WITH EMIL CHAU ROCK	5	10	LUIS REPRESAS AO VIVO NO CCB EMI
6	NEW	DICKY CHEUNG JOURNEY TO THE WEST ROCK	6	NEW	ROXETTE BALADAS EN ESPANOL EMI
7	3	CELINE DION FALLING INTO YOU SONY	7	8	QUEEN GREATEST HITS I & II EMI
8	9	VARIOUS ARTISTS DANG DANGDUT WARNER	8	NEW	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
9	8	SPICE GIRLS SPICE EMI	9	NEW	TONI BRAXTON SECRETS BMG
10	5	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	10	7	JULIO IGLESIAS TANGO SONY

SWEDEN (GLF) 01/17/97			DENMARK (IFPI/Nielsen Marketing Research) 01/16/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	UN-BREAK MY HEART TONI BRAXTON BMG	1	1	ROSES ARE RED AQUA UNIVERSAL
2	1	BREATHE PRODIGY MNW	2	5	UN-BREAK MY HEART TONI BRAXTON BMG
3	7	I BREATHE VACUUM STOCKHOLM	3	2	DON'T SPEAK NO DOUBT UNIVERSAL
4	4	DON'T SPEAK NO DOUBT MCA	4	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG
5	NEW	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	5	4	NO DIGGITY BLACKSTREET (FEATURING DR. DRE) UNIVERSAL
6	6	BOHEMIAN RHAPSODY BRAIDS WARNER	6	6	STEP BY STEP WHITNEY HOUSTON BMG
7	NEW	2 BECOME 1 SPICE GIRLS VIRGIN	7	8	2 BECOME 1 SPICE GIRLS VIRGIN
8	RE	CALLING YOUR NAME E-TYPE STOCKHOLM	8	9	INSOMNIA FAITHLESS SCANDINAVIAN
9	5	IF YOU EVER EAST 17 FEATURING GABRIELLE POLYGRAM	9	7	BREATHE PRODIGY XL RECORDINGS/MD
10	NEW	WE VIE STAKKA BO & TITIWI WITH FLESHQUARTET AND NAID BEVERAGE	10	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE SONY	1	1	TONI BRAXTON SECRETS BMG
2	2	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG	2	5	CELINE DION FALLING INTO YOU SONY
3	1	SMURFARNA SMURFHITS 1 CNR	3	3	LENE SIEL MINE FAVORITTER CMC
4	5	HASSAN TILLVARATAGNA EFFEKTER VOL. 5 SILENCE/MD	4	10	NO DOUBT TRAGIC KINGDOM UNIVERSAL
5	6	SPICE GIRLS SPICE VIRGIN	5	7	OSTKYST HUSTLERS FULD AF LOGN SONY
6	NEW	NO DOUBT TRAGIC KINGDOM MCA	6	6	SOUNDTRACK EVITA WARNER
7	3	KISS GREATEST HITS POLYGRAM	7	4	SPICE GIRLS SPICE VIRGIN
8	NEW	TONI BRAXTON SECRETS BMG	8	2	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
9	NEW	JUMPER JUMPER METRONOME	9	NEW	RUNRIG LONG DISTANCE—THE BEST OF RUNRIG EMI-MEDLEY
10	4	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	10	NEW	MR. PRESIDENT WE SEE THE SAME SUN WARNER

NORWAY (Verdens Gang Norway) 01/21/97			FINLAND (Seura/IFPI Finland) 01/19/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT UNIVERSAL	1	2	BREATHE PRODIGY XL RECORDINGS/MD
2	2	UN-BREAK MY HEART TONI BRAXTON BMG	2	1	ANNA MULLE PIISKAA APULANTA LEVY-YHTIO
3	3	2 BECOME 1 SPICE GIRLS VIRGIN	3	5	A LITTLE BIT PANDORA MCA
4	4	WHEN YOU'RE GONE CRANBERRIES POLYGRAM	4	NEW	VALLAT JA VAET CMX HERODES/EMI
5	5	BREATHE PRODIGY MD	5	4	ERITAIN HYVA (ELLEI TAYDELLINEN) MASCARA POLYDOR
6	8	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	6	NEW	FIRESTARTER PRODIGY XL RECORDINGS/MD
7	6	NO DIGGITY BLACKSTREET (FEATURING DR. DRE) UNIVERSAL	7	7	RESPECT YOURSELF D.J. BOBO EAMS/K-TEL
8	10	BOHEMIAN RHAPSODY BRAIDS WARNER	8	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WEA
9	7	I CAN'T HELP MYSELF KELLY FAMILY EMI	9	NEW	FLAVIO MOVETRON POLYDOR
10	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA	10	8	NUMBER ONE ALEXIA DANCE POOL/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	NO DOUBT TRAGIC KINGDOM UNIVERSAL	1	3	NO DOUBT TRAGIC KINGDOM MCA
2	3	SANTANA SUMMER DREAMS SONY	2	2	EPPU NORMAALI REPULLINEN HITTEJA POKO
3	1	SPICE GIRLS SPICE VIRGIN	3	1	SMURFIT TANSIHIIT VOL. 1 EMI
4	4	CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM	4	5	SPICE GIRLS SPICE EMI
5	6	TONI BRAXTON SECRETS BMG	5	NEW	TONI BRAXTON SECRETS BMG
6	5	TOTO GREATEST HITS SONY	6	4	MR. PRESIDENT UP'N AWAY (THE SPECIAL ALBUM) WEA
7	NEW	SOUNDTRACK EVITA WARNER	7	6	VANESSA-MAE THE VIOLIN PLAYER EMI
8	8	KELLY FAMILY ALMOST HEAVEN EMI	8	8	ENIGMA LE ROI EST MORT, VIVE LE ROI! EMI
9	10	SUEDE COMING UP SONY	9	7	AIKAKONE TOISEEN MAAILMAAN BMG
10	9	WHAM! THE FINAL SONY	10	10	TOTO LEGEND—THE BEST OF TOTO SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**BOSNIA:** With the emergence of about 30 new bands, a dynamic punk and alternative rock scene developed in the besieged capital of Sarajevo during the 1992-95 war here. In April 1996, 14 of these new acts participated in an album of live recordings called "Rock Under Siege A," which was released under the auspices of Radio Zid (Radio Wall). In November 1996, many of these performers were joined by acts from Slovenia for two concerts at the Sloga (Harmony) club in Sarajevo, an occasion that was only made possible thanks to a special lifting for two nights of a curfew, which is still in effect. Now Radio Zid has put out a new album called "Rock Under Siege B," featuring studio recordings by 12 Sarajevo bands, including the **Moron Brothers**, **Maelstrom**, **Down**, **Green Cheese**, **Protest**, and **Quasimind**. The songs reflect the latest musical trends, many with lyrics that are steeped in the harsh realities of life in this war-torn region. **PETAR JANJATOVIC**

**BULGARIA/BELGIUM:** After six years as a top Bulgarian model, **Petia Pavlova** launched a new career as a singer when she released her debut album, "Suniat" (The Dream), in 1994. The following year she recorded 14 songs from films and musicals for "Let's Make Love," an album released to mark the 100th anniversary of the cinema. "A Fine Romance" from that album was widely acclaimed as one of 1995's best music videos by a Bulgarian act. Now she has released a new single, "Good Times," under the name **Petty Paul**. A mixture of girlie pop and uptempo house, the song was penned by the Belgian songwriting team of **Frank Van Sandt**, **Rick Van Sandt**, and **Chalina** and features rap vocals by **Marky V**. Recorded in Belgium and mixed in Bulgaria, the record was released jointly by **Inside Records** (Belgium) and **Pulse Records** (Bulgaria) and will be distributed in both countries. The video for the song has already been shown several times on international music-TV channel MCM. Meanwhile, Pavlova's modeling career continues: **Petty Paul** is the new face for **Pepe Jeans** London in Bulgaria. **CHAVDAR CHENOV**



**IRELAND:** Gael-Linn, the organization that promotes the use of the Irish language, has taken the unusual step of issuing an album of children's songs in English, "When I Was Young," on a new label, **Fenn Records**. It follows the success of a 1994 collection of Gaelic songs, "A Stor's A Stoirin" (subtitled "Songs For All Ages"), which featured 36 traditional songs for adults and children, many of them recorded for the first time. "When I Was Young" includes 28 tracks by the same artists who performed on "A Stor's A Stoirin," namely the husband-and-wife singers **Lan Graham** and **Padraigin Ni Uellachain** and guitarist/mandocellist **Garry O Briain**. Ni Uellachain composed and sang the title track for a feature film, "Branwen," which premiered at the 1994 London Film Festival. O Briain, a multi-instrumentalist and instrument maker, tours internationally with the groups **Skylark** and **Buttons And Bows** and the **Mairtin O Connor** band. During Graham's visits to schools in Northern Ireland as part of a traditional-music program, many teachers from all sections of the community suggested that he record certain songs, and "When I Was Young" is the result of their requests. The best-known number on the album is probably "I Know Where I'm Going," which was published early this century in the first volume of "Irish Country Songs" by **Herbert Hughes**. **KEN STEWART**

**AUSTRIA:** Vienna is alive with the sound of music. Many big theaters in the capital are currently staging musicals, including "Cabaret," "Anatevka," "She Loves Me," and "Elisabeth." Now one of the stars of "Elisabeth," the German singer **Uwe Kroeger**, has released his second album, "Favourites" (RCA Victor). Most of the titles on the international version of the CD are in English, including songs from "Miss Saigon," "Evita," and "Starlight Express." The album was produced and arranged in Vienna and Los Angeles by **Martin Gellner** and **Werner Stranka** for **Beat 4 Feet Productions**. According to Gellner, the album features well-known hits arranged with an unusual twist. "It is music with jazz, rock, and pop influences, done in a new way," he says. **MANFRED SCHREIBER**



**NETHERLANDS/BELGIUM:** The "Belgian wave" of bands that is currently sweeping the Netherlands, incorporating acts such as **dEUS**, **Moondog Jr.**, **K's Choice**, and **Metal Molly**, gets stronger all the time. But it is still very rare for a Belgian act to be signed directly to a Dutch record company. However, that is what happened to **Keaton**, a five-piece band named after the comedian **Buster Keaton**. Hailing from Wallonia, the French-speaking part of Belgium, Keaton is now on the Columbia roster in the Netherlands. Initial interest was sparked by the group's inclusion on an independently released compilation, "Europa Connection," featuring artists from various European territories. Now Keaton's debut album, "Intravenous," which was recorded in the Haute Regard studio, outside Liège in East Belgium, has been released. Although the so-called Belgian wave is talked about as a "movement," the acts involved are very different from one another, and Keaton is no exception. The band's music is a mixture of rock, pop, psychedelia, and industrial, with occasional echoes of American heavyweights such as **Alice In Chains**. While the first single, "Kill Me," is accessible, multiformat pop, other songs on the album are a lot more difficult to appreciate on first hearing. Sony Music Holland introduced the band to the company's foreign affiliates and the media at a special showcase organized during the **Noorderslag** trade fair in January. **ROBERT TILLI**

**U.K.:** Some of the country's top R&B singers, including **Fayaz Simpson** (of **Nu Colours**), **Chris Ballin**, **Juliet Roberts**, and the members of **M People**, were in a packed audience at a London club, the **Spot**, to hear **Paul Johnson** perform his first solo gig in six years. Johnson went into semi-retirement after being dropped by **CBS** (Columbia) but has recently toured and recorded with **M People**. He is now signed to **Copasetic Records** and has a new album scheduled for release in the spring. **KWAKU**

## 4AD Imports Icelandic 'Madness' Of Gus Gus

THE SONIC MONTAGES and songs created by Reykjavik, Iceland's Gus Gus for its debut album, "Polydistortion," defy easy description. But Lewis Jamieson, who signed the ensemble to 4AD in London, gave it a try.

"In Iceland, everything is imported," he says, "so you get this blending of Detroit house with English techno with Belgium beats—and the 'madness' endemic in the Icelandic nature."

Certainly "madness" here is a compliment to a group that Jamieson describes as "very much boundary breakers."

Gus Gus—the group takes its name from Rainer Werner Fassbinder's 1973 film "Manchman Gus Gus Gut" and Gus Van Zant's movie "My Own Private Idaho"—has its roots in the filmmaking of Stefan Arni and Siggi Kjartansson, who in 1995 recruited a multitalented cast, including Daniel Agúst, Magnús Jónsson, and Hafðís Huld, for a film and soundtrack project that evolved into this recording ensemble.

"This is the most exciting thing I've heard for years," says Jamieson, who was turned on to Gus Gus via an Iceland-only indie release in late 1995. He subsequently passed a tape to 4AD founder Ivo Watts-Russell and Robin Hurley in the label's Los Angeles office. "Ivo came back saying, 'I love it,'" recalls Jamieson. "What I like about everything they do is the combination of their talents. They're at the cutting edge of dance and soul."

The band's first U.K. single, "Polyesterday," which has gotten exposure on BBC Radio One FM, is a trippy combination of ambient atmosphere, funky guitar, electronic tape loops, and dreamy lyrical images.

"When you've got the Prodigy at No. 1, it's clear that kids [in Britain] are more amenable to electronic music," says Jamieson. "Gus Gus are challenging the status quo, whatever it may be." And in that way, the band follows the 4AD tradition. "What the Pixies did with guitar music, they do with electronic music," he says.

While promotion of Gus Gus has come largely through dance club exposure thus far, the group will play its first live date in London Feb. 13 at Hammersmith's Riverside Studios; the setting will mix music with film, theater, graffiti, "and anything else we feel is appropriate," says Jamieson. "What we want to do is not

a gig as such, but an event that will reflect some of the range of the band's talents."

Another single, the electronic bass-powered "Believe," will be released in the U.K. Feb. 17. Meanwhile, "Polydistortion" is due for release this spring on 4AD/Reprise in the U.S.

"There is a real belief at 4AD in the States that this will break into the mainstream," says Jamieson of Gus Gus. "This group is not afraid of trying new things and that sense of purpose is fired through everything they do."

GEORGE WINSTON, who has spent more than four months at No. 1 on the Top New Age Albums chart with his Windham Hill set "Linus & Lucy—The Music Of Vince Guaraldi," embarks on an European tour Feb. 7 in Paris that runs through

early March. Then beginning March 19, Winston starts a 12-date tour of Japan, which is to be followed by performances in Taiwan, Hong Kong, Thailand, and Australia.

**BORDER CROSSINGS:** In the wake of *Babybird's* chart success in the U.K., the Echo act opens its first European tour Thursday (30) in Cologne, Germany, while the single "Candy Girl" is released in Britain as a follow-up to the top 5 hit "You're Gorgeous" . . . **Garth Brooks** is already booked to perform two outdoor concerts May 16 and 17 at Croke Park in Dublin. Ireland remains Brooks' most loyal market outside the U.S. . . . "A Collection of Festival Highlights" is an album compiled by Radio Netherlands to highlight the range of international talent recorded by the service at Dutch festivals in recent years, including Mali's Salif Keita at the World Roots Festival in 1995; Brazil's Gilberto Gil at the Viva Brasil event staged in Amsterdam, also in 1995; and Cuban composer/keyboardist Jesus Chucho Valdes at the Music Meeting festival in Nijmegen in 1993. More information on the release is available via on Radio Netherlands' World Wide Web site (<http://www.rnw.nl>).

*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

## 'Bedazzler' Is MAdE For Universal Toronto Lo-Fi Pop Act Debuts On Major

■ BY LARRY LeBLANC

TORONTO—With the release of its lo-fi pop album "Bedazzler" on MCA Records here Tuesday (28), MAdE will shake off, albeit reluctantly, its status as an independent band.

When Brian Hetherman, director of A&R at Universal Music Canada, first sought to sign the quirky Toronto-based quartet, he discovered that its members—Jason Taylor (lead vocals, guitar), Simon Bedford (guitar), Frank Guidoccio (bass), and Alison MacLean (drums)—were deadset against signing with a major.

"They were one of the most anti-major-label bands I'd ever met," says Hetherman.

"Our fear was losing control of how our music would be represented," says Taylor. "Obviously, when you get another party involved, investing money, they want a say in what you do, and you're expected to make compromises. We've found that once you get past the company logo, and meet the people, they really are good people. We couldn't be happier."

To set up the album, Universal Music Canada blanketed Canadian retail, media, and college radio in December with a three-song CD featuring key tracks "Hairdown," "Smudge," and "Fun Of You." The company will support the album nationally with outdoor advertising, radio time buys, and a trade and consumer print campaign.

On Jan. 13, Universal Music Canada serviced the album's leadoff track, "Hairdown," to Canadian top 40, album rock, and modern rock radio. A video of the track, directed by Javier (54:40, Corey Hart, Ashley MacIsaac), will be delivered Feb. 4 to MuchMusic and MusiquePlus.

The first to add "Hairdown" was modern rock CITI Winnipeg, Manitoba. "It's a perfect record for us, sound-wise," says music director Barry Taylor. "It has a great hook and chorus."

Additionally, the band is doing a four-city showcase tour for media and retail Feb. 3-4 in Vancouver; Feb. 5-6 in Calgary, Alberta; and Feb. 17-18 in Montreal. With its Canadian labelmates Age Of Electric, MAdE will perform Feb. 12 at a Toronto music-industry party to

### CELTIC HEARTBEAT

(Continued from page 45)

and its No. 13 placing on the year-end charts for 1996. Celtic Heartbeat has also introduced many Irish artists to the international stage, including the young choir Anuna and Frances Black. In addition, the label is working on Whelan's soundtrack for the politically charged film "Some Mother's Son."

Celtic Heartbeat is widely credited with spearheading the current popularity of Celtic music, which dominates the world music and new age charts.

The Corrs, who are signed through a separate deal with 143 Records and Atlantic's Lava imprint, are not affected by this deal, and are understood to be staying with Atlantic and Warner Music International.

Atlantic executives could not be reached for comment at press time.

launch the Universal Music name in Canada.

To build support for the band within Universal Music, the Canadian affiliate showcased MAdE during the company's worldwide meetings last August in Toronto.

According to Randy Lennox, senior VP/GM of Universal Music Canada, "MCA Records in America are very excited about the project and will release the album in early spring. We also have commitments in other territories, but it's too early to detail them."

MAdE was formed four years ago in Toronto when Jason Taylor, who had been playing in local garage bands, telephoned his friend Bedford and suggested working together. The two then invited MacLean and bassist John Bowker to join.

Of the significance of its name, with its upper- and lower-case spelling, Taylor says, "It's a meaningless word—like naming the band 'The.' The upper- and lower-case spelling is a tongue-in-cheek way of writing it."

In late 1993, MAdE made its recording debut via the independently released, six-song cassette "Rumball," recorded at the Gas Station studio here for "\$900 in a couple of days," according to Taylor. It was followed in 1994 by another independently released cassette, the 12-song "Big Bother," recorded by the band on a 8-track recorder in its rehearsal studio. Neither album was released with a label name.

According to Taylor, both cassettes sold "a couple hundred copies," primarily at the band's gigs.

Hetherman became interested in the band in late 1995, while it was in Hypnotic Sound Studio here, recording songs. Hetherman, who had seen the band several times in area clubs, was invited to the studio by its owner, Tom Tremuth, who also operates the Universal Music Canada-distributed Hypnotic Records. By this time, Bowker had been replaced by bassist Frank Guidoccio.

"When I started doing A&R [six months earlier], I had heard about them quite a bit," says Hetherman. "They were one of the bands people were talking about in the clubs. I checked them out, but I thought they were kind of sloppy. Then Tom told me MAdE was recording in his studio, and invited me. The band played me several tracks, and I was completely floored by them."

Another person who was taken by the group's Hypnotic sessions was MacLean's brother James, of Entercom Management, which manages Canadian bands the Doughboys and Voivod. As a favor to his sister, MacLean had set up the sessions and linked the band with Voivod's producers, Daryn Barry and Alfio Annibalini. Up to this point, James MacLean says, he hadn't taken the band seriously.

"The band spent two months fighting, learning what they were as a band, and when they came out with the tape, I heard the diamond in the rough I didn't hear before," he says. MacLean then became the band's manager.

After completing the album in November 1995, the group wanted a major label to release it. However, there were no immediate takers, except Hetherman at MCA Music Entertainment

Canada (renamed Universal Music Canada in December).

"Initially, the last label I was going to sign the band to was MCA," says James MacLean. "I felt Brian was too new [to the A&R position], and that [the company] wouldn't be able to do anything with a [lo-fi] band like MAdE. To the band's dismay, we searched long and hard for a label. They thought the day they walked out of the studio, I'd be able to get them a deal within a week."

Frustrated with the time it was taking to land a deal, the band decided to release a five-song CD themselves. Titled "limbo," it featured the Hypnotic-recorded tracks "Fire," "Oog," "Smudge," "Rabbit," and "Fun Of You." According to Taylor, it sold "several hundred copies."

"We primarily released it because we were going to do a tour out to British Columbia to [music conference] MusicWest, and we wanted something to sell along the way to keep us alive," Taylor says.

While James MacLean continued to seek a label deal, the band spent the year composing material and gigging. Booked by Courage Artist and Touring here, the group mostly played in Ontario, often to small crowds because it wasn't well known outside of Toronto. "We played to a lot of empty clubs, but they turned out to be some of our best shows," says Taylor.

While James MacLean says that there was "strong" interest in MAdE from Geffen Records and Arista Records in the U.S., it was the persistent interest of Hetherman and strong support from executives at MCA Records in the U.S. that convinced the band to sign with Universal Music Canada.

"Brian was there right at the beginning," says Taylor. "By the time he signed us, he'd lived with our record for eight months. He was our biggest supporter."

While MAdE members and Hetherman were happy with the bed tracks of the Hypnotic recordings, neither party was satisfied with the murky mixes from the sessions. The Hypnotic Sound tracks were mixed fresh at Toronto's Manta Sound with engineer Ron Searles in November and December '96, and mastered in late December by Howie Weinberg at Masterdisk in Newark, N.J.

Despite having several impressive new songs, the band and Hetherman rejected any further recording. Taylor says, "We had the album we all wanted."

Writing all the lyrics and melodies, Taylor might be considered the creative spark of MAdE, but he is reticent to take full credit for the group's music.

"I just don't sit down and write 10 songs and bring them in," he says. "Many of our songs are jammed [by the band], and they wouldn't be what they are if it wasn't for everybody else. Every member contributes arrangements or brings in chord structures."

According to Taylor, the band now has another album's worth of songs. "Here we are now with 10 or 15 songs written, and we probably have another year before another album is due," he says. "This is a great situation to be in. Our second record should be pretty good, too."



# Merchants & Marketing

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

## Phillips Family Sees Select-O-Hits Endure, Prosper

BY RICK CLARK

MEMPHIS—Sometimes, when best-laid plans are blown apart, something unexpected happens that makes everything better for everyone in the long run. Memphis-based Select-O-Hits, one of the most successful distributors in the South, has its genesis in such an experience. It is a story of a family pulling itself up by its straps and drawing on its knowledge of regional music and how to service it.

During the late '50s, Thomas Phillips (the brother of Sun Records founder Sam Phillips) sold or invested practically everything he owned and joined with his other brother Jud Phillips to help manage Jerry Lee Lewis. At the time, the mercurial artist was riding high on hits like "Great Balls Of Fire," and the extreme investment seemed like a certain winner. Little did the Phillips brothers know that the public outcry over Lewis' marriage to his cousin Myra Gale Brown would practically destroy the artist's chance of a commercially successful career.

"Dad had sold all life insurance he had with Scott Paper Co. and profit



Pictured, from left, are the owners of Select-O-Hits: Johnny Phillips, Kathy Phillips, and Skip Phillips.

Memphis, who carried it, so Dad started doing more and more retail," says Johnny Phillips.

Thomas Phillips enlisted his wife, Lucille, and children Skip, Kathy, and Johnny to run the store.

Meanwhile, Select-O-Hits began getting a reputation throughout the black community as a reliable source for jazz, R&B, and blues. As a result of increased activity in those genres during the '60s and early '70s, the company began buying even more product directly from labels.

By the mid-'70s, Johnny and Skip Phillips owned a small recording facility called Select Sounds Recording Studio, where artists like the Amazing Rhythm Aces, Charlie Rich, and Lewis would occasionally record demos. That all came to a halt when the studio burned down. The studio experience, as well as earlier forays into indie labels, would serve Johnny Phillips well when he later went back to forming more small labels.

During that time, a local distributor, Hot Line, was in dire straits because the owner was dying of cancer, and his family had no desire to take over the business.

"Instead of paying any bills that he owed, he decided to quit paying everybody and start sending product back," Phillips recalls. "When we heard about that, we started calling all of the labels and said, 'Look, you are going to lose money. We will buy your inventory that you have over there if you let us be your distributor. Just about all of the labels went with us. The ones that really turned the tide for us were Malaco Records, Fantasy, and Alligator. When they went with us, a lot of other people followed them."

"In 1978, Uncle Sam didn't really want a whole lot to do with Select-O-Hits, because at that time business was pretty bad. Anyway, he was into the radio and recording business and publishing. Dad wanted to retire, so that is when Skip and I bought both of them out." Now the three siblings are the owners and top executives of the company; Skip is president, and Kathy is national accounts rep and head of advertising.

Eventually, the firm moved to a new, larger facility on the outskirts of east Memphis and began upgrading its com-

puter systems, as well as expanding the staff, to position itself as the primary one-stop distributor in the South.

"Since we started, our business has done huge jumps," remarks Phillips. "If you look in the South itself, there aren't any independent distributors close to our size, I believe. We are one of the true independents left."

Even though Select-O-Hits sells to many of the large chains, Phillips feels that the company's meat-and-potatoes business comes from small- and medium-sized retail chains, like Cats, Be Bop, Waterloo, Disc Jockey, and Sound Shop.

"There are a number of big chains right now that are having financial problems. It is no secret," Phillips states. "Although we sell to all of those people, our financial exposure to those

guys is not as much as some of the other distributors. Our primary bases of business are the medium- to small-size chains and mom-and-pop stores, and one- or two-store operations like Waterloo in Austin, Texas.

"These stores understand that you have to make money in this business. They are not crazy about leveraged buy-outs or doing things that they really shouldn't do. They all use common sense, and they are the lifeblood of our business," continues Phillips. "Many of those people have been very loyal to us for over 20 years. They are friends of ours. We dealt with most of them when we started off. They have always been true to us, and they know that we will treat them right."

"We have ended up being the distributor for the bulk of the regional records in the South. If not nationally, at least for our region," Phillips notes. "We have labels [with which] we do 75% to 80% of their business, because we are in their region. We know the region and how to get the product out there."

In the '60s and early '70s, Phillips had issued some limited-release R&B recordings on Select-O-Hits Records and Black Gold Records. As the Select-O-Hits distribution operation took off during the '80s, Phillips returned to his love of launching labels that would focus on the markets where the company's distributing strength lay.

In 1986, Select-O-Hits released "Shall We Dance (Electric Slide)," by

Grandmaster Slice, which sold more than 100,000 singles and 25,000 albums, according to Phillips. In 1991, Select-O-Hits' MC Lucious' "Boom! I Got Your Boyfriend" sold more than 200,000 units each in the single and album formats.

"We realized that we couldn't seriously compete with pop or country music. We wanted to go for the R&B, rap, and gospel markets, because that is where we felt we knew our business," says Phillips. "We grew up selling that stuff in our retail stores and one-stops. No one in the country knows it any better than we do, independent distribution-wise. We know how to sell it."

While Phillips works as a sales executive at Select-O-Hits, he has continued to expand upon his family of labels, which includes Brutal Records (street rap), Blues Works (Southern R&B), Tremor (alternative rock), and Icehouse (contemporary blues).

Meanwhile, the Select-O-Hits distribution operation continues to grow, in spite of a generally sluggish retail climate.

"We have gone from three people in 1979 to about 50 now," Phillips points out. "I have been able to put more time and effort into our record labels."

"Labels that have still been with us, like Alligator, Malaco, Savoy, and Blind Pig, and people like that, have been with us a long, long time. They have stuck with us, and it has been a big help," states Phillips. "Plus it doesn't hurt to

*(Continued on page 53)*



sharing to put into this. After all of this happened—boom—Jerry Lee married Myra, his 13-year-old first cousin, and it all just fell apart," recalls Johnny Phillips, VP/national sales manager of Select-O-Hits and president of Icehouse Records, of the travails of his father, Thomas.

"We had just built a home when all that happened, and we had to sell it and literally move into a one-room share-cropper shack—suddenly not having anything, and having five kids, and a mother-in-law living with you. Dad called up Uncle Sam, who said he could come work in his warehouse," Phillips continues. "Eventually, Dad began putting together packages of five Sun singles in a bag for 99 cents. At that time, we would package a Johnny Cash [cut] on one side, and a Jerry Lee [cut] on the other side, and we would put what we thought were non-hit records, like Billy Lee Riley, Warren Smith, and Ray Smith, on the inside. He would take those around and sell them to stores."

In 1960, Thomas Phillips formed Select-O-Hits, a name inspired by those packages of Phillips and Sun. The name stood for "select our hits." Phillips then opened a Select-O-Hits store that initially sold mainly Sun titles but soon branched out to stocking product from other labels, particularly blues and jazz releases.

"At that time, there were only a few places where you could get a really good selection of blues and jazz, and there was no one in our area, which was north

## Seasonal Music Hit By Sales Downturn

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—Even in light of the disappointing music sales during the recent holiday selling season, retailers say that they were doubly disappointed by the weak sales for Christmas and other seasonal music.

Most merchants attributed the poorer seasonal music sales to the lack of a popular new title this year. But some suggested that the slowing of CD penetration might have also been a factor.

In South Plainfield, N.J., David Lang, president of the nine-store Compact Disc, reports weak sales of Christmas music at his chain. "There were not as many big hits this year," he notes. "And I felt the catalog was not quite up to last year."

The No. 1 title on Billboard's Top Christmas Albums chart throughout the holiday selling season was Kenny G's "Miracles—The Holiday Album," which was released in 1994. According to SoundScan, Christmas music sales were down 6.3% for the period from Nov. 4 through Dec. 29. Total Christmas music sales were 140.9 million, compared with 150.3 million last year.

At Compact Disc World—and at some other chains—the biggest hit was

a new title—the Trans-Siberian Orchestra's "Christmas Eve And Other Stories" on Lava.

Larry Mundorf, executive VP/COO of the 149-store, Carnegie, Pa.-based National Record Mart, says, "Holiday music was pretty flat this year in sales." He notes that Mariah Carey's "Merry Christmas" and Michael Bolton's "This Is The Time—The Christmas Album" led the pack.

In Canton, Ohio, at the 320-store Camelot Music, VP of purchasing Lew Garrett says that Christmas music had an off year. He attributes that softness to the lack of a big new Christmas release. Also, he points out that some perennial best-selling Christmas albums, such as "Miracles" and Mannheim Steamroller's "Christmas In The Aire," "hit the wall this year."

Dwight Montjar, director of sales at the Omaha, Neb.-based American Gramophone, says that Christmas music sales weren't as strong as the label expected. On the other hand, he notes that Mannheim Steamroller's three albums collectively sold 1.3 million units, according to SoundScan. "That's a pretty good number; we can't kick about that," he says.

In general, he notes, "Christmas music sales are cyclical. You never

know which year will be a good year, and '96 didn't turn out to be a good year."

Montjar also points out that one of the things hurting the sales of Christmas music was the overall weak holiday sales. "Christmas music, to a large degree, is dependent on the impulse buy," he says, "and if there aren't a lot of people out there in the stores, then Christmas music sales are going to go with the flow."

Ivan Lipton, president of the Milford, Mass.-based Strawberries, has a different theory why Christmas music was off. "The problem with Christmas music is the epitome of the CD-replacement problem," he says. "Once you have a favorite Christmas album on CD, why do you need it again? I suspect that people have all their favorite classics by now."

Overall, he called the sales of Christmas music this year "dreadful."

However, not everybody says he had disappointing sales with seasonal music. Mike Fratt, head buyer of Omaha, Neb.-based Homer's, says, "Christmas music was a little stronger than last year." At the eight-unit chain, the top seller was Jimmy Buffett's "Christmas Island."

## Recordsmith Hammers Out College Niche Kentucky Store Specializes In Nat'l, Indie Releases

BY PATRICIA BATES

RICHMOND, Ky.—Jeff Duncan makes in-store appearances while on tour with his band, Swifty. But he isn't necessarily stopping to play music, but rather to pick up ideas on how retailers merchandise music.

Jeff and his wife, Jill, have owned Recordsmith—which has 5,000 titles of new and used CDs and cassettes—since 1990. The shop has been in this college town, an hour from Lexington, Ky., for 19 years. Many of the 15,000 students at Eastern Kentucky University hang out in the store with the Duncans, and



Doug Rapp, a bass player and full-time employee at Recordsmith, stands in front of the Richmond, Ky., music store. (Photo: Patricia Bates)

musicians come by to jam almost weekly.

Local music is sold here, as you would expect in a store owned by a working musician. In 1995 Recordsmith engineered "Swifty: Bubbling Over" at Easley Recording in Memphis in 1995, and the "Recordsmith Presents: You Are Now Entering Kentucky" compilation, featuring 17 regional bands, was cut at Lexington's Toontown in 1992. The latter set has sold more than 300 units, and features such acts as Aur'a-Sen, Stranglmartin, Ted Bundy's Volkswagen, Cone Of Silence, and Loud Boom-Shanka. Both titles can be found on the



store's shelves.

"Tuesdays and Fridays are our major sales days. At least 70%-75% of what we offer is alternative rock," says Jeff. "Our customers know their street dates and the business. We may have 40-50 of them who are in here as often as four times a week."

Recordsmith is near I-75, so it's centrally located among banks, restaurants, and gas stations. At a midnight release party last year for Pearl Jam's "No Code," traffic had to be directed as Swifty, Gold Tooth Display, and the Fosters played at the 1,300-square-foot store.

The Wallflowers also once made a brief shopping excursion to the retailer. "It was really cool to have Bob Dylan's son here," says Jeff. "We have a lot of musicians who work here."

At least 85% of the store's clientele are males aged 16-24. But the gender gap narrows when Eastern Kentucky begins its school year, and female students need posters from Recordsmith for their dorm rooms. "We had our first graduating class after our fourth year here," says Jeff. "Many of the alumni came back during homecoming."

The Duncans, who received degrees in journalism (Jeff) and art/advertising (Jill) from the University of Kentucky, Lexington in 1986, also manage a design firm, GraphicSmith. Jill worked as a graphic designer for The Lexington-Herald Leader for six years.

After Jeff learned that the previous Recordsmith owner wanted to retire, he bought the inventory in 1990. By that time, Recordsmith had already released a compilation of central Kentucky bands, "Bigger Than You."

Recordsmith's selection is 70%-75% alternative, mainstream, and

indie rock; 15%-20% rap; and 10% country. There's no jazz, classical, or blues product. In late January, Tool, Archers Of Loaf, Beck, Wilco, and 311 were the top sellers here.

Unlike some retailers, the Duncans mix the new CDs with old. "We have about 2,000 used CDs, which is about 40% of our stock now," says Duncan. Of the pre-owned discs, he adds, "we have a turnover of seven to eight times a year. We'd like that ratio to be lower, but we can't control what they bring in the door."

There is an average of more than 400 used cassettes in the bins. "I



Jill and Jeff Duncan are the owners of Recordsmith, which has 5,000 titles of new and used CDs and cassettes. (Photo: Patricia Bates)

can't always guarantee a new tape, but I can a used one," says Duncan. "That's because I can open and fix them. I can't if they come from a distributor."

Recordsmith almost has an optical-illusion look. The walls are painted black, but they seem three-dimensional because of the color posters. The rows of CDs are arranged in a V-shape. There's a green board, on which the Duncans announce releases, that nearly spans from floor to ceiling.

The Duncans like service-minded employees; Recordsmith has four full-time and two part-time staffers. "We look for individuals who have an almost unhealthy obsession with music," says Jeff. "We don't have to dictate to them that they read the trades. They already do, such as Billboard, CMJ, Musician, Magnet, Alternative Press."

They also get the customers excited, as when albums by E-40, Wilco, and the Beatles arrived in the the same week, or likewise feel their disappointment, as when Snoopy Doggy Dogg's "Tha Doggfather" was postponed for a week.

Recordsmith also sponsors a few concerts, and it has been known to recommend artists for dates. That makes the Duncans more active in the live circuit than just having nightclub fliers in their store's windows or taking in CDs on consignment.

Wal-Mart, Kmart, and Record Town are the three nearest discount music stores. Most of the country fans gravitate to Wal-Mart or to the Best Buy on Nicholasville Road in Lexington, according to Jeff.

However, Richmond residents also make the one-hour commute to the

(Continued on page 53)

## newsline...

**VIRGIN RECORDS** has teamed with the Coalition of Independent Music Stores (CIMS) on an in-store retail tour for its act Silver Jet. The tour began Jan. 14 and runs through Feb. 22. The Los Angeles-based band will perform at 15 of the CIMS' 60 stores across the U.S. The stores have been provided with point-of-purchase materials and funds for radio and print ads. This program is a first for Virgin and the CIMS. The trio's album comes out March 11.

**NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** reports that Columbia recording artist Kenny Loggins will be the headlining act at the association's scholarship dinner March 11, during its annual convention in Orlando, Fla. The trade organization also announces that Collective Soul will be the closing act during the general session March 9. As previously announced, Alison Krauss will open the general session, followed by keynote speaker Barry Gibbons.

**EMI GROUP** announces a \$20 million off-balance sheet lease to finance the acquisition of CD manufacturing equipment for its plant in Jacksonville, Ill. The lease, which is unusual in the music industry, was financed by Sumitomo Bank Leasing and Finance. The transaction is structured as a Tax Ownership Operating Lease, which combines the tax advantages of ownership with the off-balance sheet advantages of an operating lease.

**MOOVIES**, the operator of 220 video stores, says it has adopted a shareholder rights plan. Although such a measure usually is taken when a company is threatened by hostile acquisition, Moovies states that it "did not adopt the plan in response to any current takeover threat and knows of no such takeover attempts." The plan goes into effect if an offer is made for 15% or more of the company's stock, at which time current stockholders would have the right to purchase shares of a newly created class of preferred stock. Rights plans make acquisitions more costly because of the issuance of new stock.

**GENERAL INSTRUMENT**, a provider of digital set-top cable boxes and other equipment for interactive television systems, has approved a restructuring into three separate companies. NextLevel Systems will supply systems and components for high-performance networks delivering video, voice, and Internet services. This unit's sales exceeded \$1.7 billion last year. The other new companies are CommScope, which manufactures coaxial cable, and General Semiconductor, which supplies other electronics equipment.

**A&E HOME VIDEO** continues a program of releasing films of Jane Austen novels to the video sell-through market with the March 7 introduction of "Emma." This production, which stars Kate Beckinsale as the title character, will premiere on the A&E cable network Feb. 16. Last year the home video unit released Austen's "Pride And Prejudice," which it says has sold 120,000 boxed sets. "Emma" carries a list price of \$19.95. A&E Home Video is distributed by New Video Group.



**ALPHA ENTERPRISES** says it has introduced a new line of carriers for electronic article security (EAS) tags, which are used to deter the theft of CDs, videos, and other products from stores. In this new system, the EAS labels are locked out of sight and out of reach inside a housing held in place by adjustable cables. Music retailers complain that shoplifters often tear the electronic tags off products, thus escaping detection.

**HARVEY ENTERTAINMENT**, which licenses and develops film and video properties based on comic characters like Casper the Friendly Ghost and Baby Huey, says its board has authorized the repurchase of up to 380,000 shares—about 10% of the outstanding stock. At press time Harvey's shares closed at \$7.25 each in Nasdaq trading; their 52-week range is \$5.25 to \$12.



**Q SOUND LABS**, a developer of 3D audio technology, says it is manufacturing a digital 3D audio processor for DVD, multimedia, and home theater businesses in a venture with Zoran Corp. Zoran supplies Dolby digital decoders and has developed a chip that has the power to run the decoder and 3D audio simultaneously.

**THE GOOD GUYS!** reports that its total sales fell 7% in the first fiscal quarter, which ended Dec. 31, to \$286.6 million, while sales for stores open at least a year plunged 12% from the year before. The San Francisco-based operator of 76 consumer electronics stores has not yet released its full quarterly financial report. Good Guys! says it opened its second Wow! Multimedia Superstore—a venture with Tower Records—in Redondo Beach, Calif., during the quarter. The first Wow! was opened in Las Vegas.

**LASERFILE INTERNATIONAL** announces a new North American distribution deal for its replacement CD cases with MacTee Products of Northridge, Calif. The company's CD case is an alternative to the standard jewel box; it holds the CD in a concave tray that slides out like a drawer from its shell. Laserfile's products are sold by most major music retailers.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Sony Wonder in New York promotes Chuck Nankivell to associate director of marketing, Elisa Peimer to associate director of production, Deborah Strafella to associate director of PR, Debbie Lawrence to product manager for SMV and Sony Wonder, and Janet Stampler to manager of creative audio.

Nankivell and Peimer were product managers; Strafella was manager of PR; Lawrence was associate director of production; and Stampler was coordinator of creative audio and publicity.

**E. Dean Jones II** is appointed VP of marketing at Rank Video Services America in Los Angeles. He was director of marketing at Merisel Inc.

**David Soltes** is promoted to executive director of creative services for Paramount Home Video in Hollywood, Calif. He was director of creative services.



NANKIVELL



PEIMER

**RELATED FIELDS.** Helen Isaacson is appointed executive VP of worldwide licensing for Marvel Comics Group in New York. She was senior VP/GM of international licensing and merchandising for Turner Home Entertainment.

Send all items for the Merchants & Marketing Executive Turntable to Terri Horak, 1515 Broadway, New York, N.Y. 10036. Photos are welcome, but cannot be returned.

## 'Bananas' Sprouts 'Singing' Spinoff On Capitol; New Albums From Graf, Gordh

**O**NE BANANA, TWO BANANA: Capitol Records is cranking up promotions on behalf of its debut children's release, "Bananas In Pajamas: It's Singing Time." Composed of more than 50 sing-along songs, it's the inaugural release spun off the popular syndicated preschool TV show "Bananas In Pajamas." The album has sold more than 100,000 copies since its Oct. 1 release, according to **Liz Heller**, senior VP of new media for Capitol. According to SoundScan, it's sold 24,000 units. **Kathleen Bywater**, president of Playground Entertainment Marketing, based in Pasadena, Calif., which is working the album to children's bookstores, toy stores, and other specialty retailers, notes that these types of outlets are generally not sampled by SoundScan.

A national mall tour featuring costumed characters portraying the show's stars—pajama-clad, anthropomorphic



by *Moira McCormick*

and a "Bananas In Pajamas" finger puppet, which he says helped raise awareness of the audio product.

Heller says that an invitational showcase at New York's FAO Schwarz, to be held Feb. 9 just prior to the opening of Toy Fair, will showcase "It's Singing Time." She observes that, unlike kids' audio products spun off from nonmusical TV shows, "the music is part of what the Bananas do. Kids want this music."

Spinks was responsible for bringing "Bananas In Pajamas" to Capitol. He says he was introduced to the property two years ago in Australia, where the show is produced and where it was already a sensation. "They're something like the fifth-biggest Australian export, just behind **Mel Gibson**," he says. "They're licensed through EMI Australia, which we're part of as Capitol." The "Bananas" merchandise Spinks brought home for his then-4-year-old daughter delighted her, he says; then U.S. TV picked up the show in fall '95. PolyGram Video issued the first video product in March 1996.

The TV show has 90% penetration in the U.S. It starts its third season in September; Nielsen ratings for October showed it as the No. 1 syndicated program for children 2-11, according to Spinks. And the "Bananas In Pajamas" plush was rated among the top 10 toys just before Christmas, he adds.

Capitol entered the children's audio market with very little media fanfare, but Heller and Spinks say that the company is here to stay. "Bananas In Pajamas

is the first kids' project," says Heller, "with others to follow in June." She was unable to divulge names but confirmed that they are well-known characters. "We plan to build a small roster of unique properties with real focus, which we can market through our system." Future children's releases, she notes, will not be limited strictly to preschool.

"We see this as a long-term project," says Spinks of "Bananas In Pajamas," "something that I will sell this year and into the next. If it doesn't explode, we're still going to sell a lot of records."

**ARTISTIC DIRECTIONS:** Two of our favorite real-live kids' artists, **Lenny Graf** and **Bill Gordh**, have released new albums. Zany Canadian Graf, a singer/songwriter and player of myriad wind instruments, whose Noise and Gadgets machine lends his records a **Spike Jones**-ish air, has issued "Planet Lenny" (Toronto-based LGM Inc.). Cosmic-themed tunes like "Galaxy Song" (by **Eric Idle** and **Trevor Jones**) and Graf's "Earth" rub shoulders with silly stuff like "Lemon" and standards like "This Little Light Of Mine." Superstar trio **Sharon, Lois & Bram** guest on "I'm Late," and Graf fixture **Patrick**, a kid who plays bewildered straight man to Graf's looniness, makes a welcome return.

Singer/songwriter/storyteller Gordh's latest is "Watermelon Patch" (New York-based Lingonberry Music). His jazz-, blues-, and folk-flavored album includes "Looking For That Big Watermelon" (a duet with vocalist **Monica Passin**), "Heron And Crane," nighttime number "Rachel In The Sky," and the West African-influenced "Sing To The Egg." Delta blues guitarist **Scott Ainslie** augments "Buzzard In A Box," a story passed down from Gordh's granddad.

## PHILLIPS FAMILY SEES SELECT-O-HITS ENDURE

(Continued from page 51)

have a Johnnie Taylor record, through Malaco, out right now that has shipped over 300,000 units. We also have labels like Priority Records, who are doing well selling the old 2Pac, Ice-T, Snoop Doggy Dogg, Ice Cube, Dr. Dre, and all of those titles. We also distribute Disney."

Select-O-Hits sells to every major one-stop in the country, including Valley and Abbey Road in California.

"The reason they buy from us is not because they can't get product from other places; it's just that we have really good fills and real good service," Phillips says. "We like our fills to be in the high 80% to 90% range. We literally run inventory every day, so we know where we stand."

"One time, we had one guy tell us that we were a mom-and-pop distributor, and he was going to put us out of business. He is long gone now," Phillips says.

"We don't mind being called a mom-and-pop distributor. We are a family business," Phillips continues. "Anybody who wants to get us can still get me or Skip or Kathy on the line. They don't have to go through a whole bunch of hoopla to get to anybody. If they have

any questions or complaints, they just get on the phone. We may do a lot of business, but we know where we came from, too.

"The fact that we were retailers at one time and one-stops at one time and rackjobbers at one time is something that has helped us out a lot," states Phillips. "We know what our customers want, so we try and make sure that they get it."



**Spec's Gets Cool.** LL Cool J stopped by a Spec's Music store in North Miami Beach, Fla., to sign copies of his Def Jam/Mercury release "Mr. Smith." Shown, from left, are store manager **Jeanean Lockett**, LL Cool J, and Spec's president **Ann Lief**.

## RECORDSMITH HAMMERS OUT COLLEGE NICHE

(Continued from preceding page)

Mall at Lexington Green, which has a Disc Jockey superstore and the 6,500-square-foot Joseph-Beth Booksellers.

Jeff keeps traveling too, as Swifty's drummer. In 1995 and 1996, the Swifty touring itinerary took him from Tuscaloosa, Ala., to Pensacola, Fla. During that time, he visited retail establishments like Wuxtry in Athens, Ga. "We borrowed an idea from them for Recordsmith," says Jeff. "They had their posters in vinyl sleeves with cardboard, instead of being rolled and wrapped."

He adds, "I also see the promotions that [the labels] didn't send us. I just call up our sales rep, and they'll get it to us, though. They



Recordsmith sells used as well as new recordings, and its black walls are lined with posters and a new-release board. (Photo: Patricia Bates)

know we'll meet the UPS truck at the highway if we're expecting a shipment from them."

Billboard®

FEBRUARY 1, 1997

## Top Kid Audio™

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	13	<b>READ-ALONG</b> WALT DISNEY 60272 (5.98 Cassette)	101 DALMATIANS (LIVE ACTION)
2	2	29	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
3	4	74	<b>VARIOUS ARTISTS</b> ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
4	10	74	<b>BARNEY</b> ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
5	11	74	<b>VARIOUS ARTISTS</b> ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	12	52	<b>SING-ALONG</b> WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	6	63	<b>READ-ALONG</b> ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
8	9	14	<b>ALVIN &amp; THE CHIPMUNKS</b> CLUB CHIPMUNK-THE DANCE MIXES SONY WONDER 63392/EPIC (9.98/13.98)	
9	3	8	<b>SING-ALONG</b> WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)
10	7	16	<b>VARIOUS ARTISTS</b> KID RHINO 72494/RHINO (9.98/15.98)	FOR OUR CHILDREN TOO!
11	5	12	<b>MICHAEL JORDAN</b> SPACE JAM: AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
12	8	11	<b>SING-ALONG</b> WALT DISNEY 60922 (10.98 Cassette)	TOY STORY
13	17	8	<b>VARIOUS ARTISTS</b> WALT DISNEY 60914 (9.98/15.98)	MOUSE HOUSE
14	13	16	<b>VARIOUS ARTISTS</b> WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK
15	21	55	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
16	16	41	<b>VARIOUS ARTISTS</b> WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	20	65	<b>KENNY LOGGINS</b> ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
18	19	34	<b>READ-ALONG</b> WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
19	18	15	<b>READ-ALONG</b> WALT DISNEY 50217 (6.98 Cassette)	101 DALMATIANS
20	23	59	<b>BARNEY</b> ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOLUME 2
21	15	5	<b>MY FIRST READ-ALONG</b> WALT DISNEY 60271 (5.99 Cassette)	101 DALMATIANS: MEET THE PUPPIES
22	25	34	<b>SING-ALONG</b> WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
23	22	58	<b>READ-ALONG</b> ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
24	RE-ENTRY		<b>CEDARMONT KIDS CLASSICS</b> BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
25	RE-ENTRY		<b>CEDARMONT KIDS CLASSICS</b> BENSON 056 (3.98/6.98)	TODDLER TUNES

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## FOR THE RECORD

The list of 1996's best-selling singles in the Jan. 18 issue did not include the recording that was the No. 2 seller of the year, Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity), which has sold 2.1 million units, according to SoundScan.

# Surveying Other Genre Sales Trends For '96

**L**AST WEEK in a page 1 story, Billboard analyzed the 12.1% drop in country album sales. Retail Track thought it would be interesting to see how some other genres did in 1996. According to SoundScan, alternative rock accounted for 17.1% of all album sales, selling some 105.2 million units. That total represented an 11.9% increase over the previous year's total of 94 million units. R&B music, on the other hand, experienced an 8.3% decline in 1996, with its album sales going from 80.7 million units in 1995 to 74 million units in 1996. R&B accounts for 12% of overall album sales.

Rap, which accounts for 9.1% of all album sales, had an explosive year last year. Album sales for the genre were 56.3 million units, up 35.6% from the previous year's total of 41.5 million units. Metal, meanwhile, suffered a 15.1% downturn in album sales. Metal albums, which account for 4.3% of all album sales last year, saw sales drop to 26.4 million units, down from the previous year's total of 31.1 million units. Classical music also experienced weakening album sales. The genre, which accounts for 3.5% of all album sales, posted a 10% drop, with album sales going from 23.8 million units in 1995 to 21.5 million units last year.

Jazz, which has the same album market share as classical, enjoyed robust growth in 1996. The genre finished the year with album sales of 21.8 million units, up 47.3% from the previous year's total, 14.3 million units.

**A**NOTHER DREAM: Mike Delich, formerly head of sales at

American Gramophone, has left the company to become president of a new, as-yet-unnamed label. It will be a full-service label and will eventually offer music in most genres.

The label is being started by Norm Waitt, a co-founder of Gateway2000, a personal computer manufacturer. Waitt, who was listed in Forbes' recent listing of the 400 richest people in the world, "is a huge music fan, according to Delich. "His head and heart are into the music. We are not coming in to see what we can get out of it. We want to be able to make a contribution to the business."

Gateway2000 made its name by selling computers directly to the consumer. But for its music dealings, Delich says, the label will first look at traditional distribution. Eventually the company hopes to make its mark through other distribution channels as well.

The label, which should have its first releases ready by the fall, will look to develop and record its own talent, Delich says. "Also, we will look for mergers and acquisitions with existing labels," he adds. "We have financial resources in a business where they are sorely needed."

But Delich distinguishes his company from all the vulture investors looking at the music industry. "We are here to build

something," he states.

**A**LLIES NO MORE: The Alliance Label Development Group (ALD) was dismantled a couple of weeks ago, with Duncan Hutchison, who headed the operation, leaving. ALD was formed when the Alliance Entertainment Group acquired Independent National Distributors Inc. (INDI). At the time of the acquisition, Alliance already owned two other independent distributors, Alliance Music Distribution and Encore.

With the purchase of INDI, Alliance changed Alliance Music Distribution into ALD, a marketing arm that offered enhanced services to a select group of labels going through INDI. With the current reorganization of INDI, ALD became redundant and thus was discontinued, sources say.

Alliance Entertainment Corp., meanwhile, saw its stock price reach a new low: It traded for \$1.625 Jan. 21.

**T**OWERING OUT: Tower Records/Video closed two stores at the end of the year, one in Tacoma, Wash., and the other in Phoenix. Tower president Russ Solomon reports that the leases were up and that it made more sense to close the stores than to renew the leases.

**I**N LOOKING forward to the annual convention of the National

Assn. of Recording Merchandisers, Curt Eddy, VP of field marketing at PolyGram Group Distribution (PGD), reports that the action is going to be fast and furious at the PGD Zone this year. Among the acts already lined up to perform are Tonic (Polydor), Jonny Lang (A&M), Neal Coty (Mercury Nashville), Chris Botti (Verve), Warren G (Def Jam), Flipp (Hollywood), and Edna Swap (Island).

The store-design industry is gearing up for GlobalShop, a trade show that will be held March 22-24 in Chicago's McCormick Place.

According to a press release, the store-design exposition will focus on the "store within a store" trend. In addition, visual merchandising strategies will featured at the conference. GlobalShop is based in Atlanta.

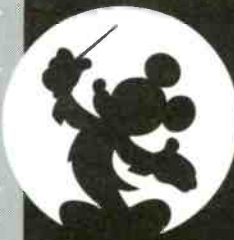
**M**AKING TRACKS: Bill Teitelbaum has stepped down as president of the National Record Mart chain, and promoted executive VP/COO Larry Mundorf to that post. Mundorf, formerly an executive with Alpha Enterprises and, before that, with Camelot Music, joined the Pittsburgh-based chain in January '96. Teitelbaum will retain the titles of chairman and CEO.

Big Daddy, an independent distribution company based in Maplewood, N.J., announces the appointment of Jeri Nelsen to the position of "big mama," according to a company press release . . . Dwight Montjar, formerly Midwest regional sales representative for American Gramophone, has been named director of sales.



**RETAIL TRACK**  
by Ed Christman

Disney



TRAK

## Mickey Salutes Grammy Noms

Walt Disney Records applauds all of the 1997 Grammy® Award nominees for their outstanding contributions to the music world, creating timeless classics for generations to come.

WDR is pleased to announce this year's nominees, which include the label's first nomination in a country music category. The WDR nominees are



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"Baby Mine"  
Alison Krauss  
—from *The Best of Country*  
*Sing the Best of Disney*



Best Pop Performance by a Duo or Group with Vocal  
"When You Wish Upon a Star"  
Take 6  
—from *Music from the Park*

Best Instrumental Arrangement with Accompanying Vocal(s)  
"When You Wish Upon a Star"  
Take 6  
—from *Music from the Park*

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		TOTAL CHART WEEKS
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★ NO. 1 ★★		
1	1	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 6 weeks at No. 1	185
2	2	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	284
3	3	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	397
4	4	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	281
5	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	117
6	6	<b>EAGLES</b> ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	115
7	9	<b>SUBLIME</b> GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	12
8	7	<b>CELINE DION</b> ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	152
9	11	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	385
10	8	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	119
11	12	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1035
12	13	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	421
13	10	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613*/AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	132
14	14	<b>ENIGMA</b> ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	291
15	24	<b>JIMI HENDRIX</b> ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	162
16	17	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	357
17	21	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	157
18	15	<b>ABBA</b> ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	110
19	19	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	123
20	33	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	306
21	18	<b>VAN MORRISON</b> ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	320
22	27	<b>ENYA</b> ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	241
23	25	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 52959* (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	130
24	31	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	82
25	20	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	329
26	22	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/16.98)	BREATHLESS	217
27	23	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	312
28	37	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	121
29	40	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	340
30	36	<b>THE SMASHING PUMPKINS</b> ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	148
31	32	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	110
32	29	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	300
33	46	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	212
34	30	<b>METALLICA</b> ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	329
35	34	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/15.98)	RIDE THE LIGHTNING	311
36	28	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	256
37	39	<b>THE DOORS</b> ▲ ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	129
38	50	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) <b>HS</b>	KORN	67
39	—	<b>LIVE</b> ▲ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	122
40	—	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	31
41	26	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	98
42	—	<b>ENIGMA</b> ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	94
43	42	<b>PEARL JAM</b> ▲ EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	253
44	38	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	274
45	45	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	221
46	—	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	278
47	44	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	114
48	48	<b>SEAL</b> ▲ ZIT 26627/WARNER BROS. (9.98/13.98)	SEAL	66
49	49	<b>THE BEATLES</b> ▲ CAPITOL 46445* (10.98/16.98)	ABBEY ROAD	140
50	35	<b>MARVIN GAYE</b> ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	57

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

## Merchants & Marketing

### Fate Of Austin's DejaDisc A Sign Of Bad Times Owner Puts Indie Label On Hiatus, Seeks Job In Nashville

**A CAUTIONARY TALE:** We recount the following story about the fortunes of one fine but ill-starred independent label with the fear that other indie imprints might be faced with a similar scenario in the aftermath of the cataclysmic business year just past.

We've known Steve Wilkison for several years. We first met him in Austin, Texas, in the early '90s.

Wilkison runs DejaDisc, an outstanding roots-oriented label. The company has drawn its artists primarily from the fertile Texas talent pool: DejaDisc has issued albums by Ray Wylie Hubbard, Richard Buckner (now signed to MCA), Michael Fracasso, and Elliott Murphy. A couple of his acts, the stellar country singer Wayne Hancock and the indescribable Austin band Shoulders, have been profiled in this column. Last year, Wilkison collected an Indie Award from the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) for "Pop-sucker" by the Wannabes, which was voted best alternative rock album.

Wilkison has always done everything the way it's supposed to be done. His albums were handsomely packaged and well recorded, and, as Declarations of Independents knows from experience, he talked up his releases with passion. DejaDisc secured national distribution through the REP Co. in Minneapolis, which has always boasted a small list of high-quality labels.

So it came as a shock when we learned early this year that Wilkison had put the label on hiatus, folded up his tents, and moved to Nashville, where he is looking for a full-time job at a record label.

He explains, "1996 was a very, very, very bad year for us... Last year was so bad that we had literally no money coming in."

Wilkison's tale of woe is one that will ring a sympathetic chord with anyone who reads this column regularly: Retail instability last year led to a mountain of returns, which ended up landing on DejaDisc's doorstep.

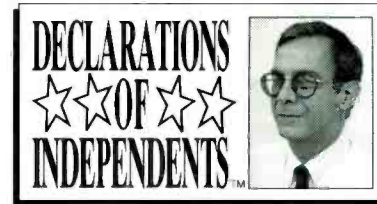
Echoing a complaint voiced with frequency at NAIRD's convention in Baltimore last May, Wilkison says that one of the few routes left for indies seeking to get stores to accept their product in quantity is a gamble that usually doesn't pay off.

"Every square inch of retail is for sale," Wilkison says. "Retail programs cost us far more than we see back in sales. Now, it doesn't matter how much they like a record. You've got to ante up \$4,000 for a listening post. Even if they sold every piece they took, it wouldn't begin to pay for the program."

Perhaps understandably, Wilkison takes a dark view of an indie label's chances in the market today: "From my humble perspective, it's getting harder and harder for labels like mine to get anywhere with baby bands, unless you've got a shitload of money to spend."

He adds, "A lot of labels are going to close down or go dormant, and a lot of artists will go unrecorded because people like us won't do it anymore."

But Wilkison insists that he hasn't



by Chris Morris

given up on DejaDisc, and he says that the Austin papers that reported he had folded the company were in error. "Basically, everything's on hold," he says. "But I've gotta find a job like everybody else."

We hate to say it, but Wilkison's predicament—that of a guy who did everything right, and still ended up getting buried—might be one that grows more familiar this year, as the returns crisis that wracked distributors in '96 finally comes home to roost with the labels, many of which may be getting all too accustomed to getting paid in returned product. We can only hope that the magnitude of the situation doesn't become horrifically clear as 1997 rolls on.

**FLAG WAVING:** You've met Peter Holsapple in this space before. Three years ago, we wrote about the debut release of his terrific L.A.-to-New Orleans transplant the Continental Drifters.

But Holsapple, who continues to front the Drifters, has just issued a new solo album, "Out Of My Way," on New Orleans' Monkey Hill Records, the label that also released the Drifters' debut release.

(Coincidentally, Monkey Hill is distributed by New York's Big Daddy Music Distribution Co., which is operated by Burt Goldstein, who was Holsapple's boss at the Big Apple retail outlet Music Maze during the '70s.)

Amazingly, Holsapple—who was featured with Chris Stamey in the sublime '80s pop-punk band the dB's—hasn't put out a solo project since the single "Big Black Truck," which he cut in 1977.

The current project was a long

time coming, according to Holsapple. "It was done over six days—over five years," he says with a chuckle.

Holsapple's full live-performing schedule may have had something to do with the delay: In addition to playing with the Drifters, he has been employed for the last two years as a multi-instrumental "utility man" for Hootie & the Blowfish. (He performed a similar role on tour with R.E.M.) He has also worked in the studio recently with such varied talents as John Hiatt, Nanci Griffith, and Better Than Ezra.

"It's really nice to get paid to be a musician for seven months of the year," Holsapple says of his gig as a super-sideman. "I like being the assistant director. My business card says, 'I like making you sound more like you do.'"

He adds modestly, "I've never been hellbent on getting a solo record done. The older I get, I don't feel like the world is beating down my door for a solo record."

Well, the world should be. "Out Of My Way" is a delightfully varied and distinctively played work that combines the rootsy elements of the Continental Drifters' sound with the pop-rock influences that have served Holsapple well throughout his career. The standout tracks on this consistently engaging set include the Beach Boys-flavored title cut, the sober "Couldn't Stop Lying To You," and the rocking opener "I Been There."

Among the supporting players are Holsapple's wife, Susan Cowsill (formerly of the Cowsills, now with the Drifters), ex-Bangles guitarist/vocalist Vicky Peterson (another Drifters recruit), and Benmont Tench of the Heartbreakers.

Holsapple, who terms the Continental Drifters "the most important thing" in his life, just completed dates with the band on the East Coast. He hopes to take the group back out on the road after he completes Hootie tour commitments in Asia, which will keep him occupied from late February through April.

**TEN YEARS AT**

**No. 1**

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**MUSIC**

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# The Enter\*Active File

MERCHANTS & MARKETING

## Survey: Older Demos Crucial To Online Retail

BY BRETT ATWOOD

LOS ANGELES—Online or World Wide Web-based music retailers have a unique opportunity to reach consumers who are 30 or older, according to a new study by Red Bank, N.J.-based Music Marketing Network (MMN), which was conducted in cooperation with America Online (AOL).

Most of those who do buy online are 30 or older, which is a more mature demographic than the 16-24 core music consumer at traditional retail.

"The industry has the opportunity to develop online music sites that bring in a new audience that has been dormant or inactive, compared to the traditional online consumer," says Caroline Eichman, senior VP of research for MMN.

Most consumers who buy online cite convenience as their main motive for making their purchase, according to the study.

"For music, there is a niche forming for people who are over 30 that may not feel comfortable shopping in a Tower Records for their music, where they have to deal with an employee who has purple hair and pierced eyebrows," says Emily Green, an analyst for Forrester Research, which was not involved in the MMN/AOL study.

About 1,454 AOL subscribers responded to the survey, which was conducted in AOL's Reward Town, a shopping venue that rewards survey participants with incentives, such as free online time. To qualify for the

study, participants must have made at least two album purchases in the three months prior to the Sept. 30-Oct. 10, 1996, poll. The survey was also distributed equally between respondents who had visited online music sites and those who had not.

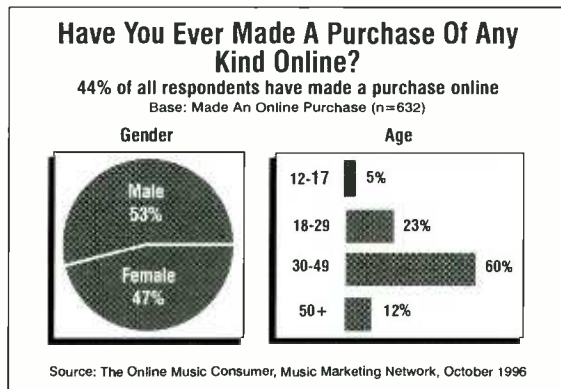
Consumers under 30 are also frequent visitors to music retail sites, but

Some 87% of respondents say that online prices should be no higher than those at record stores.

"There is a general perception that when a consumer buys online, they are cutting out the middle man and that the price should be lower," says Eichman. "The average consumer probably doesn't understand the economics and price-

log-shopping demographic, which is dominated by women, according to Bruce Ryon, VP/chief technology analyst of PC Meter, which tracks and ranks the traffic of Web sites but does not report on the transactions that take place on each site.

Among online consumers of music, classical and jazz/blues fans are more



most of them are not buying online, according to the study.

"Younger people are not as interested in purchasing online, but they still are influenced by what they find on the Internet," says Eichman. "They look at the shopping experience as entertainment, but they may not have the ability to buy online. Most teens don't have access to credit cards, and they are more sensitive to price."

Consumers of all ages view online prices as too high, according to the sur-

veying issues of online retail."

Some 44% of survey respondents have made a music or nonmusic purchase online, and 72% of those shoppers were age 30 or older. However, that high figure may be partly due to the fact that the survey was conducted in an online shopping-themed area of AOL. Another study by PC Meter suggests that only 25% of home Web users have visited shopping sites.

The majority of Web shoppers are male, which is a far cry from the cata-

likely than fans of any other genre to buy online, according to the MMN/AOL study. The main reason many users have not yet made a purchase online is concern over the security of such transactions, according to Eichman.

The leading non-shareware entertainment retail site online is Columbia House, which sells music, video, and CD-ROMs. The site received a 2.5 rating by PC Meter, which translates to 2.5% of the polled Internet audience.

Columbia House's Web address (<http://www.columbiahouse.com>) is featured in TV, print, and direct-mail ads.

"Web traffic tends to be interrelated to whatever publicity the site creates in other media," says Ryon. "Every time a company puts a Web address on a TV spot, their traffic goes up considerably."

Also popular were BMG Music Service (1.0), CDnow (1.0), and Music Boulevard (0.7).

Internet shopping site traffic is on the rise, according to Ryon. The latest PC Meter report indicates that online retail visits rose from 16.7% of home Web users in March 1996 to 24.8% in September.

Forrester's Green estimates that electronic retail sales for 1996 totaled about \$500,000.

"We had a record-breaking month for sales in December," says Larry Rosen, CEO of N2K Inc., which operates Music Boulevard.

Online transactions rose significantly for the holiday season at Newbury's Web site, according to Kristin Lieb, director of marketing for Newbury Comics Interactive.

"Our Internet sales skyrocketed this holiday season," says Lieb. "Our sales were seven times higher than normal for the month preceding Christmas."

However, not all is rosy in the world of electronic retail. The highest profile failure is MCI's 1-800-MUSIC-NOW, which included a now defunct Web site.

"That had less to do with the viability of electronic retail and more to do with the MCI's inability to break into the music business," says Green. "A lot of companies have found that they need to stay true to their core business on the Internet. MCI won't be the last to find that out."

## Web's RapRadio Keeps Rap Undiluted Internet Radio Outlet Enjoys Speed, Lack Of Restrictions

BY SHAWNEE SMITH

NEW YORK—Rap fans who like their music uncensored are turning to the Internet's RapRadio, a music site that contains several hours of rap tracks that aren't likely to be heard on conventional radio. Since Internet radio stations are unrestricted by the Federal Communications Commission, RapRadio (<http://www.rapradio.com>) is aiming to capture a niche among computer users who want to hear the original versions of music from artists like 2 Live Crew, Lil' Kim, and Luke.

"One of our main points is that we play the music raw and uncensored, the way the artists intended it," says Sean Roberts, who co-founded the site with Mark "Geronimo" Bingaman. "It helps us, but it's helpful to the artists, too, because regular radio can sometimes chop songs to hell."

The site contains "RapRadio," a four-hour, commercial-free mix show that plays 80-100 of the latest rap hits selected by Bingaman, who is based in Salt Lake City. Another RealAudio-delivered show is the gritty "Uncle Nasty's Power Hour," which also features rap.

RapRadio also includes "Chat With Tha Headz," which allows users to chat about their favorite acts and tracks; "Tha Graffiti Wall," which simulates graffiti online; "Play Tha Gamez," which features online games; the comedy area "Comic Stop," which includes

snippets of routines by such stand-up faves as Sam Kinison, Martin Lawrence, and Adam Sandler; and "Tha New Shit," where visitors can hear newly released singles in their entirety. In the coming months, the site will add live events and the rap clip show "Tha Video," a one-hour mix show featuring top DJs across the country.

"Standard radio and labels go at their own pace, but the Web is 10 times faster," says Roberts. "Record companies still have a hard time understanding that when we say we are going to do something next week, we're going to do it next week."

Roberts says that he puts music into play as soon as he gets it. "We premiered the new Snoop and Dr. Dre singles before a lot of radio stations could clear it and play it, which is great for our listeners from Australia and Germany who get to hear what's hot in the U.S. a couple of months before they actually get it."

Several of the major labels service RapRadio through record pools, but, according to Bingaman, Island, Lil' Joe, Interscope, and Sunshine Records have been the most generous with the promo items that fuel RapRadio's contests.

Joyce Straws, national director of urban and crossover promotion for Lil' Joe, home of such acts as 2 Live Crew and Rufftown Mob, heard about the site through industry contacts and supports it. "It seems to work for our market and helps give us a base."

Martha Reynolds, senior director of crossover promotion at Island, which distributes Luther Campbell Music, views RapRadio as the cutting edge in disseminating rap. "They are taking technology and making it work for an art form that comes from the streets."

Bingaman and Roberts are hoping to broadcast RapRadio live by 1998.

Roberts is hoping to get a few national sponsors. "I'd like to get someone like Pepsi to sponsor the show," he says. "But we aim to remain completely commercial-free, audio-wise."

The site's immediate goal is to provide hip-hop fans outside of the top 10 urban markets with the latest hip-hop.

"Its genesis is with my 16-year-old brother in Lima, Ohio," says Bingaman, a 12-year radio veteran. "He's a big rap fan, and there's no radio station in the Lima area that plays rap. He doesn't get BET, so the only rap music he gets is what's being played on MTV. That selection is very limited, and with the growing controversy over gangsta rap, I knew it would only get worse."

"It suddenly occurred to me that there must be tens of thousands of kids out there like my brother, who would love to listen to the latest in hip-hop," Bingaman adds. "I also realized that every house would have the opportunity to hook up to the Web, and I decided to fulfill that niche."

Assistance in preparing this story was provided by Robyn Schenfeld.

## MMN Survey: Online Sites Not Influential

**MUSIC SITE STATS:** Online music sites are not yet a major influence on how music consumers learn about music, according to a study by Music Marketing Network, in conjunction with America Online (AOL).

Only 13% of respondents indicated that online music sites have a high amount of influence in their music buying. However, the survey suggests that there is a high potential for these sites to soon play a significant role in the exposure of new music to consumers. Some 67% of respondents said that they were slightly influenced by what they see and hear online.

Teens and males are the most likely to visit a music-themed Web site, according to the study. About 22% of surveyed teens indicated that commercial or World Wide Web music sites are important places to learn about new music.

Label Web sites ranked low among consumers, who say that they prefer visiting sites about artists. While 28% of respondents say that they most often visit sites about specific artists, only 12% prefer to frequent label sites. However, 84% of respondents said that they do not mind receiving information about their favorite artists directly from record companies via E-mail or other communication.

Some 42% of music site visitors prefer downloadable and real-time audio samples over other types of music content. Also important to Web users is information on rare and hard-to-find music, as well as data on new releases.

While most respondents access AOL and the Web with a 28.8 kbps modem, 49% of respondents said that they would sacrifice sound or graphic quality to improve the speed of accessing site features.

The same survey also measured the prospect of online music retail sites (see story, this page).

**SONICNET SOLD:** Paradigm Music Entertainment has acquired the online music site SonicNet (<http://www.sonicnet.com>) from Prodigy Services Corp. and Sunshine Interactive Network (SIN). SonicNet, which has a retail alliance with CDnow, plans to expand into Japan, Europe, and South America. As a result of the deal, Prodigy and SIN will hold an interest in Paradigm.

**BITS 'N BYTES:** Former Aerosmith co-manager Keith Garde has been named executive VP in charge of strategic marketing and new business development for Patxi Entertainment Network. Among the sites the company produces are Supermodel.com, Superstar.com, Deadties.com, Starfile.com, and Fan Emporium.com. . . . Reel Inc. has launched Reel.com, a movie-themed Web site at <http://www.reel.com>. The site contains Reel Genius, a customized intelligent agent technology that recommends movies to visitors based upon each visitor's tastes. In addition, Reel.com contains reviews, trivia contests, chat rooms, and a retail site. . . . RCA Victor is releasing an enhanced-CD version of the soundtrack to the Cirque du Soleil production "Quidam." The disc contains photographs, sound samples, and video footage from the musical production.



**The Ghost With The Most.** Manga Entertainment and PolyGram Video celebrated "Ghost In The Shell" sales with a bash for more than 100 employees of Ingram Entertainment and their families, who were treated to a night of electronic games echoing the movie's futuristic story line. Wondering if they're having fun yet, from left, are Jay Gustafson, PolyGram; Jesse Marino, Ingram; Shawne Kleckner, Right Stuf International; Mike Egan, Manga; and Kelly Adams, Ingram.

## Volume Up On 'Extreme' Videos New Breed Of Sports Fans Seeks Thrills

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Football, baseball, basketball . . . blah, blah, blah. For a new generation of sports fans, the name of the game is competition that's not relegated to field, court, or century-old rules. Instead, it goes to the extreme.

And with the rise in extreme-sports fans comes a rise in videos from familiar and unfamiliar vendors that bring a piece of the action—skysurfing, bungee jumping, street luge, whatever—home to armchair athletes.

Cable network ESPN got much of the credit for legitimizing the concept

of extreme sports when it introduced its decidedly '90s "X Games" last summer. Along with the games came a cassette distributed by ABC Video which documented the competition. (The network unit in Stamford, Conn., has since been absorbed into parent Disney's video operations in California.)

"Kids are looking for something that's different from what the establishment does," says Sharyn Taymor, director of ESPN Enterprises. "They are gravitating to sports that are very active—in-line skating, skateboarding—that they actually participate in.

"For others, such as street luge

and skysurfing, people are interested in them because of the thrill."

Other people aren't so sure that the extreme can stay within the bounds of public propriety. Last month, The New York Times editorialized against the "extreme barbarism" of ultimate fighting, whose rules allow opponents to do anything except gouge eyes and bite.

The city of New York earlier had blocked exhibitions in local arenas, but the state subsequently decided to sanction the sport. It already has a niche in video thanks to Vidmark's highly profitable multitaape series,

(Continued on page 59)

## Blockbuster Takes Steps To Reduce DBS Damage; DVD On The Mall

**BLOCK THAT DISH:** Every cloud—in the shape of a satellite dish—has a silver lining. While most video retailers are fretting over the impact that direct broadcast satellite (DBS) delivery will have on their business, Blockbuster is doing something about it.

According to trade sources, the megachain six months ago began circulating to the studios the results of a survey of DBS homes. The bottom line, reinforced during meetings at company headquarters in Fort Lauderdale, Fla., is that DBS will badly damage retail. That is, unless Hollywood does the right thing and reduces the wholesale cost of new releases.

The Blockbuster approach, part of an overall strategy to leverage better terms from vendors, is the mirror image of studio tactics 10 or 15 years ago. Back then, Paramount, a corporate affiliate of Blockbuster, in particular would exhort retailers to buy wider and deeper in order to better compete against cable—and then make video the bogeyman at meetings of cable operators.

Using DBS as a lever, Blockbuster is emphasizing rental titles, but as it plans to devote more space to sell-through, presumably under-\$25 cassettes are also part of its cost-cutting campaign. The chain doesn't plan to pass along these savings to consumers, who already have a pretty good entertainment value, we're told.

Instead, Blockbuster would use a portion of the fatter margins to reinforce marketing and promotion. (Of course, parent Viacom is also expected to benefit from improved cash flow.) Hollywood needs to take sides vs. DBS, so runs the argument, lest home video wither away.

That's not going to happen anytime soon, others indicate. Retail analyst Curt Alexander says that the DBS threat is overrated, and Alexander & Associates' Bob Alexander (no relation) thinks it has had "no measurable impact." A&A is conducting its first survey of DBS owners, asking 1,000 of them 80 questions about the effect of the service on video, cable, and broadcast viewership. Brokerage house Sanford Bernstein in New York, which regularly uses A&A data, will discuss the results with its clients via a satellite feed Feb. 4, according to Bob Alexander.

The surveys conducted thus far haven't impressed Curt Alexander of Media Group Research in Providence, R.I. His complaint: There has been no follow-up to studies, such as the one conducted by Inteco last year, that indicated rapid DBS inroads. To the contrary, he maintains, DBS has suffered from "diminished word-of-mouth" once customers recover from the thrill of a new Christmas gizmo. Researchers haven't gone back in the following months to measure whether the level of enthusiasm has faded.

It's no coincidence, he says, that none of the DBS services made their installed-dish projections for 1996. His data indicate DirecTV expected to have 3 million subscribers but settled for 2.3 million; PrimeStar wanted 2 million and got 1 million; and newcomers Echostar and Alphastar each entered fewer than 10% of the homes they hoped to sign.

"So cable systems don't have to worry about increasing channel capacity, and video retailers don't have to worry about smaller release windows," Alexander reasons.



by Seth Goldstein

**INAUGURATION:** DVD got a Capitol reception when Warner Home Video and Intel were invited to display the new optical format as part of the 21st-century technology exhibit mounted for President Clinton's inaugural in Washington, D.C. (see Shelf Talk, page 58).

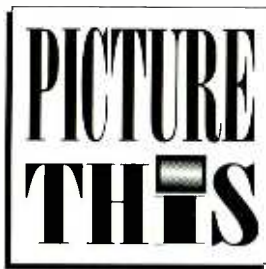
It was the first public DVD demonstration of a

Warner movie, "Batman Forever," according to spokeswoman Gail Becker. Those of the 200,000 visitors to the tented displays who stopped to watch "loved it," she adds. "It was exciting to see the reactions." Intel showed off DVD-ROM capabilities, including a segment of Warner's "Eraser," starring Arnold Schwarzenegger, on a PC screen.

But a sales pitch it most definitely wasn't. U.S. Park Service regulations forbade any attempt to turn sightseers into shoppers. "They wouldn't even let us hand out press releases," Becker comments. Warner is one of just two studios committed to supporting the DVD player introduction this spring. Some 30-40 titles are tentatively scheduled for release.

That's not enough for Thomson Consumer Electronics, which last year led the hardware charge until copy protection snafus forced a delay. Now Thomson is deferring to Hollywood, sources indicate. "When there's a strong availability of titles, then they'll bring a player to market," says an observer close to the company. "There's no reason to hype something that's not ready. They don't want to go through [1996] again."

**VIDBITS:** Barbour/Langley Productions has been granted a preliminary injunction that prevents Diamond Entertainment from selling or marketing "Real Cops In Action." Diamond is required to recall all copies from distributors and retailers and impound cassette sleeves. Barbour/Langley and its distribution company, Real Entertainment, claims that "Real Cops" is a knockoff of its successful "Cops" series (Picture This, Billboard, Jan. 18). "We won't tolerate market confusion based on unfair business practices," says Real Entertainment chairman John Langley.



## PolyGram Video Steps Lively To Promote Dancer's Latest

■ BY EILEEN FITZPATRICK

LOS ANGELES—Hot on the step-dancing heels of "Riverdance," PolyGram Video is bringing "Lord Of The Dance" to stores Feb. 11. The cassette promises the vendor a princely return on investment.

Priced at \$24.95, "Lord Of The Dance" stars "Riverdance" lead dancer Michael Flatley, who defected from the show after the video was released to start his own troupe.

Like "Riverdance," Flatley's new show combines traditional Irish dance and music against a modern backdrop of high-energy choreography and pyrotechnics. "Riverdance" paved the way for this type of program," says PolyGram director of marketing Sal

Scamardo. "But this new show goes a few steps beyond."

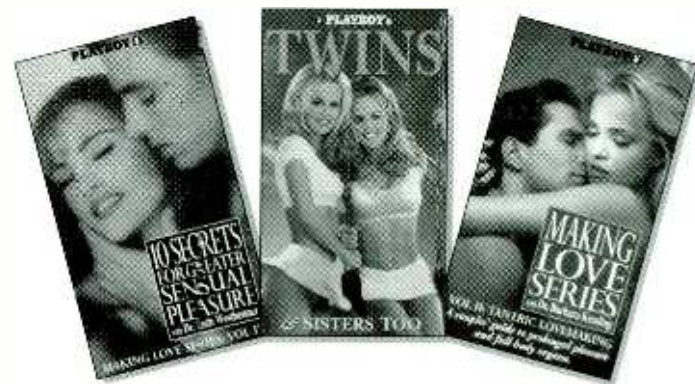
First released in the U.K. and Australia last fall, "Lord Of The Dance" has already racked up combined sales of more than 1 million units. Its predecessor broke the ground for this kind of response.

When "Riverdance" hit U.K. stores in 1995, it sold more than 2 million cassettes and became the record-setting non-Disney title, according to VCI, the title's U.K. distributor. Since its release in the U.S. a year ago, "Riverdance" has sold well into the six figures, say sources close to distributor Columbia TriStar Home Video.

Its success has prompted PolyGram to keep, not break, the marketing

(Continued on page 60)

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## Rhett & Scarlett On DVD; Restored 'Vertigo' On VHS

**GONE WITH THE PRICE:** Tucked away in the list of DVD titles expected from Warner Home Video is "Gone With The Wind." On the surface this might not be worth noting, but it will be the first time the classic is being made available at sell-through.

One of the few catalog titles still priced to rent, MGM/UA has wanted to lower the suggested list price for years. **Ted Turner**, who owns the movie, wouldn't allow it, but now that Turner is part of the Time Warner empire, the old price is literally gone with the wind.

The timing is right. Dropping "Gone With The Wind" to \$25 is a sales incentive that could influence the purchase of DVD players. Add a few exclusive extras for the release, and Warner Home Video will have an event title on the scale of a Disney reissue.

Meanwhile, the Presidential Inaugural Committee invited Warner and microprocessor manufacturer Intel to Washington, D.C., to demonstrate DVD and DVD-ROM during the festivities surrounding the president's second inauguration.

The exhibit was part of the Technology Playground, a group of heated pavilions that displayed the latest electronic and digital advancements. The exhibition space was open to the public Jan. 18-19.

**SCALING NEW HEIGHTS:** Fresh from its limited theatrical rerelease, the restored **Alfred Hitchcock** classic "Vertigo" will be released on video March 25, priced at \$19.98 from Universal Studios Home Video.

Available in wide-screen, "Vertigo" will also be packaged in a deluxe collector's edition for \$79.98. The latter includes a documentary on the making of the movie and its restoration, as well as production drawings, storyboards, and photos.

Universal will take advantage of the San Francisco location by conducting a consumer sweepstakes that will award a trip for two to the city by the Bay. Entry forms for the contest will be packed in each "Vertigo" box.

In addition, consumers who purchase the title with a Discover credit card can receive a \$5 rebate. "Vertigo" cassettes will have stickers alerting consumers to both promotions.

Universal has also sprung for a four-page ad in the April "Hollywood" issue of Vanity Fair and a full-page ad in the Academy Awards issue of Entertainment Weekly to tout the title's consumer offers.

**DIRECT DELIVERY:** Streamlining its video delivery system, Tower Video's 100 stores will receive shipments directly from suppliers instead of from the chain's warehouse, located at the company's headquarters in West Sacramento, Calif.

Tower VP of video **John Thrasher** says the change will enable stores to

get a wider array of product faster, as well as saving the chain money. In addition, he says, sales tracking and return management will be easier. "It's just less cumbersome this way."

Already on board are Columbia TriStar Home Video, Warner Home Video, Universal Music and Video Distribution, and Pioneer for laser product. Buena Vista Home Video and 20th Century Fox Home Entertainment should be up to speed with the new program by the end of this month, and Paramount Home Video is expected to comply by March.

Buying functions, conducted by individual stores placing their orders through headquarters, are unchanged.

### 'KOMBAT'

**READY:** PolyGram Video is releasing two more cassettes from the animated television series **Mortal Kombat**, tied to a video-game cross-promotion.

New titles arriving in stores Feb. 25 are "Skin Deep" and "Old Friends Never Die," each priced at \$9.98. Packed inside packages will be a \$5 rebate coupon, redeemable when consumers also purchase the video game "Mortal Kombat 3" or "Mortal Kombat Trilogy," manufactured by Midway Games.

Additional coupon inserts will offer consumer discounts on "Mortal Kombat" merchandise. And a new CD from TVT Records is to contain an insert advertising the new releases.

PolyGram will support the new releases with ads on the USA Network, which airs the series. A radio promotion in the top 20 markets is also planned.

**BRAND IDENTITY:** Buena Vista Home Video appears to have become obsessed with branding.

Retailers that had the Disney Masterpiece Collection, the Disney Video Collection, and the Family Adventure Collection now can add Great American Epic Series to their displays. Great American Epic, due in stores Aug. 26, lumps together "Davy Crockett: King Of The Wild Frontier," "Davy Crockett And The River Pirates," "Johnny Tremain And The Sons Of Liberty," and "The Light In The Forest."

"Tremain" and "Light" are being touted for their first-time video availability. Each title, priced at \$19.99, is spiffily packaged and cross-promoted with a \$2 instant rebate for consumers who purchase "Mary Poppins."

With the competition for shelf space tighter than ever, slapping on a brand identity is a clever marketing gimmick. And like many successful gimmicks, it's in danger of being stretched almost beyond recognition. Calling "Davy Crockett" an "epic" could be considered something of an exaggeration.

The possibilities are endless: How about Reptile Classics featuring "The Teenage Mutant Ninja Turtles"?



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	8	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	2	12	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
3	3	10	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
4	4	10	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
5	7	16	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
6	6	34	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
7	5	3	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
8	10	4	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
9	8	10	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
10	11	21	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
11	12	8	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
12	9	14	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
13	21	4	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
14	13	26	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
15	15	85	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
16	26	4	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
17	18	198	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
18	19	13	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
19	14	190	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
20	23	14	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
21	17	29	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
22	28	9	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
23	25	11	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
24	16	10	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
25	40	15	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
26	34	8	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
27	20	14	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
28	30	8	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
29	29	10	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
30	31	15	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
31	33	51	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
32	<b>NEW ▶</b>		LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 905524	Nicolas Cage Elisabeth Shue	1995	R	19.98
33	<b>NEW ▶</b>		PINSTRIPED DESTINY	Major League Baseball Prod. Orion Home Video 96012	Various Artists	1996	NR	19.98
34	22	17	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
35	27	12	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
36	<b>NEW ▶</b>		RUMBLE IN THE BRONX	New Line Home Video Turner Home Entertainment N4410	Jackie Chan	1996	R	19.98
37	36	12	THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
38	37	308	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
39	RE-ENTRY		STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
40	35	14	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.



## 'EXTREME' VIDEOS

*(Continued from page 57)*

"Ultimate Fighting Championship."

Most of the newer competitions are less raucous and more upscale, fit for the MTV crowd. In fact, MTV has been pumping up the volume on its extreme-sports coverage in an effort to keep pace with the trends of its core audience. The Viacom subsidiary telecasts the "MTV Sports" series, and Sony Music Video (SMV) has an aptly titled companion tape, "Longer, Harder, Faster," which was released last year.

"We did relatively well with the title," says Alexandra Beeman, senior director of marketing for SMV and Sony Wonder. "The entire MTV home video line really does well at traditional music and video outlets, and that's where this tape has done well."

SMV helped alert extreme-sports fans to the tape by creating a promotional videoclip featuring the White Zombie single, "More Human Than Human," and footage from the video that had aired on MTV.

"We used a lot of great music on the tape, and getting the clip into rotation on MTV did a lot to raise awareness," Beeman continues. "It was the first title for us experimenting with ways to incorporate extreme sports into a video."

The first, yes—and certainly not the last. Beeman says SMV is looking into releasing other entertainment-oriented titles along the lines of "Longer, Harder, Faster," plus potential extreme-sports instructional tapes.

SMV also is touting less conventional athletics in its new "Road Rules" travel-guide series. "We are incorporating extreme sports in terms of showing certain travel destinations where you can go and helicopter ski or snowboard," according to Beeman.

Big-name entertainment is only part of the picture. The market has seen a swell in extreme-sports tapes from a host of smaller independent labels pushing the perils of surfing, mountain climbing, adventure boating, auto racing, skydiving, and hang gliding.

As the activities gain in popularity, the videos garner a wider acceptance among traditional retailers, says John Mills, president of Mad Dog Productions. Mad Dog produces and distributes surfing videos such as its most recent title, "Water Works." Its sales channels include video outlets, sporting good stores, and direct-mail catalogs. The next Summer Olympics should prevent a wobble.

Mills says early buzz on the first-ever inclusion of surfing as a sport in the games in Sydney, Australia in 2000 is helping propel the sport to a wider public. "The market is definitely opening up," he says. "Retailers have become more open to carrying titles because of the way the sport has expanded during the past five years."

For some vendors, going to the extreme is a case of "been there, done that." While he agrees interest is clearly on the rise, Simitar Entertainment president Edward Goetz says what he terms the "gee whiz" category of sports videos has been around a lot longer than many may realize.

"Our history with extreme sports dates back 12 years," he says, noting that Simitar's fourth release was a

*(Continued on next page)*

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—Todd Williams, THE SOURCE

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17.25"W x 58"H x 15"D  
Ship size/weight-18.2 lbs  
22"W x 28"H x 8"D

# Top Music Videos

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®		Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type
1	1	16	★ ★ NO. 1 ★ ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703		24.95
2	3	11	ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	19.95
3	2	9	THE COMPLETE WOMAN IN ME PolyGram Video 4400450893	Shania Twain	9.95
4	7	159	OUR FIRST VIDEO ▲ DualStar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	12.95
5	4	12	VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	19.98
6	5	9	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	19.98
7	9	9	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	19.98
8	6	20	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	159.95
9	11	9	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	19.95
10	12	84	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	24.98
11	8	14	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	24.98
12	15	64	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	19.98
13	14	11	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	19.98
14	20	150	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	19.98
15	28	8	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	19.95
16	10	33	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	9.98
17	26	117	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	9.95
18	29	2	GET SERIOUS! MCA Music Video 11557	Ray Stevens	19.98
19	16	15	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	19.98
20	31	24	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	19.95
21	27	79	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	19.98
22	18	9	...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	19.98
23	23	101	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	9.98
24	36	9	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	19.98
25	25	10	THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787	Garbage	12.98
26	24	160	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	89.98
27	21	49	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	19.98
28	38	111	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	24.98
29	22	61	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	14.98
30	13	11	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	9.98
31	30	15	TICKET TO NEW YEAR'S Monterey Home Video 31988	Grateful Dead	29.95
32	34	39	UNPLUGGED ● PolyGram Video 80063003825	Kiss	19.95
33	37	15	ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	19.98
34	35	109	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	24.98
35	RE-ENTRY		VIEUPHORIA ● Virgin Music Video 77788	The Smashing Pumpkins	19.98
36	17	42	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	12.95
37	RE-ENTRY		X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	19.95
38	RE-ENTRY		RAINBOW BRIDGE (UNCUT) Rhino Home Video 72248	Jimi Hendrix	19.95
39	RE-ENTRY		VIDEO LIBRARY ● Scotti Bros. Video 75268-3	Weird Al Yankovic	14.98
40	RE-ENTRY		ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	19.95

○ 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.

## 'EXTREME' VIDEOS

(Continued from preceding page)

cassette featuring BMX bicycle racing. "We sold the dickens out of it," Goetz adds. His catalog also includes "It's Out Of Control"; the three-tape series "Extreme Sports"; and "Fear And Folly," among many others.

Nevertheless, Goetz recognizes the audience is growing. "We've got a whole new generation of people coming up that aren't about sitting on the couch and watching pro sports," he says. "They want to do participatory things."

And initiatives are under way at several companies to help push the concept even further.

"MTV Sports is becoming a bigger franchise," Beeman says. "MTV is looking into developing some new technology that would expand the home-viewing experience, and it is putting together some active lifestyle gear and accessories under the MTV Sports name."

Cross-promotions are key, and ESPN plans to keep them coming. When it releases its second "X Games" cassette this summer, the title will be accompanied by a complimentary CD from partner Tommy Boy Records.

ESPN also is coming out with a line of "X Games" sports apparel that will be carried in major department-store chains such as Sears Roebuck & Co. and J.C. Penney beginning next fall, Taymor says.

"The extreme-sports category is much more than video," she believes. "It is a whole franchise, and one that has been very successful for us."

## POLYGRAM VIDEO

(Continued from page 57)

mold. "Lord Of The Dance," a flashier production, will be treated much the way Columbia promoted "Riverdance." The studio leaned heavily on live performances at Radio City Music Hall in New York just before St. Patrick's Day.

This year, the U.S. release will coincide with the March 5 premiere of the show, also at Radio City. PolyGram has the added advantage of touting the "Riverdance" connection.

A "Lord Of The Dance" CD companion soundtrack will be released on PolyGram's Philips Classics label day-and-date with the video. Both are being tagged in ads touting Flatley's Radio City appearances, where product will be available for purchase.

In addition, one New York retailer will be selected by PolyGram to run a consumer contest awarding tickets to the show and a chance to meet Flatley.

From New York, he moves on to limited engagements in Chicago, Philadelphia, Boston, and Minneapolis. The tour ends April 13 in Philadelphia.

PolyGram has budgeted a combined \$500,000 for radio spots pitching ticket and merchandise give-aways, and plans a television campaign in the top 10 markets. TV also figures in plans for further exposure via a 46-minute infomercial, which features behind-the-scenes footage and interviews. Airings are scheduled to begin on or around St. Patrick's Day.

PBS is lending PolyGram a hand a good deal sooner than it did Columbia, which had to wait nine months for the network to broadcast "Riverdance," which it did last December. By contrast, "Lord Of The Dance" will be seen in most markets March 17, greatly reinforcing consumer recognition.

"People are going to know about 'Lord Of The Dance' a lot quicker," says Scamardo.

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	2	6	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
2	9	3	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
3	11	3	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
4	12	3	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
5	13	3	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
6	4	6	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
7	5	10	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
8	8	8	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
9	6	15	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	NEW ▶		KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
11	3	11	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
12	1	8	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
13	38	2	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
14	17	3	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
15	10	7	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
16	14	14	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
17	7	10	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
18	15	4	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
19	25	3	MATILDA (PG)	Columbia TriStar Home Video 86863	Danny DeVito Rhea Periman
20	16	12	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
21	18	12	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
22	27	2	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
23	24	3	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
24	23	14	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
25	21	16	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
26	20	17	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
27	19	11	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
28	26	11	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
29	22	12	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
30	37	2	THE YOUNG POISONERS HANDBOOK (R)	Cabin Fever Entertainment CF211	Hugh O'Connor Antony Sher
31	28	13	FEAR ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
32	29	10	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
33	34	2	JOE'S APARTMENT (PG-13)	Warner Home Video 14042	Jerry O'Connell
34	NEW ▶		CARPOOL (PG)	Warner Home Video 14203	Tom Arnold David Paymer
35	30	8	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
36	31	12	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
37	39	10	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
38	NEW ▶		OF LOVE AND SHADOWS (R)	Miramax Home Entertainment Buena Vista Home Video 8949	Antonio Banderas Jennifer Connelly
39	40	8	THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas
40	NEW ▶		THE STUPIDS (PG)	New Line Home Video Turner Home Entertainment N4435	Tom Arnold

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# 1996 Blockbuster Entertainment Awards Nominees Announced

BY EILEEN FITZPATRICK

LOS ANGELES—Nominees for the third annual Blockbuster Entertainment Awards have been announced for 32 movie and music categories.

Consumers will be able to vote for their favorites in 5,000 Blockbuster video and music stores in the U.S. and Canada and at the chain's Internet site. Voting will also take place in Planet Hollywood restaurants. Last year more than 10 million ballots were cast.

The winners will be announced on a star-studded show broadcast on the UPN network from the Pantages Theater in Hollywood, Calif., March 11. Following is a list of the nominees:

## THEATRICAL

**Favorite male, action/adventure:** Nicolas Cage, "The Rock"; Tom Cruise, "Mission: Impossible"; Bill Paxton, "Twister."

**Favorite female, action/adventure:** Geena Davis, "The Long Kiss Goodnight"; Helen Hunt, "Twister"; Vanessa Williams, "Eraser."

**Favorite male, science fiction:** Will Smith, "Independence Day"; Patrick Stewart, "Star Trek: First Contact"; Bruce Willis, "12 Monkeys."

**Favorite male, adventure/drama:** Kurt Russell, "Executive Decision";

Sylvester Stallone, "Daylight"; Denzel Washington, "Courage Under Fire."

**Favorite female, adventure/drama:** Halle Berry, "Executive Decision"; Juliette Lewis, "From Dusk Till Dawn"; Meg Ryan, "Courage Under Fire."

**Favorite male, comedy:** Eddie Murphy, "The Nutty Professor"; Jack Nicholson, "Mars Attacks!"; Robin Williams, "The Birdcage."

**Favorite female, comedy:** Goldie Hawn, "The First Wives Club"; Diane Keaton, "The First Wives Club"; Bette Midler, "The First Wives Club."

**Favorite male, comedy:** George Clooney, "One Fine Day"; Tom Cruise, "Jerry Maguire"; Denzel Washington, "The Preacher's Wife."

**Favorite female, comedy:** Whitney Houston, "The Preacher's Wife"; Michelle Pfeiffer, "One Fine Day"; Barbra Streisand, "The Mirror Has Two Faces."

**Favorite male, drama:** Richard Dreyfuss, "Mr. Holland's Opus"; Brad Pitt, "Sleepers"; John Travolta, "Phenomenon."

**Favorite female, drama:** Shirley MacLaine, "The Evening Star"; Susan Sarandon, "Dead Man Walking"; Kyra Sedgwick, "Phenomenon."

**Favorite male, romance:** Leonardo DiCaprio, "Romeo + Juliet"; Ralph Fiennes, "The English Patient"; Robert Redford, "Up Close

& Personal."

**Favorite female, romance:** Claire Danes, "Romeo + Juliet"; Gwyneth Platow, "Emma"; Michelle Pfeiffer, "Up Close & Personal."

**Favorite male, suspense:** Richard Gere, "Primal Fear"; Mel Gibson, "Ransom"; Matthew McConaughey, "A Time To Kill."

**Favorite female, suspense:** Sandra Bullock, "A Time To Kill"; Laura Linney, "Primal Fear"; Rene Russo, "Ransom."

**Family favorite:** Glenn Close, "101 Dalmatians"; Michael Jordan, "Space Jam"; Arnold Schwarzenegger, "Jingle All The Way."

## MUSIC

**Favorite female, pop:** Toni Braxton, "Secrets"; Celine Dion, "Falling Into You"; Gloria Estefan, "Destiny."

**Favorite male, pop:** Kenny G, "The Moment"; George Michael, "Older"; Sting, "Mercury Falling."

**Favorite group, classic rock:** The Beatles, "Anthology 2" and "Anthology 3"; Van Halen, "Best Of Volume 1"; Journey, "Trial By Fire."

**Favorite male, classic rock:** Bryan Adams, "18 Till I Die"; John Mellencamp, "Mr. Happy Go Lucky"; Tom Petty, "She's The One."

**Favorite duo or group:** Brooks & Dunn, "Borderline"; Richocet, "Richocet"; Diamond Rio, "IV."

**Favorite male, country:** Clint Black, "Greatest Hits"; Alan Jackson, "Everything I Love"; George Strait, "Blue Clear Sky."

**Favorite female, country:** Reba McEntire, "What If It's You"; Mindy McCready, "Ten Thousand Angels"; Wynonna, "Revelations."

**Favorite male, R&B:** Snoop Doggy Dogg, "Tha Doggfather"; 2Pac, "All Eyez On Me"; Keith Sweat, "Keith Sweat."

**Favorite female, R&B:** Aaliyah, "One In A Million"; Natalie Cole, "Stardust"; Whitney Houston, "The Preacher's Wife."

**Favorite R&B group:** BLACKstreet, "Another Level"; New Edition,

"Home Again"; OutKast, "Atliens."

**Favorite female, modern rock:** Tori Amos, "Boys Of Pele"; Tracy Bonham, "The Burdens Of Being Upright"; Sheryl Crow, "Sheryl Crow."

**Favorite group, modern rock:** Hootie & the Blowfish, "Fairweather Johnson"; Cranberries, "To The Faithful Departed"; Dave Matthews Band, "Crash."

**Favorite song from a movie:** Eric Clapton, "Change The World"; Celine Dion, "Because You Loved Me"; Barbra Streisand and Bryan Adams, "I Finally Found Someone."

**Favorite male, new artist:** D'Angelo, "Brown Sugar"; Nas, "It Was Written"; Tony Rich Project, "Words."

**Favorite female, new artist:** Deana Carter, "Did I Shave My Legs For This?"; Jewel, "Pieces Of You"; LeAnn Rimes, "Blue."

**Favorite group, new artist:** Fugees, "The Score"; No Doubt, "Tragic Kingdom"; 311, "311."

## Buena Vista Campaign To Spur U.K. Sell-Through

BY PETER DEAN

LONDON—Buena Vista Home Entertainment has pledged its commitment to developing sell-through into a year-round business in the U.K. with the announcement of a generic advertising campaign this spring.

The program gets under way with what the Disney unit bills as its "most extensive first-quarter lineup yet." It's also meant to help the industry achieve 10% growth. In the first quarter of 1996, a total of 12.7 million cassettes were sold. The target for 1997 is 14 million.

Buena Vista's flagship title will be "The Hunchback Of Notre Dame," which is to be released five weeks before Easter. That should be enough time to correct a problem that hurt sales last year of "Pocahontas." The title shipped two weeks prior to the holiday, and didn't make its goals.

This time around, Buena Vista has developed a multimedia approach that will try to position "Hunchback" as a classic along the lines of "Bambi," released in 1996 with the animated "101 Dalmatians." A three-part phased campaign starts early in February; a second major burst of activity commences near the launch date, Feb. 24, with a final push in mid-March to attract Easter gift givers.

According to consumer research, 70% of those who saw "Hunchback" in theaters said they would buy the video. To help ensure those results,

Buena Vista has set up a major two-month promotion with Nestlé, which will promote "Hunchback" on 65 million confectionery packs and in more than 800 Esso Snack and Shops. The campaign will cost \$1.5 million.

Meanwhile, the studio has just released the final part of the Aladdin trilogy, "Aladdin And The King Of Thieves," in which Robin Williams reprises his role as the Genie. And two segments of "The Lion King" spinoff, "Timon And Pumbaa," will be in stores by Feb. 25, along with "The Many Adventures Of Winnie The Pooh."

Sell-through movies include "Father Of The Bride II" and "Dangerous Minds," backed by a repeat of a successful summer catalog promotion, including "Ready To Wear" and "Muriel's Wedding" at \$9. Purchase of either of the latter and another title drops the price of each to \$6.

Not everyone is happy with Buena Vista's strategy. Its staggered release of animated classics was labeled "cynical" during a consumer affairs television program, BBC's "Watchdog," which criticized the idea of withdrawing features from retail until pent-up demand is judged sufficient for a subsequent release.

During the show, Buena Vista marketing director James Thickett expressed his own desire to buy a copy of "The Little Mermaid" for his 3-year-old daughter, but claimed that he couldn't get hold of one. Asked if he was happy with the scenario, he replied, "It's the way it is."

## Billboard

FEBRUARY 1, 1997

# Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
			★ ★ NO. 1 ★ ★		
1	1	9	THE 1996 WORLD SERIES VIDEO	Orion Home Video 91096	19.98
2	2	37	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
3	3	11	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	Orion Home Video 96002	14.98
4	8	187	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
5	4	356	MICHAEL JORDAN: COME FLY WITH ME	FoxVideo (CBS/Fox) 2173	19.98
6	9	3	PINSTRIPE DESTINY	Orion Home Video 96012	19.98
7	7	23	THE OFFICIAL 1996 NBA FINALS VIDEO	FoxVideo (CBS/Fox) 8345	19.98
8	RE-ENTRY		NFL: 100 GREATEST FOLLIES	PolyGram Video 8006326733	19.95
9	RE-ENTRY		SUPER SLUGGERS	Orion Home Video 96001	14.98
10	10	31	DREAM TEAM 1996 GOES FOR THE GOLD	FoxVideo (CBS/Fox) 8343	14.98
11	19	263	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
12	5	45	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	19.95
13	12	9	MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	29.98
14	16	91	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL	PolyGram Video 8006319053	19.95
15	RE-ENTRY		NBA JAM SESSION	FoxVideo (CBS/Fox) 5559	14.98
16	6	81	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95
17	15	33	GRANT HILL: NBA SENSATION	FoxVideo (CBS/Fox) 8325	14.98
18	17	415	DORF GOES FISHING	Victory	19.95
19	14	53	MIKE TYSON: THE INSIDE STORY	MPI Home Video 7074	19.98
20	RE-ENTRY		ICE HOT	FoxVideo (CBS/Fox) 8426	14.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>					
			★ ★ NO. 1 ★ ★		
1	1	15	THE FIRM: TIME CRUNCH WORKOUT	BMG Video 80113-3	19.98
2	13	39	THE FIRM: NOT-SO-TOUGH AEROBICS	BMG Video 80122	14.98
3	5	13	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING	BMG Video 80115-3	19.98
4	7	13	THE FIRM: ABS, HIPS & THIGHS SCULPTING	BMG Video 80114-3	19.98
5	3	55	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
6	6	9	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
7	9	29	THE FIRM: LOWER BODY SCULPTING	BMG Video 80120	14.98
8	4	83	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
9	2	15	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS	BMG Video 80117-3	19.98
10	RE-ENTRY		THE FIRM: BODY SCULPTING BASICS	BMG Video 80110-3	19.98
11	11	9	THE GRIND WORKOUT: STRENGTH AND FITNESS	Sony Music Video 49805	12.98
12	18	23	CRUNCH: FAT BLASTERS	Anchor Bay Entertainment SV10025	9.98
13	20	47	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	FoxVideo (CBS/Fox) 8240	14.98
14	12	141	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
15	NEW		CRUNCH: BEST ABS AND ARMS	Anchor Bay Entertainment SV10093	9.98
16	RE-ENTRY		CRUNCH: WASHBOARD ABS	Anchor Bay Entertainment SV10026	9.99
17	RE-ENTRY		CRUNCH: TURBO SCULPT	Anchor Bay Entertainment	9.98
18	8	13	THE FIRM: AEROBIC INTERVAL TRAINING	BMG Video 80112-3	19.98
19	15	13	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99
20	RE-ENTRY		CRUNCH: CARDIO GROOVE	Anchor Bay Entertainment SV10094	9.98

## 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.

### JANUARY

Jan. 25, "How To Get A Record Deal From A To Z," New Yorker Hotel, New York. 212-688-3504.  
Jan. 28, **Touchstone Awards Luncheon**, sponsored by Women in Music, Marriott Marquis, New York. 212-459-4580.

### FEBRUARY

Feb. 1, "Songs 4 U," showcase/panel presented by the National Academy of Songwriters, Broadway Cafe, Hollywood, Fla. 305-944-3268.  
Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.  
Feb. 7, Deadline for submission for the 1997 Audie Awards; sponsored by the Audio Publishers Assn. 310-372-0546.  
Feb. 7-9, "Building A Songwriting Career," presented by the Songwriters Guild, Union Station Hotel, Nashville. 615-329-1782.  
Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.  
Feb. 9-12, **MILIA**, multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.  
Feb. 18, **An Evening With Glen Ballard And David Foster**, sponsored by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.  
Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia. 803-732-6222.  
Feb. 24, **Brit Awards**, Earl's Court, London. 44-171-287-4422.  
Feb. 24, **A Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's Music-Video division, Copacabana, New York. 212-751-4000, extension 338.  
Feb. 24, **MusiCares Person Of The Year Din-**

**ner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 25, **Fourth Annual Patrick Lippert Awards**, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, Roxy, New York. 212-621-6027.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 6, **Echo Awards**, Congress Center, Hamburg. 49-40-581935.

March 7-9, **International Live Music Conference**, Inter-Continental Hotel, London. 44-171-405-4001.

March 8, "How To Start & Grow Your Own Record Label," Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, "Promoting & Marketing Music Toward The Year 2000," Holiday Inn, Brookline, Mass. 508-526-7983.

March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.

March 14, Deadline for entries in the 1997 International Print & Radio Advertising competition, presented by the New York Festivals. 914-238-4481.

March 14-15, **Board Aid 4**, to benefit LifeBEAT, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7777.

March 22, "How To Start & Run Your Own Record Label," New Yorker Hotel, New York. 212-688-3504.

March 22-25, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami. 954-563-4444.



**Swing's The Thing.** Atlantic Records co-chairman/co-CEO Ahmet Ertegun, left, gets a tie adjustment from Columbia Records artist Wynton Marsalis at a recent benefit concert at New York's Lincoln Center. The gala, dubbed In the Spirit of Swing, was hosted by "60 Minutes" correspondent Ed Bradley and featured performances by Natalie Cole, Savion Glover, and Ruth Brown. The event raised money for the Jazz at Lincoln Center series, of which Marsalis is artistic director. Jazz at Lincoln Center runs year-round events, including concerts, lectures, films, recordings, radio broadcasts, performance tours, and education programs for adults and children.

## LIFELINES

### BIRTHS

Girl, Holly Patrice, to **Kevin and Lisa Cronin**, Dec. 20 in Los Angeles. Father is the lead singer of REO Speedwagon.

Boy, Jesse Jaron Wild, to **Paul Sanderson and Cassandra Phillips**, Dec. 23 in Toronto. Father heads the entertainment law firm of Paul Sanderson & Associates.

Girl, Bella, to **Todd and Kelly Roper**, Jan. 11 in Berkeley, Calif. Father is drummer for Capricorn Records band Cake.

### MARRIAGES

**Peggy Dold to Patrick Brooks**, Dec.

26 in Negrill, Jamaica. Bride is VP of A&R for Valley Entertainment in Santa Fe, N.M.

**Popa Chubby to DM Galea**, Dec. 27 in Brooklyn, N.Y. Groom is a blues/rock guitarist on Prime CD.

**Candice Agree to Stephen Battaglio**, Jan. 18 in New Orleans. Bride is a radio personality on SW Networks and WQXR New York. Groom is The Hollywood Reporter's New York bureau chief.

### DEATHS

**Norman Stollman**, 57, of cancer, Dec. 8 in Boca Raton, Fla. From 1970 to 1985, Stollman, a lawyer, worked in

various legal and business affairs posts at CBS Records and CBS Records International. He was senior director of CBS Records U.K. and senior VP of CBS Records International in New York. In 1985, he entered private practice and limited his consulting to music industry clients. Stollman, a 1963 New York Law School graduate, was regarded as an authority on the legal representation of the Spanish Authors Society; Spanish TV networks; and Hispanic labels, music publishers, and artists. In 1990, Stollman relocated his practice to Boca Raton, where he established the law firm of Stollman & Stollman with his son Marc. In addition to that son, he is survived by his wife, Mona; two other children, Neil and Andrew; two daughters-in-law, Laurie and Lisa; and two grandchildren, Rachel and Benjamin.

**Joe Lopes**, 58, of a heart attack, Jan. 2 in New York. Lopes was a studio engineer at RCA and BMG Studios in New York and an independent producer, joining RCA Records in 1964, moving soon after to the label's recording studios. Working with producer Warren Shatz in the '70s, he engineered hits by Evelyn "Champagne" King and Vicki Sue Robinson's Grammy-nominated "Turn The Beat Around." He also worked on the successful Hampton String Quartet album, "What If Mozart Wrote 'Have Yourself A Merry Little Christmas'" and the original cast album of "Sophisticated Ladies." In the '80s, Lopes worked with jazz producer John Snyder on albums by Mel Lewis, Sun Ra, and Cecil Taylor, among others. In 1990, he formed Hipshake Productions with producer/engineer Jay Newland. They produced a Buddy Scott album for PolyGram and then released an album by the Sandra Wright Band on Hipshake Records. Lopes is survived by his wife, Juliana, executive assistant to Wanda Horowitz, widow of pianist Vladimir Horowitz; daughter Lorena, who is an attorney with Sony Music Entertainment; and son Chris, a VP of promotion at Mercury Records. A requiem service for Lopes was held Jan. 7 at Holy Trinity R.C. Church in New York.

**George Handy**, 76, of heart disease,

Jan. 8 in Harris, N.Y. He was a jazz arranger/pianist/composer who worked with some of the top bandleaders of the swing era, including Benny Goodman, Artie Shaw, Stan Kenton, and the Dorsey brothers. In the '50s, he collaborated on a set of noted albums with saxophone player Zoot Sims. As a composer, Handy wrote for Paramount Studios, the Armed Forces Radio Service, and the New York Saxophone Quartet. He is survived by his wife, Elaine Lewis, and three children.

**Keith Diamond**, 46, of a heart attack, Jan. 18 in New York. A songwriter and producer, Diamond co-wrote two of Billy Ocean's popular mid-'80s songs, "Suddenly" and the breakthrough hit "Caribbean Queen." Diamond produced or co-wrote material for a diverse group of artists, including James Ingram, Michael Bolton, Donna Summer, Anne Murray, Mick Jagger, Sheena Easton, Freddie Jackson, and Melba Moore. In 1989, the Keith Diamond Cultural Center was opened in his native Trinidad. He owned a production company and studio in New York called Roughcuts. He is survived by his mother, two sisters, and two brothers.

**Paul Kresh**, 77, reportedly of Parkinson's disease, Jan. 12 in New York. Among his many endeavors, Kresh produced for the Spoken Arts and Caedmon labels in the '60s and early '70s. He focused on recording poets reading their own works, including Robert Frost, Allen Ginsberg, e.e. cummings, and Gertrude Stein. More recently, he produced a number of titles for spoken audio company Listening Library. Kresh was a broadcaster and author who reviewed music for a range of publications and wrote a number of books and documentary films.

## FOR THE RECORD

Jeff Gaspin, senior VP of programming and production for VH1, was misidentified in a story on the new VH1 series "Hard Rock Live Presented By Pontiac Sunfire" that appeared in the Jan. 25 issue. Also, the show's talent booker, Jim Pitt, retains his role as talent booker for "Late Night With Conan O'Brien."

## GOOD WORKS

**COUNTRY ACTS HELP KIDS:** Top names in country music and staffers from more than 100 country radio stations have kicked off this year's Country Cares for St. Jude Kids radiothons on behalf of the St. Jude Children's Research Hospital, founded by actor/comedian Danny Thomas. Since the Country Cares campaign began in 1989, more than 150 major-market stations have raised more than \$50 million in pledges. Among the artists who will participate in this year's drive, which started with performances by the artists Jan. 17 and 18 at the Memphis-based hospital, are **Aaron Tippin, Bryan White, Kenny Chesney, Deana Carter, Randy Owen, Garth Brooks, Faith Hill, Alan Jackson, Mary Chapin Carpenter, and Reba McEntire**. The St. Jude Children's Research Hospital is a biomedical research center dedicated to finding cures for the catastrophic diseases of children. All St. Jude patients are treated regardless of their ability to pay. Its work is primarily supported through public funds raised by the American Lebanese Syrian Associated Charities, which covers all costs beyond those reimbursed by third-party insurers, and total costs when no insurance is available. Contact: **Melissa Vadman** at 312-751-8878 or **Echelle Lane** at 901-524-0338.

**FUND FIGHTS SARCOMA:** The Kristen Ann Carr Fund will host its fourth annual Winter Semi-Formal Feb. 8 at the Supper Club in New York. Sponsors for this year's event, designed to raise funds to fight sarcoma, include **Bruce Springsteen; Patti Scialfa; Sting; Sting's wife, Trudie Sumner; Bob Costas; and Tabitha and Stephen King**. The fund was established by **Barbara Carr and David Marsh** when their daughter **Kristen Ann Carr** died of sarcoma, the form of cancer that most often attacks children and young adults. Proceeds raised by the fund have established a sarcoma patients support group. The fund also sponsors visits to patients by celebrity guests. Tickets are \$75. A raffle will give away such prizes as a Cartier 21 watch and two round-trip airline tickets. For more info about donations, contact the **Kristen Ann Carr Fund**, c/o Memorial Sloan-Kettering Cancer Center, 1275 York Ave., New York, N.Y. 10021, or contact **Julia McCormick** at 212-639-3520 or **Marilyn Laverty** or **Seth Cohen** at 718-522-7242.

**VELEZ TO MR. HOLLAND BOARD:** SESAC president/COO **Bill Velez** has been appointed to the board of Mr. Holland's Opus Foundation, an organization recently launched by film

composer **Michael Kamen** to provide funds for the teaching of music in the schools (Billboard, Jan. 11). "I love working toward making music education an entitlement for all children," says Velez. Contact: **Crystal Caviness** at 615-320-0055.

**GROUP HONORS FIVE WOMEN:** Women in Music Inc. will host its first Touchstone Awards luncheon at the Marriott Marquis in New York on Tuesday (28) to honor five women "who make a difference" within the music industry. They are **Jocelyn Cooper-Gilstrap**, senior VP/special assistant to the chairman of Universal Music Entertainment Group and president and owner of Midnight Songs, a publishing company; **Ethel Gabriel**, credited with being the first A&R record producer, and president of JazzMania Records; **Ina Meibach**, entertainment attorney; **Karen Sherry**, VP/director of communications at ASCAP; and **Valerie Simpson**, of the songwriting duo **Ashford & Simpson**, a producer and on-air host on WRKS New York. Women in Music Inc. is a not-for-profit group that provides educational forums, networking opportunities, musical showcases, and other means to help further development among industry professionals. Tickets for the luncheon are \$110; call 212-459-4580.

# Reviews Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► TONY BENNETT

**Tony Bennett On Holiday: A Tribute To Billie Holiday**  
 PRODUCERS: Tony Bennett, Danny Bennett  
 Columbia 67774

On his latest effort, the beloved crooner salutes the late Billie Holiday with an album of songs associated with her. As such, the album is an expansion of Bennett's previous effort, the late-'95 release "Here's To The Ladies," which honored Holiday, Doris Day, Ella Fitzgerald, Lena Horne, and Barbra Streisand. Highlighted by such spirited entries as "All Of Me" and "Me, Myself And I (Are All In Love With You)," the album consists mostly of material never before recorded by Bennett, with the exception of "These Foolish Things (Remind Me Of You)" and "Solitude," which he cut in the late '50s and early '60s, respectively. Another previously recorded Bennett track is "God Bless The Child," only this time it appears in a Phil Ramone-produced posthumous duet with Holiday. Like all of Bennett's recent releases, this is one that his legions will find irresistible.

#### SPACE NEEDLE

**The Moray Eels Eat The Space Needle**

PRODUCERS: A. Lasus, J. Cox, Space Needle  
 Zero Hour 2080

The sophomore disc from the Long Island, N.Y.-based trio skirts a fine line between avant-garde and progressive rock. Fuzz guitar à la early Sonic Youth is the base metal here, the layers of distortion nearly smothering the droning bass pulses. Pre-form solos empty into knots of noise; splashes of cymbal add color to the music's lo-fi sensibilities. Original cover art by Roger Dean of Yes fame is also included but, alas, not in triple-gatefold form.

### JAZZ

#### ★ STEVE LACY TRIO

bye-ya

PRODUCER: Jean-Paul Rodriguez

Free Lance 25

Veteran soprano sax innovator Steve Lacy marks the end of his 25-year expatriate stay in Paris—as indicated by the title—with this fine avant-garde trio set. Lacy's engaging, introspective soloing colors the set's atmosphere, along with such enjoyably cubist, Ornette-reminiscent original compositions as "Bookioni," "The Bath," and "Absence," the last of which features the art-song vocals of Irene Aebi. Bassist Jean-Jacques Avenel switches to kora on his sweetly glistening "Pi-Pande," and the moods of Monk are revisited on the fine title track and Lacy's whirling frenzy on "Trinkle Tinkle."

#### HILTON RUIZ

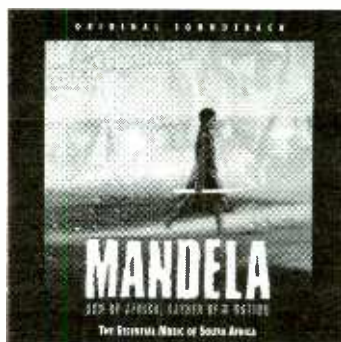
Island Eyes

PRODUCERS: Jack Hooge, Eddie Rodriguez

Tropijazz 82042

The latest set from Hilton Ruiz is a strong, diverse album that finds the leading Latin jazz pianist backed by such ace sidemen as saxophonist John Stubblefield and bassist John Benitez, with notable guest stars Tito Puente, Jon Faddis, and Dave Valentin. Ruiz's keyboard

### SPOTLIGHT



#### VARIOUS ARTISTS

**Original Soundtrack: Mandela—Son Of Africa, Father Of A Nation**

PRODUCERS: various

Mango 524 305

The soundtrack for a March-slated documentary on South African president Nelson Mandela, this collection doubles as a compendium of music from that troubled and culturally rich country. From the uplifting title anthem "Father Of Our Nation" by Jennifer Jones and Hugh Masekela to the African Jazz Pioneers' "Sip N' Fly," from the All African Jazz Opera's "King Kong" track "In The Queue" to a 1954 field recording, the set is a rich tapestry of sounds spanning half a century and a rainbow of musical styles. The disc also includes beautifully integrated score snippets by Cedric Gradus Samson and the Specials' 1984 rallying cry "Nelson Mandela"—which is lyrically obsolete but still powerful and jubilant. A succinct document of South Africa's musical heritage, fit for music fans and scholars alike.

brilliance is glowingly showcased on such tracks as the sharp, infectiously swinging "Unit Seven" and a deliciously exotic Latin makeover of "Body And Soul." Excellent original Ruiz themes include the bouncy, breezy title track, the wildly progressive, avant-Latin "Solar Orbit," and the wistfully soulful "The Girl's In Love." Furthering this album's pervasive soul influence are a bluesy, R&B-tinged remake of old jazz tune "Gee Baby Ain't I Good To You" and a straight-but-funky cover of the Ben E. King hit "Stand By Me."

#### VARIOUS ARTISTS

**Jazz The World Forgot Volumes 1 & 2**

REISSUE PRODUCERS: Sherwin Dunner & Richard Nevins

Yazoo/Shanachie 2024/2025

Subtitled "Early Roots And Branches Of Jazz," this separately available, two-volume, 46-track compendium of jazz recordings from 1923-'31 amounts to a swinging Prohibition-era hit parade. With knowledgeable liner notes that trace the regional and stylistic origins of each cut, this set features such classic tunes as "Somebody Stole My Gal" and "Everybody Loves My Baby," and such influential ensembles as Jelly Roll Morton's Red Hot Peppers, King Oliver's Jazz Band, and Bennie Moten's Kansas City Orchestra. But most featured groups (of both black and white musi-

### SPOTLIGHT



#### SOLOMON BURKE

**The Definition Of Soul**

PRODUCERS: Selassie Burke, Solomon Burke

Pointblank 42557

Veteran soul man and preacher Solomon Burke, who scored a string of pop and R&B hits in the '60s and early '70s ("Just Out Of Reach [Of My Two Open Arms]," "Got To Get You Off My Mind"), returns to form with this delightful album, his first for Virgin's blues label. Despite overly polished production that threatens to undermine the grit in his sound, Burke's top-notch songwriting (in collaboration with his son Selassie), husky tenor, and all-around charm take center stage. Highlights include "Why Can't We Come Together," the sparse "Just For You," the surprisingly subdued but entertaining Little Richard duet "Everybody's Got A Game," and the searing "Your Time To Cry" (co-produced by Jerry Wexler). An active preacher and musical performer, Burke proves that he can still do it after all these years.

### LATIN

#### ★ ATERCIOPELADOS

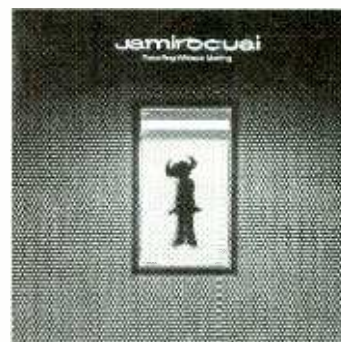
**La Pipa De La Paz**

PRODUCER: Phil Manzanera

Ariola/BMG 44347

Delightfully quirky lead singer Andrea Echeverri, who is by far the best female singer in Latino rock world, returns with her talented backing crew for another slamming romp through wryly humorous musings of male/female situations, traipsing down the Amazon, and love of country. While 15-song set does not bulge with

### SPOTLIGHT



#### JAMIROQUAI

**Travelling Without Moving**

PRODUCERS: Jay Kay, Al Stone

Work 67903

An ironically appropriate title for the third offering by U.K. retro funk outfit, as the group continues to demonstrate an uncanny ability to stay frozen in time yet still break musical ground. Rooted in a sound that bears an uncanny resemblance to Stevie Wonder circa 1976 (the group sounds more like vintage Wonder than the artist himself does today), Jamiroquai is also at the vanguard of the analog synthesizer movement, along with the likes of Beek and Luscious Jackson. The album's highlights include the Philly-grooved "Cosmic Girl," the upbeat "Alright," the reggae-flavored "Drifting Along," the disco-inspired title track, and the horn-spiked "High Times." A double-platinum album in the U.K., "Travelling Without Moving" appears for the first time stateside. Worthy of consideration at pop, R&B, and college outlets.

radio-style hits, Echeverri's defiant odes to personal independence, "No Necesito" and "Nada Que Ver," could click at radio.

### WORLD MUSIC

#### ★ TARIKA

**Son Egal**

PRODUCERS: Simon Emmerson, Martin Russell

Xenophile/Green Linnet 4042

The sophomore release from Madagascar's Tarika is an outstanding, rhythm-intensive collection that matches the heights it scaled in its original incarnation

### VITAL REISSUES®

cians) are less-remembered acts such as Five Hot Chocolates, Gowan's Rhapsody Makers, and Frenchy's String Band, as well as old-time blues belters Mamie Smith and Edna Winston. These tracks were remastered from the original 78s, so listeners shouldn't be surprised at understandable levels of surface noise. Even with highly variable fidelity, historically minded listeners should be entranced by the quavering melody lines of Sam Morgan's Jazz Band on remade hymn "Over In The Gloryland," the extraordinarily accented tempos of the Ross De Luxe Syncopaters' "Florida Rhythm," the kamikaze clarinet of Vance Dixon (backed by his two-piece Jazz Maniacs) on "Crazy Quilt," and Clarence Williams' Blue Five melody "Wild Cat Blues," which

features soprano saxophonist Sidney Bechet.

#### TOWNES VAN ZANDT

**Rear View Mirror**

PRODUCER: Townes Van Zandt

Sugar Hill 1054

This live, best-of album—briefly released in 1983—was in the works for reissue before the Jan. 1 death of the late, great troubadour (Sugar Hill plans a mid-March release of "The Highway Kind," featuring more recent, previously released live tracks). What can you say? This is vintage Townes, accompanying himself on guitar, along with Danny Rowland on guitar and Owen Cody on fiddle doing 17 of his best compositions as only he could. This is the next-best thing to having been there. A must-have.

as Tarika Sammy. The Sammy-free Tarika, still fronted by singer-sisters Hanitra and Noro, marks an improvement in songwriting since the debut album. Members of the Baaba Maal hand augment the five-piece Tarika for this smart, catchy set that includes many lyrics steeped in Malagasy politics. Standouts include the ebullient, uptempo call-and-response theme "Tsy Kivy," the tense throb of "Avelo," the dizzying, cascading harmonies of "Zotra," and the hypnotic, dramatic groove of the English-language "Forever."

### NEW AGE

#### VANGELIS

**Oceanic**

PRODUCER: Vangelis

Atlantic 82953

Even when he's not making soundtracks like "Chariots Of Fire," Vangelis sounds like he's scoring films. On "Oceanic," he uses the seas of the world as a thematic basis for synthesizer tone poems. He gets off to a sluggish start with the treacly opener, "Bon Voyage," and hits some dead calms throughout. But he gets his sea legs on the odd sampled chorale of "Sirens," the hypnotic "Islands Of The Orient," and the ambient grooves of "Spanish Harbor." He's always been one of the most successful orchestral synthesists, but compared to the usual Vangelis star fighters, "Oceanic" has the mobility of a cruise ship.

### GOSPEL

#### VESTAL GOODMAN

**Moments**

PRODUCER: none listed

Spring Hill 5405

Southern gospel matriarch Goodman is still going strong after more than 45 years and more than 50 albums with the Happy Goodman Family and as a solo artist. This standard-heavy collection doesn't break a lot of new ground, but it doesn't need to. Goodman's voice is still strong, and her performance radiates heartfelt commitment to her material and her faith. Bouncy toe-tappers ("I Wouldn't Take Nothin' For My Journey Now," "Looking For A City") stand pleasingly next to inspirational ballads ("Born To Serve The Lord," "These Are They"), while fiddles, steel guitar, and dobro add some country touches ("God Walks The Dark Hills," "What A Lovely Name"). Another worthy entry into Goodman's immense and estimable catalog.

### CONTEMPORARY CHRISTIAN

#### ► TONY VINCENT

**One Deed**

PRODUCER: Dennis Matkosky

Star Song 0099

Vincent found success at Christian radio with his debut album, and now he is looking to find mainstream acceptance with this sophomore collection. His chances look extremely good. Vincent has an expressive pop voice, and on this album it appears to have more passion and conviction than on his first release. He is also a gifted songwriter with a knack for turning personal experiences into universal truths. The album is filled with textured pop/rock tunes ranging from "Do You Really" to poignant ballad "Polly's Eyes." Another highlight is the stunning title track. Matkosky's production is vibrant, and Vincent's vocals are both haunting and hopeful. A gifted singer/songwriter whose talent is too impressive to be limited to one market.

**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 Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews



## POP

► **MERRIL BAINBRIDGE** *Under The Water* (no timing listed)

PRODUCER: Siew Ooi  
WRITERS: M. Bainbridge, O. Boiwell, S. Paulzen  
PUBLISHER: MCA, BMI

**Universal 1145** (c/o Uni) (cassette single)

The follow-up to the Aussie singer's gold-selling debut single, "Mouth," this track swirls with a sweet pop melody and easy-handed acoustic guitar strumming. Bainbridge delivers a vocal rife with delicate phrasing and a whispered lilt that makes you feel warm and fuzzy all over. As the song rises from its hushed and enticing opening into a bright, sing-along climax, it's easy to imagine it blasting from nearly every car radio on the highway. A solid future hit that should give listeners one more good reason to investigate the increasingly popular album "The Garden."

► **JON SECADA** *Too Late Too Soon* (3:48)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis, J. Secada  
PUBLISHERS: Flyte Tyme Tunes, ASCAP, Foreign Imported/EMI, BMI

**SBK/EMI 11665** (cassette single)

It's been roughly three years since Secada's last English-language collection, and he previews his forthcoming self-titled set with a pensive shuffle-ballad. Placed atop a slowly insinuating pop/funk groove molded by Jimmy Jam and Terry Lewis, the singer flexes his instantly recognizable voice to maximum emotional effect without ever flying over the top. "Too Late Too Soon" builds to an appropriately dramatic conclusion amid a flutter of flamenco guitars and castanets. It should cruise onto youth-driven top 40 and sophisticated AC playlists with relative ease.

**BILLY LAWRENCE FEATURING MC LYTE**

*Come On* (4:09)

PRODUCER: Darrell "Delite" Allamby  
WRITERS: D. Allamby, B. Lawrence  
PUBLISHERS: B.K. Lawrence/Warner-Chappell, BMI

**EastWest 9650** (c/o Elektra) (cassette single)

Justice prevailing, the second try will be the charm for this appealing, yet under-appreciated, young performer. Her sophomore collection, "Billy," is launched with a catchy funk-pop strutter that makes good use of her girlish voice—not to mention the always-smooth lyrical prowess of guest star MC Lyte. Adding to this single's visibility is its inclusion on the hot soundtrack to "Set It Off." Although it's a bit slave-ish to current trends, it would be lovely to see this jam give Lawrence a much-deserved moment under the pop center-stage spotlight.

## R & B

► **ZHANE** *Request Line* (3:36)

PRODUCERS: Kay Gee, Darren Lighty  
WRITERS: R. Neufvelle, K. Gay, D. Lighty, N. Ashford, V. Simpson

PUBLISHERS: 9th Town/Naughty's Music/Ya Ya/Do  
What U Gotta Do/Nick-O-Val, ASCAP

**Illtown/Motown 32029** (cassette single)

The female duo that clicked several years ago with "Hey, Mr. DJ" returns with a chugging ditty that aims to duplicate that hit's rhythmic magic. Riding a snippet from Ashford & Simpson's "It Seems To Hang On," the pair displays a matured way with a lyric. Such vocal growth adds muscle to an otherwise lightweight tune. With lines like "Hey DJ/Pick up the request line," it's easy to imagine jocks (particularly during morning drive) having a good time with this single on the air. From the act's forthcoming album, "Compilation."

★ **ANN NESBY** *This Weekend* (3:57)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis, A. Nesby, J. Wright, T. Lee

PUBLISHERS: EMI-April/Flyte Tyme/New  
Perspective/Labor Force, ASCAP  
REMIXER: Jim Wright

**Perspective 00390** (cassette single)

Nesby's glorious album, "I'm Here For You," continues to crank out one noteworthy single after the next. This time, the musical vibe is smooth and romantic, as she stretches out seductively over a chilled, old-school soul groove. She could give the kiddies romping around in jeeps a lesson or two (or more) in subtle phrasing and in building a lyric to a steamy conclusion. We dare R&B radio programmers to try and concoct a convincing reason to not play this jam. It has absolutely everything needed to be a smash.

★ **KENNY LATTIMORE** *For You* (3:56)

PRODUCER: Barry J. Eastmond  
WRITER: K. Lerum  
PUBLISHERS: Colour'd/PSO, ASCAP

**Columbia 8187** (c/o Sony) (cassette single)

It's a real shame that more folks haven't taken the time to let Lattimore's fine self-titled debut work its magic. Perhaps this soft and silky love song will do the trick. Lattimore's performance is a study in subtle emotional shading, while producer Barry Eastmond dresses him in caressing strings and glistening keyboards. Close your eyes while you listen, and images of candles and the one you love are likely to fill your mind. An equally suitable selection for R&B, pop, and AC formats.

★ **JELLIE** *Don't Go* (3:33)

PRODUCER: Robert White  
WRITER: Jellie  
PUBLISHER: Tee Rick Hits, ASCAP

**Whyy Owwt 1105** (CD single)

Newcomer Jellie already is effectively wooing the viewers of BET with the video clip accompanying this lovely soul ballad. Backed by a finger-snapping slow groove provided by Robert White, she confidently unleashes a voice that is riddled with the influence of Gladys Knight. Better than a lot of major-label releases vying for attention, this little indie jam has the potential to go the distance and transform Jellie into a star. Be among the first to embrace this winner. Contact: 213-634-0144.

## COUNTRY

► **CLAY WALKER** *Rumor Has It* (2:56)

PRODUCERS: James Stroud, Clay Walker  
WRITERS: C. Walker, M.J. Greene  
PUBLISHERS: Lori Jayne/Sondaddy Songs/Muy Bueno, BMI

**Giant 8621** (7-inch single)

Radio-friendly hooks abound within this outing from Walker's forthcoming Giant album. The steel guitar-laced production by the singer with James Stroud has bounce. Also, Walker turns in a solid vocal performance, but the song is nothing memorable.

► **CHRIS LeDOUX** *When I Say Forever* (3:52)

PRODUCER: Gregg Brown  
WRITER: D. Linde  
PUBLISHERS: EMI-Blackwood/Linde Manor, BMI

**Capitol 10377** (CD promo)

LeDoux has one of the most distinctive voices in country music today. Like fine hand-tooled leather, it has character and a special quality that infuses this well-crafted Dennis Linde tune with warmth and style. The only problem is the production, which does not provide a suitable framework for LeDoux. The overall polished pop feel of the track seems as ill-fitting as replacing LeDoux's trademark cowboy hat with a bowler.

► **MILA MASON** *Dark Horse* (3:59)

PRODUCER: Blake Mevis  
WRITERS: D. Tyson, D. McTaggart, A. Marshall  
PUBLISHERS: EMI-April Canada/Into Wishin', ASCAP;

Down In Front/Drowning In Public, SOCAN

**Atlantic 7052** (CD promo)

Mason caught country radio programmers' attention with her Atlantic debut single, "That's Enough Of That," and she

follows that hit with this smooth, sultry number—which sounds better with each listening. Her first single was good, but this new single is a much better showcase for her voice, revealing the texture in her vocals and her ability to convey the subtle nuances of this lyric about a woman who believes in her relationship and wants to "let this dark horse run." A strong song and great performance that deserves attention at country radio.

★ **BIG HOUSE** *Cold Outside* (3:31)

PRODUCERS: Peter Brunetta, Monty Byrom, David Neuhauser  
WRITERS: M. Byrom, D. Neuhauser, D. Knutson, M. Reese

PUBLISHERS: MCA/Shinin' Stone Cold/Bik Haus/Max Dog, ASCAP; Easy Landing, BMI

**MCA 55253** (c/o Uni) (7-inch single)

What a great record! Nothing else currently circulating sounds like this, and it's a wonderful breath of fresh air. The raw and insinuating groove pulls the listener in, and the crisp acoustic punch demands complete attention. The personality-packed primary vocal performance is the icing on the cake. This is the first single from the group's debut album, which is slated for a March 25 release. If this sassy and sultry little number is any indication, there are great things ahead for this outfit.

**KIPPI BRANNON** *Daddy's Little Girl* (3:37)

PRODUCER: Mark Bright  
WRITERS: A. Kaset, K. Slaughter, S. Webb  
PUBLISHERS: Purple Sun/Ten Ten Music Group/Real Girl-friends/Stam Webb, SESAC

**Curb/Universal 3002** (7-inch single)

A large segment of the population will not be able to listen to this with dry eyes. Some may dismiss it as too sentimental, but the truth is that many of country music's classic songs are heartfelt weepers—and this finely crafted tune about a daughter's relationship with her father is ripe with images many women can relate to. Former teen artist Brannon turns in a stunning performance that wrings the emotion out of the lyric and should signal a welcome re-entry at country radio.

## DANCE

► **RuPAUL** *A Little Bit Of Love* (7:44)

PRODUCERS: Welcome, Joe Carrano  
WRITERS: RuPaul, J. Carrano  
PUBLISHERS: RuPaul Charles, SESAC; Touch Me II, ASCAP

REMIXERS: Markus Schulz, C.L. McSpadden, Welcome, Joe Carrano

**Rhino 7221** (12-inch single)

The drag superstar is still in search of a pop hit befitting his massive media profile—and this could be it. By keeping the kitsch down to a minimum, RuPaul is able to display his fine tenor pipes as well as a natural talent for breathing depth into the simplest refrain. His presence makes this

oh-so-friendly hi-NRG anthem a reasonable entry for radio airwaves. Longtime supporters at club level are treated to excellent underground remixes by Markus Schulz and C.L. McSpadden, who tweak the track with an edgy beat and a rush of catchy keyboard loops.

► **FAST FORWARD FEATURING BEVERLY**

*Never Felt This Way* (7:14)

PRODUCER: Brothers Of Peace  
WRITER: not listed  
PUBLISHER: not listed

REMIXER: DJ Strobe

**Jellybean 5432** (12-inch single)

Clubheads with a hankering for deep-soul flavor in their house music should waste no time snagging a copy of this luscious treat. Unknown singer Beverly strikes an intriguing pose on this track, which benefits from the song-sensitive style of producers Paul Scott and Shank Thompson. They wisely place primary emphasis on her full-bodied belting, as well as the song's wickedly contagious chorus. Remixing upstart DJ Strobe comes to the table with a version that sparks with Euro-pop spice, which should help the label's bid for elevating this jam beyond the club realm.

**GROOVE CLUB** *Upside Down* (5:26)

PRODUCER: Eye Witness  
WRITERS: B. Edwards, N. Rodgers  
PUBLISHER: Sony Songs/Bernard's Other Music, BMI

REMIXER: Eye Witness

**Ichiban 400** (CD single)

The Diana Ross disco nugget is convincingly upgraded into a hi-NRG anthem that should connect with folks who dig the Euro-spiced musings of La Bouche and Real McCoy. The idea of adding a male rap during the verses is a good one, but its execution here leaves a bit to be desired. However, that's a minor quibble that will not harm this solid single's future on mainstream dancefloors and crossover stations. Taken from the notable new multi-act compilation "Instant Dance Party." Contact: 770-419-1414.

## AC

► **PATTY GRIFFIN** *Every Little Bit* (3:41)

PRODUCER: not listed  
WRITER: P. Griffin  
PUBLISHERS: One Big Love/Chrome Dog, ASCAP

**A&M 00311** (CD single)

After gathering the praise of nearly every breathing critic, singer/songwriter Griffin appears ready to take on radio programmers. She fully lives up to the accolades on this spare and literate acoustic-pop interlude from the album "Living With Ghosts," during which she infuses a full gamut of emotions into the song. Often recalling Rickie Lee Jones in her offbeat phrasing, Griffin is a natural

## NEW & NOTEWORTHY

**FAITHLESS** *Insomnia* (8:41)

PRODUCERS: Rolfo, Sister Bliss  
WRITERS: M. Jazz, Rolfo, S. Bliss  
PUBLISHER: not listed

REMIXERS: Armand Van Helden, Rolfo, Sister Bliss, De Donato

**Arista 3306** (c/o BMG) (12-inch single)

With all of Europe having long gone mad for this brilliant new band, the stateside premiere of the album "Reverence" is long overdue. This single serves as a fine peek into the project, giving listeners a taste of urgent dance rhythms, a complex and infectious pop melody, and vocals that are notches above the typical vamps heard on club-originated records. Thanks to a well-conceived double-pack of remixes, DJ turntables will be the first home for this gem of a single. However, there is little doubt that pop programmers will beckon for "Insomnia" with the same excitement it has other recent unique dance hits, like "Children" by Robert Miles.

**SUZA MOGUL** *Make Me Feel* (4:00)

PRODUCERS: Chadd, Mick Hanson  
WRITER: S. Mogul  
PUBLISHERS: Suza Mogul, BMI; M-Powered, ASCAP

REMIXERS: Chadd, Mick Hanson, Rolando Hernandez

**M-Powered 70011** (cassette single)

Charming pop/dance ingénue Mogul makes an excellent first impression with this seductive, disco-charged confection. With a purring performance and a sticky hook as its focal point, the track races with kicky hi-NRG beats and jiggly funk guitar riffs. A handful of more forceful, house-happy remixes is provided for possible club consumption, but the pop edit is what suits the song and Mogul best. Besides, this is a ditty that was clearly designed first and foremost for pop radio airwaves. Check it out. Contact: 212-431-1320.

for triple-A stations with a warm spot for introspective, super-sensitive folkies.

**WARREN HILL** *Shelter From The Storm* (4:19)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed

**Discovery 77058** (CD promo)

Instrumentalist Hill has a good chance at developing the widespread audience his music deserves with this shiny power ballad. Needless to say, the music is sharply executed and immediately interesting to the ear. The added enticement is a vocal version that gives listeners something extra to grab hold of. A wise programming selection for ballad-driven AC outlets.

## ROCK TRACKS

► **VERUCA SALT** *Volcano Girls* (no timing listed)

PRODUCER: Bob Rock  
WRITER: Gordon  
PUBLISHER: Are You There God, It's Me Music, ASCAP

**Outpost 3000** (c/o Uni) (CD promo)

Rock radio darlings slam out another home-run hit with this slice of the album "Eight Arms To Hold You." As on past recordings, this jam kicks with sharp guitar licks, urgent vocals, and a hook that simply doesn't quit. This may be classified as modern or "alterna" rock, but at its core it's a great pop record that leaves you reminiscing about youthful days spent glued to AM radio.

► **THE VERVE PIPE** *The Freshmen* (4:29)

PRODUCERS: Jack Joseph-Puig, Jerry Harrison  
WRITER: B.V. Ark  
PUBLISHERS: Sid Flips/EMI-April, ASCAP

**RCA 64679** (c/o BMG) (cassette single)

Already getting played on more than 50 rock stations prior to its release, the time to attempt crossing this fine second single from "Villians" onto pop radio is fast approaching. It has all of the markings of a multifaceted smash—a memorable hook, empathetic words of love, sterling production and instrumentation, and a heartfelt lead vocal. Icing on the cake is a well-crafted video, directed by Mark Neale—who has previously lensed clips for U2 and Counting Crows.

## RAP

► **LARGE PROFESSOR** *Ijuswannachill* (no timing listed)

PRODUCERS: Large Professor  
WRITERS: not listed  
PUBLISHER: not listed

REMIXER: Extra P

**Geffen 22220** (c/o Uni) (CD single)

A champion of simplistic beats and rhymes, Large Professor continues to move the crowds with his no-nonsense style of rap and his undisputably well-thought-out tracks. "Ijuswannachill" is the second cut to preview his forthcoming album, "The LP" and the Professor asks only to be blessed with the chance to rock the mike and get paid well to do it. It's not much to ask, actually, since most cuts remixed by Extra P tend to go gold and then platinum.

► **RAMPAGE** *Wild For Da Night* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed

**Elektra 5897** (cassette single)

Rampage, aka the Last Boy Scout, has been inching toward stardom since 1994, when he kicked "Beware Of The Ramp Sack" on Rowdy. Having been heard on hits by Craig Mack and Busta Rhymes, he rarely has left the hip-hop frontburner. "Wild For Da Night" previews the album "Scout's Honor By Way Of Blood" with a juicy anthem that laces raw rhymes into a haunting, piano-lined groove and guest lyrical licks by Spliff Starr and Lord Have Mercy.

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Brett Atwood (L.A.), Shawnee Smith (N.Y.).



## HEALTH & FITNESS

### SHVITZ! MY YIDDISHEH WORKOUT

The Workman's Circle

30 minutes, \$19.95

Just when you thought you'd seen the most niche-oriented of fitness videos, here's one that jumps right off the scale. Going where not even Joan Rivers dared to tread in last year's faux workout tape "Shopping For Fitness," the video packs not only a pretty decent muscle-toning workout (best suited for beginners, intermediates, and seniors), but a language lesson as well. Three fitness buffs who clearly prefer English as their second language conduct the class in Yiddish, with English subtitles pictured on the screen for the uninitiated. Fun and feisty, the tape scores high on the novelty meter but is likely to wear on the nerves of even the most Yiddish-friendly users who want an at-home regimen they can follow several times a week. Contact: 800-922-2558.

### PUMPING IRON II: THE WOMEN

Central Park Media

107 minutes, \$19.95

The producer of the early Arnold Schwarzenegger tome "Pumping Iron" turns to heavyweights of the female persuasion in this sequel of sorts. Nearly 20 years after the first "Pumping Iron" movie hit the screen, this cross between documentary and feature film sufficiently catapults the sport of body building into the '90s. Five of the world's current top female body builders—Rachel McLish, Bev Francis, Lori Bowen, Carla Dunlap, and Lydia Cheng—muscle across the screen in preparation for the World Cup championship. Although the science of total physical discipline might not appeal to everyone, the story of these women's courage and unflappable determination that frames the film carries it to new, lofty heights. Contact: 212-977-7456.

## SPORTS

### GHOSTS OF THE BALLPARK

The Freeman Group

25 minutes, \$19.95

The idea for this unique sports documentary—to pay tribute to the now sleeping Durham Athletic Park, made famous in the movie "Bull Durham" and a hub of community activity during the mid-20th century—is an undisputed winner. Hosted by Crash Davis (played by Kevin Costner in "Bull Durham"), the tape seeks to document the role of baseball in a more simple time in American society as well as honor some of the key players who graced the Durham park's turf. Unfortunately, problems lie in the execution, which fails to live up to promises made on the cover. For example, "interviews" with erstwhile greats such as Willie Stargell, Joe Morgan, and Catfish Hunter come in the form of quick conversation snippets that seem to have been serendipitously caught on tape. In short, the all-too-brief look at the ballpark and this slice of hardball history is simply not substantive enough to satisfy the serious sports fan. Contact: 919-682-2222.

## PERFORMANCE

### LORD OF THE DANCE

PolyGram Video

92 minutes, \$24.95

Timed to hit retail at just about the same time the dance/musical extravaganza touches down at New York's Radio City Music Hall, this tape washes on to American shores packed with praise from the U.K. In the spirit of so many stage sensations before it, "Lord Of The Dance" has its roots in a more traditional time and place—in this case the folk music and dance of Ireland—but its presentation is decidedly big-budget '90s. The tape was

filmed, aptly, during a performance at Dublin's Point Theatre that starred "Riverdance" showman Michael Flatley. Retailers can expect interest in the tape to pick up as the buzz on the already sold-out tour makes its way across the States.

## TRAVEL

### WHERE IS PATAGONIA?

Ken Armstrong Productions

105 minutes, \$34.95

This tape will serve as a wake-up call for those who think Patagonia is just a brand of outdoor apparel, and a wonderful keepsake for those who are aware of one of the most beautiful regions of the world or have had a chance to experience it in person. Nestled just below the 41st parallel in South America spanning parts of Chile and Argentina, Patagonia is home to a rainbow of wildlife—including whales, penguins, and some unique birds—as well as some magnificent glacier formations. A TV and newspaper journalist conducts this crash course on the area, which contains some history à la Charles Darwin's exploration of Patagonia and a geography lesson accompanied by some fabulous footage. Contact: 800-484-1065.

## INSTRUCTIONAL

### VIDEO PARENTS

BMG Video

approximately 40 minutes each, \$14.98 each

Three new additions to the "Video Parents" family—"The Wonderful Terrible Twos," "The Perfect Guide To Potty Training," and "Toddlers At Work"—pick up in age where the first trio of parental guides left off last year. Designed for first-time parents, although not a bad brush-up for veteran moms and dads, the tapes offer a non-stressful measuring stick for developmental skills. What's new about these three that wouldn't have worked in the first, infant-oriented releases is that they were created so toddlers can watch along

with their parents and learn by experience. As with the first batch, this set features clearly delineated "chapters" and easily identified segments.

### SINGER'S WORKOUT

Silver Mine Video

105 minutes, \$19.95

A veteran voice coach provides a chance for closet chanteurs and chanteuses to fine-tune their vocals without paying the high price that often accompanies private lessons. Divided into five segments, the tape guides viewers through exercises created to help tune the voice, expand range, and enhance singing style. Teacher Buddy Mix presents his lesson in a nonthreatening yet completely straightforward manner that's best suited to those who take their vocals seriously. For this audience, Mix provides everything needed to get out of the shower and on to the stage. Contact: 818-342-2880.

## MADE FOR TV

### ANIMAL BLOOPERS WITH JACK HANNA

Time Life Video

30 minutes, \$12.99

Modern-day Dr. Doolittle Hanna seems to be in perfect harmony with all the earth's creatures during the filming of his popular "Zoo Life" television series. But sometimes seals get a little splashy, pigeons feel the need to perch on human heads, and giraffes take on second careers as hair dressers. It is these priceless, clearly unheard moments and Hanna's sweetly self-deprecating narrative that makes this tape so much fun to watch. Aside from the hilarious outtakes, the tape includes some of the more memorable show snippets, plus 10 minutes of additional footage that are not part of the TV "Bloopers" special.

## FOR THE RECORD

"Chess Starts Here!" (Video Previews, Jan. 11) has a running time of 60 minutes

and a suggested price of \$29.95. For further information contact 212-459-4725.

The correct phone number for "Inside Secrets To Winning Sweepstakes & Contests" (Video Previews, Dec. 21) is 914-429-7497.



### GOLDEN NUGGET

Virgin Interactive

PC CD-ROM

The newest entrant into the video gambling genre delivers in spades on its promise to offer "real Las Vegas-style gaming with all the amenities." "Golden Nugget" dazzles not only with its assortment of games—sixteen gambling standards like roulette, blackjack, and a variety of pokers—but also with crisp, electrifying backdrops and 3D graphics. Video host Adam West is a playful, perfect guide. Granted, video poker is video poker, and no one in the gaming industry is reinventing the wheels on which those fateful slot machine icons spin. Still, we would do anything to avoid sitting between obnoxious drunks at the craps table, gorging on substandard buffet fare, and, worst of all, pawing our watches in order to hook up a bus ride back to Hollywood.

### PERFECT WEAPON

American Softworks Corporation

Sony PlayStation

Video game newcomer American Softworks makes an impressive debut with this fighting/adventure game. As Captain Blake Hunter, the player explores five alien worlds filled with enemies that creep, crawl, lurch, and leap at gamers. The enemies are programmed to attack

and respond to each kickboxing move by the player, which makes it difficult to simply push a few buttons to attack. Players can choose from more than 100 martial arts moves, including chokeholds, throws, and take-downs. Several power-ups and items are contained in the gaming environment, including armor, health, and keys. One of the game's more innovative features is its frequent use of changing camera angles. However, while it is usually used effectively, there are some parts of the game where the feature distracts from the on-screen action and, in a couple of sequences, complicates gameplay. "Perfect Weapon" is not perfect, but it does offer an original game concept and a considerable challenge.



### THE HAND I FAN WITH

By Tina McElroy Ansa

Read by Sheryl Lee Ralph

BDD Audio

6 hours (abridged), \$23.95

With her beautifully musical, expressive voice, Sheryl Lee Ralph is the perfect choice to spin Tina McElroy Ansa's latest yarn. Set in the fictional town of Mulberry, the setting for Ansa's previous novels, "The Hand I Fan With" is at once a love story, a ghost story, and a change-of-life story. Lena is a wealthy, successful, 45-year-old businesswoman who has unintentionally become the backbone of the town. Thanks to her good-hearted nature and keen organizational skills, she's the one everyone comes to with problems. Lena is glad to help, but alone in her big house, she longs for some emotional support of her own, and keenly regrets not having a lover or a family. But Lena *does* have an unusual gift: the power to communicate with the dead. Disturbed by her psychic powers, she has tried to ignore them throughout her life. But now, overcome with loneliness, her longing brings to life a warm, sexy, sensitive male ghost who has watched her and loved her from the other world. Lena's love affair with Herman ("her man," get it?) is an earth-shaking romance that transforms Lena's life and helps her restore order to it. Lena also learns to stop letting the demands of others to swallow her up. It's a warm, satisfying, and insightful tale.

### TALKING WITH CONFIDENCE FOR THE PAINFULLY SHY

By Don Gabor

Read by the author

Random House Audiobooks

90 minutes (abridged), \$12.00

This helpful audio won't cure chronic shyness magically, but it does give shy people a valuable tool for negotiating social and business situations. Gabor's practical, how-to approach gives concrete examples of the kinds of things to say to socialize successfully at a party, give a good impression at a job interview, or speak up at a business meeting. At a party, he advises asking open-ended questions and listening closely to the answers for topics of conversation. For example, "How do you know our host?" "We met while walking our dogs," "Really? What kind of dog do you have?" etc. He also advises identifying one's own interests and hobbies early, and mentioning them in conversation—this makes one seem interesting, and offers more possibilities for conversation. For a business meeting, Gabor suggests rehearsing in advance what one wants to say. Most of the suggestions are common sense, but can be useful for someone who has trouble speaking up.

## IN PRINT

### THE MANSION ON THE HILL—DYLAN, YOUNG, GEFEN, SPRINGSTEEN, AND THE HEAD-ON COLLISION OF ROCK AND COMMERCE

By Fred Goodman

Times Books, 431 pages, \$25

Using Hank Williams' "A Mansion On The Hill" as a metaphor for the uneasy marriage between the art and business of music, journalist Fred Goodman makes a fascinating inquiry into the lives of the people who defined the parameters of the modern music industry.

Venturing into the parallel universes of Boston, New York, Woodstock, San Francisco, Detroit, and Los Angeles during the fertile and tumultuous '60s, Goodman traces the lives of the acts who had the most profound impact on the way business is conducted today—Bob Dylan, Bruce Springsteen, Neil Young, the Eagles—and the managers, booking agents, A&R men, producers, and label entrepreneurs who handled their careers.

Besides David Geffen, who parlayed a low-level job at the William Morris Agency into one of the world's largest entertainment empires, Goodman's music business subjects include Springsteen producer/manager Jon Landau, who rose to prominence as an influential critic and confidant of such industry pioneers as Jerry Wexler and Clive Davis; Dylan manager Albert Grossman, whose

roster also included the Band, Janis Joplin, Paul Butterfield, and Peter, Paul & Mary; Geffen partner Elliot Roberts, who went on to manage Neil Young; Elektra staff producer and A&R scout Paul Rothchild, who signed and produced Butterfield and the Doors, among others; and such label entrepreneurs as Ahmet Ertegun, Mo Ostin, Joe Smith, and Davis.

Goodman sums up Grossman's influence by noting that "two innovations made [him] the first modern rock manager: he recognized the artistic credibility and impact of his clients, and he translated it into cre-

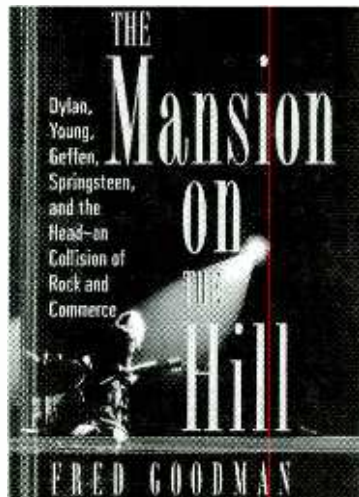
ative freedom and financial power." Later, he describes Geffen as "a hungry talent agent . . . whose single-minded focus wasn't on explaining and empowering the underground but simply success."

The common denominator in the careers of all these industry pioneers is suggested in Goodman's title: "the collision of rock and commerce." Whereas other studies of the music industry—most recently Fredric Dannen's explosive "Hit Men"—have exposed the commercial motivations that underlie virtually every decision made in the music industry, Goodman goes further by suggesting that even artists who profess to be above the commercial fray are still motivated by financial gain.

To cement his point, the author cites Young's early pronouncements of his desires for "fame and money." Similarly, Goodman's study of Springsteen's career centers on the irreconcilable images of the artist's "mansion on the hill" and his *vox populi* persona.

Because Goodman covers so much ground, his narrative is sometimes disjointed. However, he succeeds at persuading the reader that no musical artist can function today outside the sphere of the business. In Goodman's view, it is the business that drives the music, not the other way around.

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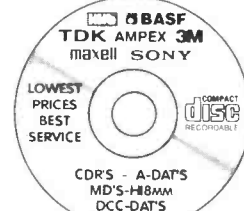
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## SOUNDTRACK BOOM

(Continued from page 1)

WCGI Chicago assistant PD/music director Don E. Cologne cites a more recent example of R&B soundtracks' promotional punch. "Being on the 'Eddie' soundtrack let people know about [Island debut act] Dru Hill," he says. "Even though the film didn't do that well with urban consumers, Dru Hill really drove the soundtrack and created a high level of consumer awareness."

Dru Hill's "Tell Me," featured on the 1996 soundtrack, was certified gold and peaked at No. 5 on the Hot R&B Singles chart. The band's eponymous debut album has sold more than 134,000 units since its release Nov. 17, 1996, according to SoundScan.

But if the creative chemistry is just right, Cologne says, even greater things can happen for established acts. "Coolio was already a platinum artist, but having 'Gangsta's Paradise' on the MCA 'Dangerous Minds' soundtrack propelled him to superstardom and opened the door to a whole new world of pop consumers," he says.

"Gangsta's Paradise" was No. 1 on the Hot 100 for three weeks and earned Coolio a Grammy for best solo rap performance last year.

Independent retailer George Daniels, owner of the Chicago-based George's Music Room, agrees that appearing on soundtracks can enhance a veteran artist's career. He cites Underworld's 1995, gold-certified "Dead Presidents" soundtrack as generating significant catalog sales for the heritage R&B acts featured on the album.

However, Daniels is cautious about the potential sales gains to be had by more contemporary acts. "Being on a soundtrack can help keep an artist's sound out there until their own album comes out, but you can't wait too long," he says. "Young fans tend to be trendy and can lose affection for a particular sound. So you have to follow up quickly or risk losing their interest." Nonetheless, says MCA marketing national director Marilyn Batchelor, soundtracks are "a great setup mechanism for an artist that the consumer doesn't know about, and as a bonus the money for promoting the singles and videos is separate from the artist's budget."

"In the case of K-Ci & JoJo's debut album this spring, being on the September 1996-released 'Bulletproof' soundtrack was a great opportunity to identify them apart from being members of [MCA act] Jodeci," she says.

K-Ci & JoJo's still-untitled album is scheduled for release in the spring.

Batchelor says that MCA debut artist Rahsaan Patterson also received mileage from his "Bulletproof" appearance. "His track 'Where You Are' gave him some critical attention, and since he's got a sound that will appeal to more than the R&B community, it was good that the soundtrack was not marketed exclusively to urban demos," she says.

"The warm reception by [consumers] reinforced to the label that it was a good song and should be a single from my own album," says Patterson of another spinoff effect. "The fact that ['Where You Are'] is acoustic and folksy, yet has a funky groove to it, is what I think gives it an edge with regard to other songs out there. It just blows me away that even [hard hip-hop consumers] I've

talked to can get with it."

### BURGEONING TREND

Since 1991, 15 soundtracks have been No. 1 on Top R&B Albums, with 32 sets making the top 10. In the five years prior to that, not one soundtrack performed as well.

In 1996, 21 of the top 30 soundtrack singles charting on the Hot 100 were recorded by R&B acts.

In a business where nothing succeeds like success, the trend has not gone unnoticed: There are a number of high-powered, R&B-leaning soundtracks due in the coming months, in addition to Columbia's "Love Jones."

"When We Were Kings," due Feb. 11 on Mercury, features new tracks by Brian McKnight and Diana King; Zelma Davis; and the Fugees featuring A Tribe Called Quest, Busta Rhymes, and Rappin' Forte (Billboard, Jan. 18). Also included are songs by James Brown, Bill Withers, B.B. King, the Jazz Crusaders, and the Spinners.

Jive Records has two soundtracks slated for release in February. "Dangerous Ground" features tracks by such artists as Ice Cube, Keith Murray, Too Short, the Click, and Spice 1. "Booty Call" features such artists as Gerald Levert, Silk, Joe, and SWV's Cheryl "CoKo" Gamble and Johnny Gill.

On April 15, Qwest will release "Sprung," which features tracks by such artists as Tisha Campbell, Tishina Arnold, Jodeci's Mr. Dalvin, Jay Z, E-40, Lost Boyz, and debut Qwest act Keystone. The Trimark film of the same name is slated for release May 2.

Due in late summer is LaFace's "Soul Food," which accompanies the 20th Century Fox film.

The phenomenon extends to TV as well. In April, Warner Bros. will release the soundtrack to the sitcom "Living Single." The set features Boney James and Eric Benét performing a cover of the Stevie Wonder classic "Superwoman (Where Were You When I Needed You)." Other acts appearing include Queen Latifah, the show's star; Xscape; and SWV.

Mercury marketing senior director (U.S.) Josh Zieman says that the plethora of soundtrack releases correlates directly to the increased number of movies with black cultural themes. "The trend began with Hollywood," he says. "There's been a rebirth in films geared toward black and crossover audiences, which has led to a lot more soundtracks in the R&B genre."

Arista soundtracks A&R VP (U.S.) Maureen Crowe says that the increased number of charting soundtracks is a reflection of the strength of the soundtrack business in general. "Filmmakers are using them to help drive their films more, and the music makers are making better-quality soundtracks," she says.

Case in point: Arista's "Waiting To Exhale" soundtrack, which was No. 1 on Top R&B Albums for 10 weeks. "The [20th Century Fox] movie did well at the box office, but the soundtrack really went through the roof," Crowe says.

"Waiting To Exhale" has sold more than 4.7 million units, according to SoundScan.

The turning point for the R&B soundtrack business was 1991's "New Jack City" (Giant) and "Boyz n the (Continued on next page)



JOE



PATTERSON

## ANDERSON TAPS ABBA LEGACY

(Continued from page 10)

track, Swedish-language release, which contains a duet with Marie Fredriksson of Roxette, has remained in the top 30 ever since, selling 95,000 copies, according to Ledin, the label's managing director and owner.

In addition to her famous parental connection, Ledin is the wife of the veteran Swedish artist who then provided her new company with its second chart-topping triumph last November. Tomas Ledin's "T" album went on to be Sweden's best-selling album of the year, according to Ledin, with sales of 110,000 copies.

Between those two successes, label discovery Uno Svenningsson hit big on BMG with her "Doue" album, which has sold some 60,000 units locally.

Ledin modestly remarks that Anderson's releases have been limited to Scandinavia thus far because of the language barrier and because "I don't know if anyone else is interested." But discussing the label's plans, she adds, "We are going to sign new artists, and if they're good enough in English we will sign them. But I'm more interested in Swedish. It's more personal." Signings due to emerge on Anderson this year include local artists Lars Demein, Jenny Ohlund, and Eva Dahlgren.

Anderson's success is a reminder that there is more to the current Swedish music industry than the oft-cited waves of modern rockers, such as the Cardigans and Popsicle, and singer/songwriters, such as Sophie Zelmani and Rebecka Tornqvist. In addition to Frida's time-honored popularity as a member of Abba, Tomas Ledin has been a recording artist since 1972, with a wealth of Scandinavian hits to his name. "This is the adult side of the market," says his wife.

"I think Sweden today is just exploding with talent," says Tomas Ledin. He believes that the country is strong in modern rock output because "it's a very

American country culturally. We're a country that is very inspired by Britain and America since World War II."

Of the Swedish pop industry that has produced worldwide pop heroes from Abba to Ace Of Base, he adds, "Abba had an extremely big impact on the business confidence here. They created the feeling that it's possible to do it."

Nevertheless, Ledin describes his wife's decision to start Anderson as "quite a brave move. She'd been talking about it for a couple of years, and it grew naturally. I've worked with Marie since the early '80s and apart from her being my wife, I have quite a big experience of people at different companies, so I know she's one of the best people I could work with."

Ledin adds that he works his Swedish-language releases in Norway, Finland, and Denmark, as well as at home, and is planning a Scandinavian tour this summer. He recorded some English-language albums in the early '80s and says that if he can find a suitable lyricist, he may do so again.

Marie Ledin believes that many buyers of "Djupa Andetag" (Deep Breaths) are original Abba fans. Such die-hards have had an exciting few months in Sweden: Last fall also saw the Scandinavian release by Columbia of "My Love My Life" by Agnetha Fältskog, a 37-track, double-CD compilation of the singer's favorite songs recorded before, during, and since her time in Abba. Fältskog also had a biography published.

Frida was the only former Abba member absent when Fältskog and Björn Ulvaeus joined up at Benny Andersson's 50th-birthday party in Stockholm Dec. 16.

"They will never play together again, I'm sure of that," says Marie Ledin. "They have different lives now. Benny and Björn are very involved in musicals." The cast recording of their "Kristina Från Duemåla" musical was released locally last year by Mono Music.

Of "Djupa Andetag," Frida's first album since "Shine" on Epic in 1984, Ledin comments, "It's a really good album, first of all, and people recognize her voice immediately. She's been discussing [such a comeback] for very many years, and she finally decided to do it when she met Anders Glenmark, who produced the album. She's happier doing a Swedish-language album. If you're doing international, you have to travel and do all this promotion."

Nonetheless, Frida did conduct considerable promotion for the album and its first single, "Åven En Blomma," which became a radio hit in Norway (her country of birth) and Finland. She

also performed, with Tomas Ledin and Lionel Richie, at a Swedish telethon for children in Zaire and Rwanda Nov. 29.

The "Djupa Andetag" CD also contains an interactive element, "Frida Interaktiv," for PC and Macintosh formats, featuring biographical information, the video for the single, interviews with the artist and producer, and excerpts from a documentary produced by Sveriges Television, "Frida-mitt I Livet" (In the Middle of Life) about the 51-year-old singer.

The album was produced at Abba's celebrated recording home in Stockholm, Polar Studios, which is part-owned by Marie and Tomas Ledin.

## COL. TOM PARKER DIES

(Continued from page 18)

Thomas A. Parker and/or Hank Snow Attractions" on the other. The contract called for Parker to act as "special advisor" for one year for \$2,500 with two one-year options. Further, "as a special concession" to Parker, Presley was to play 100 personal appearances in one year for \$200 a show, musicians included. A contract rider specified that if the deal fell through, Parker would have a hold on Presley's performances in 47 specified cities for \$175 a date.

Then, on Nov. 20, Parker, Hill and Range Songs, and RCA made the \$35,000 deal that moved Presley from Sun to RCA. Neal was frozen out of the agreement. In March 1956, Snow and Parker went to the Presley home in Memphis to persuade Vernon and Gladys Presley to approve their son's signing with their agency (Elvis was a minor and needed their approval). In his memoirs, Snow recalled that they came away with what he thought was a contract with Hank Snow Enterprises-Jamboree Attractions, but the contract was in Parker's pocket.

His suspicions were confirmed, he

wrote, and his lawyer advised him that legal action would be futile.

Once he was Elvis Presley's "sole and exclusive adviser, personal representative, and manager," Parker's first move was to wrest control of Presley's publicity from RCA. All access to Presley went through "the Colonel," as he liked to refer to himself.

There is no question that under Parker's tutelage, Presley's early career was meteoric. Everything went right; everything sold; the image was perfect; the mystique nonpareil.

It was only later, after the career became tattered and worn, that cracks began to appear in the facade. Parker had always tightly controlled Presley's career and life—to the point that Parker picked the guests for Presley's wedding and arbitrarily turned down Barbara Streisand's offer for Presley to star in a remake of "A Star Is Born."

Parker also kept a tight lid on financial matters. It was generally known, though, that he took at least a 50% commission, along with rumored side deals, and insisted that Presley allow the IRS to prepare his tax returns for him—easily keeping him in the 90% bracket (to prevent government suspicion from falling on Parker). He routinely turned down seven-figure offers to tour abroad, without telling Presley.

Parker was a fixture in Las Vegas

Marie began her career at sister label Polar Music before launching the successful label the Record Station in 1987. At the turn of the '90s, it was purchased by BMG, for which she worked for six years before founding Anderson.

As for her father, Ledin says that he has been "pretty much retired" since selling Polar Music and sister publishing company Sweden Music to PolyGram.

But he is unable to completely shake off the pop bug. "He's just found a girl that's excellent, she sings in English; I got the tape today," Marie Ledin says. "So he's still interested in the business."

casinos, and it was said to be gambling debts that led him to sell Presley's record catalog to RCA for \$5.4 million in 1973. Parker got half.

It wasn't until after Vernon Presley's death in 1979 that financial details began to emerge. The Presley estate principals wanted Parker to continue managing the estate. Probate Judge Joseph Evans was expected to rubber-stamp the agreement, but he was amazed to discover that Parker continued to receive 50% of the estate's income. He appointed Memphis attorney Blanchard Tual to be financial guardian to Lisa Marie Presley, to whom the estate would one day go, and to investigate Parker's financial dealings with the estate.

What Tual found led Judge Evans to order cessation of any payments to Parker; and he ordered the estate to file suit against Parker for improper financial management. Parker countersued, dragging out the suit. The revelation that he was not a U.S. citizen put the court's jurisdiction in jeopardy. The estate ultimately agreed to a settlement, and Parker no longer had any association with the estate. In 1990, Graceland bought Parker's extensive files and collection of memorabilia.

Parker retired to Las Vegas, to gamble and to work on his memoirs. He is survived by his wife, Lorraine.

## SCOTTY MOORE BACK IN STUDIO FOR SWEETFISH'S 'MEN'

(Continued from page 9)

touring drummer—are completing an album of original cuts with musicians with whom they wanted to record. The roster includes Keith Richards, the Band, Jeff Beck, Ron Wood, the Mavericks, Steve Earle, Joe Ely, the BoDeans, Tracy Nelson, Cheap Trick, Joe Louis Walker, a reunion of former members of the Bill Black Combo, and Ronnie McDowell with the Jordanaires.

A film documentary is also being prepared, and Moore has written his biography, to be published by Simon & Schuster in conjunction with the album release in June.

Moore says that he picked up a guitar perhaps twice after his 1968 retirement, until 1992, when Carl Perkins called him and coaxed him into playing a Memphis gig. After walking away from the Elvis machine in 1968—Moore is careful to say that he simply wanted a more secure future, but it is well known that he was not well paid, and to this day he does not want to talk about Presley's manager, Tom Parker—Moore ran a tape-duplicating business, recording studio, and printing shop in Nashville and lived quietly in a log house in the country. His 1992 reunion with Perkins resulted in two limited-edition albums on his own label, now highly sought after by collectors.

"During all that time," Moore says, "I did do a couple of overdubs for Carl [Perkins] and for Billy Swan, but that was it for 24 years."

His re-emergence, says project direc-

tor Dan Griffin, was partly because of a phone call from Richards to Moore. Richards has often said that seeing Moore perform with Presley in the '50s inspired him to take up the guitar. Griffin, who runs I.D. Music Management in Nashville and is backing the Kings



FONTANA

Men project with partner Eric Krohel, says, "Keith called Scotty during the Stones' Steel Wheels tour and talked to him about playing again. Scotty went to see the Stones and was im-

pressed." Still, it took years for these wheels to grind. "We sat down and talked about who he and D.J. would want to play with," says Griffin. "This was never going to be a tribute album. It's very much today. The other artists were encouraged to bring original material." As a result, the Mavericks brought an original Raul Malo/Al Anderson composition, Joe Ely and Steve Earle came with new songs, and Moore and Fontana wrote with Beck and Wood.

Griffin says approaching the other artists was easy. "In most cases, it took one phone call. And some people weren't able to schedule it who wanted to, like Charlie Watts, Eric Clapton, and Elton John. Mick Jagger called and wanted to know why he wasn't invited, so we may

do something with him yet." Surprisingly, he says, there were one or two major artists who didn't seem to know who Moore and Fontana were.

After being away from music for so long, Moore fell into the groove immediately and ended up producing all but two of the album cuts (the other two being produced by Stan Lynch).

"What I'm proud of," Moore says, "is there's gotta be a cut on there everybody likes. That cut with Levon Helm and Keith—they wanted to put everything on it, saxophone, you name it. We're marrying a little bit of the old with the new."

Griffin says the album will come out in the U.S. on Sweetfish Records in June. Sweetfish, an independent label based in Argyle, N.Y., was chosen, Griffin says, because he, Moore, and Fontana wanted to eschew major labels in favor of control of the product. Griffin and Krohel are still negotiating for worldwide release rights for the album.

The documentary is still in the editing stage. Griffin notes that tour plans are still being discussed and that several of the collaborating artists have expressed interest in playing dates.

Rees Shad, an artist who founded Sweetfish for his own releases and is now branching out, says he is in negotiations with several distribution companies. At this point, he says, radio is the least of his considerations. "There are four or five different audiences for this," he says. "We'll see what happens."

## SOUNDTRACK BOOM

(Continued from preceding page)

Hood" (Qwest), two landmark soundtracks that each reached No. 1 on Top R&B Albums.

The success of those albums inspired several similar R&B-leaning soundtracks. As a result, the number of charting soundtracks rose from four in 1991 to nine a year later. By 1995, the number of charting soundtracks had risen to 14, with five going to No. 1.

Although only two soundtracks were No. 1 on Top R&B Albums in 1996—Flavor Unit's "Sunset Park" and Def Jam's "The Nutty Professor"—17 made the chart, with seven making the top 10.

Since Jan. 1 of this year, two soundtracks have hit the top 10: Arista's "The Preacher's Wife" reached No. 1, and Atlantic's "Space Jam" rose to No. 5.

The forthcoming crop of R&B-leaning soundtracks promises to bring a higher and wider profile to a number of young artists.

Warner Bros.' "Living Single," for one, will put the spotlight on labelmates Benét (a vocalist) and James (a saxophonist).

Says Warner Bros. black music division president (U.S.) Denise Brown, "This will give Eric added exposure as we continue to work his album ['True

To Myself']. In Boney's case, because it's a vocal track, we hope to expose him to a broader audience at black radio."

Jive soundtracks and licensing manager (U.S.) Toi Green says that Joe's yet-to-be-determined track on "Booty Call" will help gain awareness among consumers in preparation for the artist's debut Jive set, scheduled for early spring.

"Everything," Joe's last album, was released in 1993 and featured "I'm In Luv," which peaked at No. 10 on Hot R&B Singles.

"It's amazing that he continues having such a strong vibe after all this time," says Green. "Having a hit on the ['Don't Be A Menace To South Central While Drinking Your Juice In The Hood'] soundtrack was a big help."

That track, "All The Things (Your Man Won't Do)," peaked at No. 2 on Hot R&B Singles in 1996.

"From a production standpoint, things really skyrocketed for me after I [wrote, produced, and recorded] that song," says Joe.

"Being on the 'Booty Call' soundtrack will go a long way in keeping him in the mix until we begin working his solo project," Green says.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Two Of These People Are Mice.** Displaying cheese-eating grins during KIIS-FM Los Angeles' recent party at Disneyland, from left, are Ariel Hernandez of No Mercy, Minnie Mouse, Donna Lewis, KIIS personality Rick Dees, Merrill Bainbridge, Mickey Mouse, and Marty Cintron and Gabriel Hernandez of No Mercy.

## U.K. Gets 1st Alternative Rock Outlet London's Last FM License Awarded To Xfm

*This story was prepared for Billboard by Mike McGeever, a correspondent with Billboard sister publication Music & Media in London.*

LONDON—Great Britain, the country that has given the world so much alternative music and Britpop, finally has a full-time radio station devoted to playing it.

Buoyed by unprecedented support from the U.K. music and record

industries—and even rival broadcasters—Xfm, London's first-ever alternative music broadcaster, was awarded the market's last terrestrial FM license by the Radio Authority Jan. 16.

In the U.K., radio station applicants must apply for a commercial license. The services are awarded by the Authority based on criteria set by legislation. The regulator claims that no more FM frequencies are available in London.

According to Sir Peter Gibbings, chairman of the Radio Authority, "Making this license award for London has been among the Authority's most difficult tasks. However, we believe this new station will be a popular addition to the already rich diversity of commercial broadcasting in Greater London."



PARRY

### ONE OF 25 APPLICANTS

Xfm, in its third attempt to secure a license in the U.K.'s largest and most lucrative market, was chosen from a field of 25 applicants, including return bids from Paris-based broadcaster NRJ, Capital Radio, BBC Radio 1 FM breakfast presenter Chris Evans' Ginger Productions, Atlantic 252 (CLT U.K. Radio), and a gay-oriented service supported by Elton John.

CLT, part of CLT UFA-Europe's largest broadcasting group, has a 15% stake in London's newest and last entrant in the fierce battle for London listeners. Xfm has staged five monthlong temporary broadcasts in London over the past five years.

Xfm managing director Chris Parry largely credits the U.K. music industry with pushing the company's ambitions over the top. "This whole thing is about support from the music industry," says Parry, also

manager of longtime alterna-rockers the Cure. He also credits initial interest in the format from "grass-roots people who really loved the idea of what we have been trying to achieve."

Xfm PD Sammy Jacob adds, "At last, London will hear music that it should have been hearing for the past 13 years. We have our priorities. We can be a public service broadcaster and be concerned about profits."

Although enthusiastic about the news, Sony Music U.K. VP of communications Gary Farrow adds a word of caution to his praise: "This is what the whole of the record industry wanted. It is fantastic news. Let's hope they stick to their original ethos."

### ALTERNATIVE TARGET

London's newest broadcaster will target the 15- to 34-year-old age group with "specialist alternative rock music," according to its application. Xfm should be able to reach about 5.9 million Londoners (ages 15-plus) when it becomes a more permanent fixture on London's radio landscape. Parry says Xfm hopes to hit the airwaves Sept. 1.

The outlet faces competition from the likes of market leader top 40 95.8 Capital FM/CHR, mainstream rock Virgin 105.8 FM, AC Heart 106.2, and dance outlet Kiss 100 FM.

What it no longer must compete with, however, are scores of other applicants vying for a historic place along London's radio dial. NRJ president Jean-Paul Bauderoux, who was behind Energy FM's bid for a license, was surprised by the Xfm news.

"Once again, CLT wins," says Bauderoux, who admits being "very disappointed—all this money spent with no result. We knew it would be difficult, but we were moderately confident."

Like Xfm, NRJ's latest bid was the French radio group's third to win a London license. "One day, we will be in London," he says.

## Radio Stations Find Celebrity Connection WWI Service Gives Access To Small, Medium Outlets

BY DOUG REECE

LOS ANGELES—Often neglected during superstar press tours, radio stations are finally getting exclusive access to show-biz greats via Westwood One Radio Networks' Celebrity Connection.

The programming feature, which allows stations to conduct live satellite interviews with music, film, and TV stars ranging from Tom Hanks and Danny DeVito to Vince Gill and Bill Wyman, is becoming increasingly popular with both stations and the stars themselves.

Comedian Judy Tenuta, who guested on the Oct. 11 Celebrity Connection, held at the National Assn. of Broadcasters radio convention in Los Angeles, quips that the appeal lies in startling her unwitting radio counterparts.

"The great thing about doing this is that I know I'm going to be funnier than the DJs," Tenuta says. "No matter what they think, they are always the straight men."

Eric Lutes, a co-star of NBC's "Caroline In The City," takes a different view on the experience. "The great thing about doing these is the irreverence of the radio guys. It's not nearly as dry as my other interviews," he says.

"I did an interview with someone whose program was called 'Woody In The Morning,' and we were joking around with the title of the show. It was like, 'Hey, I wake up with Woody every

morning too, and so does my wife,'" Lutes says.

While large-market radio stations and most television programmers can use their pull to corner celebrities, and print media can draw upon an abundance of star-filled wire stories, mid- to small-market radio programmers have not had such access to Hollywood.

Those days, says Westwood One VP of programming Denise Oliver, are over:

### PROMOTIONS & MARKETING

"We had been running this program—called 'Interactives'—on our rock station affiliates since 1989, and it became so popular that we decided this year that we would expand into other formats," she says.

"The draw comes from having great interviews that sound like they are in the programmer's market and that give everybody a chance to improve their programming and build listenership," she says.

Triple-A KLRQ Kansas City, Mo., PD Ken Dillon says the station has interviewed Donovan, Eddie Murphy, and Dr. Ruth via the Westwood program.

"Other than how good it sounds on the satellite feed, it gives us a degree of tal-

ent that we would not be able to get on our own, at least not without making a million phone calls," Dillon says.

"Some stations try to play it off as if the star is in the studio," he adds, "and it can be done. We just choose not to."

Another component in the program's success, Oliver says, is its logistical ease. During a two-hour session at either of Westwood One's New York or Los Angeles offices, celebrities can perform a series of 10-minute interviews with stations across the country. Each station utilizes its own talent and one-on-one discussions with the celebrity via satellite technology, which allows for a more local-sounding interview. The star, meanwhile, promotes his latest vehicle in more than a dozen markets without leaving his or her seat.

The interview opportunities are offered to Westwood One affiliates at no cost. Still, the network does attempt to make sure talent and station matches are appropriate.

"Paul Anka at oldies and Randy Travis at country stations are more obvious choices," says Oliver, "but we also have people, such as Miss America, who are more appropriate for an AC station than a rock station."

Westwood One relays interview highlights to its more than 1,100 affiliates the following day as part of its satellite-delivered Entertainment Newsfeed.

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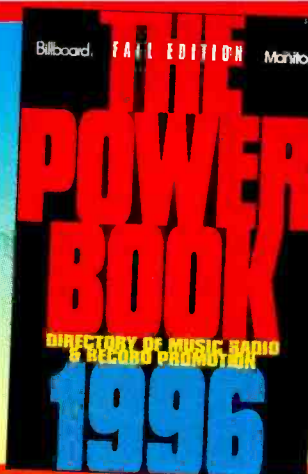
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FALL '96 ARBITRONS

Adult Contemporary

Chart listing for Adult Contemporary with columns for rank, weeks on chart, title, and artist. Includes entries like 'UN-BREAK MY HEART' by Toni Braxton and 'When You Love a Woman' by Journey.

Adult Top 40

Chart listing for Adult Top 40 with columns for rank, weeks on chart, title, and artist. Includes entries like 'DON'T SPEAK' by No Doubt and 'I Go Blind' by Hootie & the Blowfish.

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

DALLAS/FT. WORTH—(7)

Station list for Dallas/Ft. Worth with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

HOUSTON—(9)

Station list for Houston with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

MIAMI—(11)

Station list for Miami with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

ATLANTA—(12)

Station list for Atlanta with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

SEATTLE—(13)

Station list for Seattle with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

MINNEAPOLIS/ST. PAUL—(16)

Station list for Minneapolis/St. Paul with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

ST. LOUIS—(17)

Station list for St. Louis with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

PHOENIX—(18)

Station list for Phoenix with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

PITTSBURGH—(20)

Station list for Pittsburgh with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

TAMPA, FLA.—(21)

Station list for Tampa, Fla. with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

CLEVELAND—(22)

Station list for Cleveland with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

Station list for Denver with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

DENVER—(23)

Station list for Denver with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

PORTLAND, ORE.—(24)

Station list for Portland, Ore. with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

CINCINNATI—(25)

Station list for Cincinnati with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

RIVERSIDE, CALIF.—(26)

Station list for Riverside, Calif. with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

KANSAS CITY—(27)

Station list for Kansas City with columns for call letters, format, and Arbitron ratings for '95, '96, '96 Sp, '96 Su, and '96 Fa.

Starting at the phone, waiting for it to ring. We've been there. Soul Coughing mouthpiece M. Doughty's been there. "By the phone/I live in fear" goes his line on telephobia in "Super Bon Bon." Elucidating, he says, "You know how you can be incredibly anxious that someone isn't going to call, and then at the same time be incredibly frightened that the phone is going to ring—and what are you going to say when it does? 'Super Bon Bon' is just one of those paranoid love songs."

No. 30 on Modern Rock Tracks—and the second chart hit from Soul Coughing's "Irresistible Bliss," the New York groove sensation's sophomore Slash/Warner Bros. album—"Super Bon Bon" and its neurotic narrative are buoyed by an impossibly fat bassline. And if you think the band's sound is a moveable feast now, wait

until the next record. Doughty is residing in London between gigs, hanging with his girl, coursing through clubland, and developing a taste for drum'n'bass.

"Dance culture over here is a lot more interesting than all the turgid, post-grunge anthems on U.S.



"It's all about Ecstasy, the moment, and those crazy beats."  
—M. Doughty of Soul Coughing

radio," Doughty says. "In London clubs, it's all about Ecstasy, the moment, and those crazy beats—you can hear amazing music one night that you'll never hear

again. The only similar situation at home is with bands like Phish and all the hippies at the shows getting fucked up and dancing around. It's weird, but fans of those kinds of bands—Phish or Medeski, Martin & Wood, who improvise—have something in common with kids here who are into DJs and dance music. They all just want to go out and experience something new, listen to music that they've never heard before."

Soul Coughing is playing some U.K. shows with Tricky, and Doughty has been experimenting with new loops gleaned from his late-night jaunts. And, although he is clear on Soul Coughing's roots in rock ("it's our folk music"), Doughty says the drum'n'bass influence should find its way into the grooves of the next album. "I can't promise how, of course. It might just end up sounding like Led Zeppelin's take on reggae."

Billboard®

FEBRUARY 1, 1997

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# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	3	5	11	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
2	1	2	16	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
				★★★ AIRPOWER ★★★	
3	NEW		1	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
4	2	1	15	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
5	4	3	20	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
				★★★ AIRPOWER ★★★	
6	21		2	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
7	7	12	13	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
8	19		2	DISCOTHEQUE POP	U2 ISLAND
9	8	11	13	LOOKING FOR STIR	STIR AWARE/CAPITOL
10	5	4	14	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
11	6	7	12	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
12	10	14	10	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
13	17	24	6	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
14	12	16	10	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
15	18	30	3	KING NOTHING LOAD	METALLICA ELEKTRA/EEG
16	13	15	10	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
17	9	8	16	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
18	14	10	19	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
19	16	13	15	WHAT I GOT AS GOOD AS DEAD	SUBLIME GASOLINE ALLEY/MCA
				★★★ AIRPOWER ★★★	
20	22	26	6	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
21	15	9	16	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
22	23	39	3	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
23	NEW		1	CASUAL AFFAIR LEMON PARADE	TONIC POLYDOR/A&M
24	25	18	19	STINKFIST AENIMA	TOOL ZOO
25	32		4	CHANGE THE LOCKS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
26	26	22	10	BANG BANG RHYTHMEEN	ZZ TOP RCA
27	27	23	9	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
28	24	20	22	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
29	20	17	15	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
30	35		2	F.N.T. GREAT DIVIDE	SEMISONIC MCA
31	33		2	THE WAKE-UP BOMB NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
32	NEW		1	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
33	31	32	8	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
34	36		2	OFF HE GOES NO CODE	PEARL JAM EPIC
35	34	28	5	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
36	28	21	17	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
37	39		2	THROUGH YOUR HANDS MICHAEL SOUNDTRACK	DON HENLEY REVOLUTION
38	29	19	17	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
39	RE-ENTRY	26		PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
40	RE-ENTRY	24		6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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.

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	3		2	DISCOTHEQUE POP	U2 ISLAND
2	1	1	10	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
				★★★ AIRPOWER ★★★	
3	NEW		1	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
4	2	6	9	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
5	4	4	15	ALL MIXED UP 311	311 CAPRICORN/MERCURY
6	8	11	7	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
7	20		2	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
8	14	14	8	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
9	7	7	15	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
10	19	23	6	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
11	17	19	6	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS STOCKHOLM/MERCURY
12	12	12	11	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
13	5	3	16	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
14	10	10	15	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
15	18	22	3	BARREL OF A GUN ULTRA	DEPECHE MODE REPRISE
16	21	25	3	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
17	6	2	14	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
18	11	8	24	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
19	13	9	19	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
20	15	13	10	HELLO HELLO	POE MODERN/ATLANTIC
21	9	5	18	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
22	16	15	10	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE SCRATCHIE/TAG/ATLANTIC
23	24	20	10	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
24	23	18	14	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
25	28	38	3	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
26	27	28	5	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
27	NEW		1	THE PERFECT DRUG THE LOST HIGHWAY SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
28	22	17	12	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
29	26	21	8	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
30	31	32	7	SUPER BON BON IRRISISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
31	34		4	NO FACE DESTRUCTION BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
32	33	37	4	THE GOOD LIFE PINKERTON	WEEZER DGC/GEFFEN
33	25	16	14	TATTVA K	KULA SHAKER COLUMBIA
34	30	26	18	STINKFIST AENIMA	TOOL ZOO
35	29	24	21	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
36	35	33	5	OFF HE GOES NO CODE	PEARL JAM EPIC
37	36	27	25	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
38	NEW		1	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
39	NEW		1	DROP DEAD GORGEOUS REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
40	32	30	9	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.



# HITS! IN TOKIO

Week of January 12, 1996

- ① Cosmic Girl / Jamiroquai
- ② I Believe In You And Me / Whitney Houston
- ③ Alfie / Vanessa Williams
- ④ Beyond The Invisible / Enigma
- ⑤ Born Slippy / Underworld
- ⑥ Betcha By Golly Wow! / ♪
- ⑦ Stay Together / Mr. Big
- ⑧ You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
- ⑨ Change The World / Eric Clapton
- ⑩ Every Time I Close My Eyes / Babyface
- ⑪ 2 Become 1 / Spice Girls
- ⑫ Justify / Daryl Hall
- ⑬ Virtual Insanity / Jamiroquai
- ⑭ Say... If You Feel Alright / Crystal Waters
- ⑮ I Love You Always Forever / Donna Lewis
- ⑯ Let's Get Down / Tony Toni Tone
- ⑰ Un-Break My Heart / Toni Braxton
- ⑱ Lovefool / Cardigans
- ⑲ Bohemian Rhapsody / The Brads
- ⑳ Spiritual Thang / Eric Benet
- ㉑ La Le La / Shkisha
- ㉒ Whoever / Lewis Taylor
- ㉓ Pride / Miki Imai
- ㉔ Fly Like An Eagle / Seal
- ㉕ Your New Cuckoo / Cardigans
- ㉖ You Must Love Me (From "Evita") / Madonna
- ㉗ Say You'll Be There / Spice Girls
- ㉘ All You Want / Gerry Deveaux
- ㉙ Shake / Smap
- ㉚ Come On Everybody / Us3
- ㉛ You Will Rise / Sweetback
- ㉜ Kumoga Chigireru Toki / UA
- ㉝ Yes - Free Flower - / My Little Lover
- ㉞ That's The Way (I Like It) / Spin Doctors Featuring Biz Markie
- ㉟ Don't Let Go / (Love) / En Vogue
- ㊱ Macarena Christmas / Los Del Rio
- ㊲ Sunshine Superman / Jewel
- ㊳ Stranger In Moscow / Michael Jackson
- ㊴ No Woman, No Cry / Fugees
- ㊵ If It Makes You Happy / Sheryl Crow
- ㊶ Love Rollercoaster / Red Hot Chili Peppers
- ㊷ Fade Into Light / Boz Scaggs
- ㊸ I Was Born To Love You / Worlds Apart
- ㊹ How Bizarre / OMC
- ㊺ Dub-I-Dub / The Axel Boys Quartet
- ㊻ Hello / Poe
- ㊼ Angel / Simply Red
- ㊽ It's In Your Eyes / Phil Collins
- ㊾ If You Ever / East 17 Featuring Gabrielle
- ㊿ Never Miss The Water / Chaka Khan

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

# 'I Like It's' Unlikely Journey From Obscure Soundtrack Cut To One Whopper Of A Hit

**MUSIC TO EAT BURGERS TO:** While the **Blackout Allstars'** "I Like It" is the only song in the Hot 100 Singles' top 40 without a serviced video, the track isn't exactly lacking for TV exposure.

Since its prime placement in a recently forged series of Burger King ads prominently featuring popular songs, the 3-year-old *barrio* dance-floor thumper has gained the kind of national promotional exposure that label executives invoke only in their giddiest dreams. In addition, the song was featured during televised post-coverage of the Chicago Bulls' championship win last year.

"This is a feel-good song. That's the beauty of it," says **Jerry Blair**, senior VP of national promotion at Columbia. "I don't think we've scratched the surface yet with this record. So far, its success has been mouth to mouth, programmer to programmer. People are telling each other, and it's working."

Last week, "I Like It" scampered from No. 50 to No. 38 in its eighth chart week on the Hot 100. It hops to No. 34 this week. Some 77% of its chart action is based on airplay.

The song originated as the theme to the 1994 motion picture comedy/drama "I Like It Like That," starring **Lauren Velez**, **Griffin Dunne**, and **Rita Moreno**, in which a woman from the Bronx, N.Y., attempts to balance three kids, an overbearing mother-in-law, and a transvestite brother as she takes a job at a record label because her bike-messenger husband is jailed for looting during a blackout.

For the soundtrack, titled "I Like It Like That—Volume 1," the theme song was composed by **M. Rodriguez** and **Tony Pabon**, the latter of whom is the minister that married lead vocalist **Tito Nieves** and his wife. Producer **Sergio George**, also a friend of Nieves' (who has recorded 18 albums for the Latin American market), invited him to record the tune.

"It's one of the strangest things in my life," Nieves says. Two years later, he recalls, "I'm on tour in Puerto Rico, and my wife calls me to tell me that Burger King has the song on. I've had

hits in the Latin music industry, and now, I'm in the spotlight in the U.S. It's very weird."

To accompany Nieves on the recording, George assembled a one-shot group of Latin/ethnic artists, dubbed the **Blackout Allstars**—named after "Blackout," the original title of the



by Chuck Taylor

movie. With Nieves, the band comprises **Sheila E.**, **Grover Washington Jr.**, **Ray Barretto**, **Dave Valentin**, **Paquito D'Rivera**, and **Tito Puente**.

A 12-inch pressing of the track was aggressively worked to clubs in November '94, but "by then, the movie had bombed, and no one paid attention to the single," says Columbia senior director of crossover promotion **John Strazza**. It was also serviced to radio, and again was met with apathy.

But six months later, for no discernible reason, club DJs from Miami to Austin, Texas, began spinning the record. "It got huge," Strazza says. "It has a tremendous summer feel."

Even so, label execs decided that instead of rereleasing the track, they would hold it for a dance compilation already in the works.

A year later, in July 1995, Columbia licensed the track from owner Sony (which released the motion picture) for its club-targeted "Global Basics: Dance Music For The Millennium." It was remixed from a 12-piece salsa number into a 7:03 Latin-flavored dance anthem by Long Island, N.Y.-based producer **Bobby D'Ambrosia**.

"The album contains songs that had been top five or No. 1 club records," says **Kevin Gore**, VP of jazz marketing and promotion at Columbia. "We were actively pursuing **Claudia Chin's** 'Love Power' and **Staxx Of Joy's** 'Joy,' and 'I'm Gonna Get You' by **Bizarre Inc.**"

But then an essential curve sliced through Columbia's marketing course

when dance **WKTU** New York—which had cocked a brow over the track months before—asked for an edit, eventually engineered its own, and added the record in late July 1996.

"My exact quote to Columbia was 'This will be 'Macarena II,'" says **WKTU** music director **Andy Shane**. "Every time we checked out the clubs in Jersey and New York, it was filling floors. I had no doubt that it would work on radio."

Shane says "I Like It" drew top three phones out of the box. Today, it continues to rank in the top two of the station's playlist and shows "virtually no signs of burn. For this market, it's not going anywhere soon."

Just as the song was catching fire on **KTU** and crosstown top 40 rival **WHTZ** (Z100), Columbia was informed that Sony had licensed it to Burger King for its series of musically driven spots featuring the likes of **Foreigner's** "Double Vision," **Modern English's** "I Melt With You," and **KC & the Sunshine Band's** "That's The Way (I Like It)."

"We were in a marketing meeting in November, and someone brings in the commercial and we flipped out," says **Tom Corson**, Columbia senior VP of marketing. "We immediately began strategizing what we should do."

At the same time, "we were being bugged to death by retail in New York," says Columbia associate director of singles sales **Mike McCaffrey**. "They were asking when we were going commercial with it."

So the next step of what was now an official marketing priority was to promptly rush to New York-area outlets a new single edit (4:20), which ultimately locked up smash status in the nation's No. 1 market. This week, it is top 10 in sales in the city, according to **SoundScan**.

Columbia's next tactic for this well-traveled and yet still new-to-most song is to utilize its status to propel sales of "Global Basics." According to Corson, the compilation will be repackaged to appeal to a mainstream audience. "We feel that now that we have a context by which to market it, changing the name of the package to 'I Like It' and changing the artwork will offer us a great opportunity," he says.

The previous design featured a dark streamlined cover with simplistic type and artwork. The new cover will feature a Latin couple "who are obviously in the dance party mood," notes Corson.

"We put this record out before the popularity of dance music was reinvigorated," adds promotion senior VP Blair. "The key now is obviously for us to sell albums. We have a chance to develop a franchise of compilation albums here."

In the meantime, the label will focus on efforts to spread "I Like It's" popularity cross-country. It plans to re-edit an original video that includes scenes from the movie, accompanied by the **Blackout Allstars**. In the updated version, the movie scenes obviously will be supplanted.

But with or without a clip, "I Like It" has already proved that its charms lie in happy lyrics, a light, sing-along chorus, and the Latin beat that is so in vogue.

Simply, predicts Blair, "we think we have a No. 1 song here."

# Jay Beau Jones Spruces Up WMRQ's Modern Edge

**TOP 40 WKSS** HARTFORD, Conn., PD Jay Beau Jones says his first task upon adding PD duties at modern **WMRQ** (Radio 104) Hartford, Conn., was to "blow off the dust left from the previous management [by] making the station active again musically, promotionally, and through production."

There's putting money where your mouth is: In the fall Arbitron, **WMRQ** rose 5.3-6.2, up from 5.6 a year ago.

When Jones added PD duties at **WMRQ**, he'd already been in the market five years at the helm of crosstown top 40 **WKSS** (Kiss 95.7), which was eventually folded into the **SFX** empire. He had worked with other top 40-to-modern converts, including **WNNX** (99X) Atlanta (PD Brian Phillips) and modern **WXRK** New York (PD Steve Kingston).

Jones says, "Ask any student of radio about stations that Steve and Brian have done, and they'll tell you stories of great promotions [and] wonderful morning events. Theater of the mind is a major part of both of their agendas."

To that end, one of Jones' first moves was to add "Wendal," a character production whiz **Keith Eubanks** first did on 99X that Jones calls a "radio version of the MTV taxi-driver guy." **Wendal** appears in on-air promos and comes off as "a member of the staff who's kind of a goofball and is always offbeat, always apologizing for being late and being incompetent," Jones says.

**WMRQ** uses **Wendal** bits any time it launches a promotional element. "By adding **Wendal**, we've created an immediate sense of fun and animation on the station without leaving the image [or] getting too obscure," Jones says, "which counterbalances the harder edges of the format."

Musically, Jones says, **Radio 104** "was never terribly off track. **Robert Benjamin** [of sister **WHFS** Washington, D.C.] helped me keep it on track, and my former assistant PD **Skip Isley** [now programming modern **KTEG** Albuquerque, N.M.] was a tremendous help as well."

"**Radio 104** is a bit closer to the core than most of the alternatives you see. It was born a little harder, a little crunchier a few years ago, and we tried to stay as close to those roots as much as possible. We play **Sheryl Crow**, but it's carefully dayparted."

Here's a sample hour on **Radio 104**: **Smashing Pumpkins**, "Disarm"; **Sheryl Crow**, "If It Makes You Happy"; **Everclear**, "Santa Monica"; **Bush**, "Greedy Fly"; **U2**, "Discotheque"; **311**, "Don't Stay Home"; **Sublime**, "Santeria"; **Nirvana**, "Lithium"; **Stone Temple Pilots**, "Interstate Love Song"; **Depeche Mode**, "Barrel Of A Gun"; **Wallflowers**, "6th Avenue Heartache"; **Garbage**, "#1 Crush";

and **Beck**, "Where It's At."

**WKSS**, however, draws on its rhythmic top 40 roots, and therefore, Jones says, it's "very late on alternative hit product and doesn't play it for long once its current shelf life goes away, and it depends on the track. You'll never hear **Bush** on **Kiss 95.7**."

While **WMRQ** and **WKSS** stay out of each other's way musically, Jones feels that top 40 missed a chance to take the wind out of modern's sails.

Citing **Pearl Jam**, **Live**, and **Bush**, Jones says, "the first level of those acts were killer, unbelievable songs that [top 40] could not play—at least we thought. I believe the downside of alternative would have happened 1½ to 2 years ago if [top 40] woke up when **Hootie and Alanis** arrived. [Top 40] guys like me were saying, 'We can't play that. That's alternative.' In fact, **Hootie & the Blowfish** was just great pop, which is now heard on AC. If [top 40] embraced that tier of alternative

acts, even **Smashing Pumpkins**, [it] would have made a dent earlier in alternative."

**WKSS** has recently found itself behind modern-leaning hot AC rival **WTIC-FM** for the first time in several years. Despite this, Jones says, there's no attempt to use **WMRQ** to keep **WTIC-FM** under control. "It's too early in the game to start trying to use one station to be a blocker for another. I will say this: After 'TIC spent \$200,000 on their new morning show on TV, they still came out No. 2 18-34, behind 'MRQ. So the strength of 'MRQ alone, without even trying to point it in any particular direction, was strong enough to knock 'TIC off in one book. Anytime I could beat 'TIC, it's an added bonus."

Splitting his time between **WMRQ** and **WKSS**, which are located in buildings 15 minutes apart, Jones is careful to give each station equal time. "I took on this challenge because I wanted to learn how to delegate duties more," he says. "I wanted to grow as a manager. And I felt the only way I was going to do it was if I was thrown in the water and forced to swim. It's made me trust my staff more. It's given me a new kind of confidence—that I can hire the right people and let them do the job."

Some of those hires include music director **Dave Hill** and **Jeremy "Pike" Peterson**, recently installed in nights from **WXRK**. Jones says Peterson "brings a sense of controlled chaos to the airwaves."

Now overseeing the air staffs of two stations, Jones says he is presented with new challenges. "It's double the team. The blueprints for both teams have to be a bit clearer and have to be updated from time to time, but I believe it can be done."

MARC SCHIFFMAN



## EXECUTIVE TURNTABLE

**FORMAT FLIPS.** Howe, Texas, outlet **KHYI** (Y95) is moving to Dallas and flipping to progressive country. Y95 will continue to air ABC's **Real Country** nights and weekends. New PD/morning man **Bruce Kidder** moves from **WOAI** San Antonio, Texas.

As expected, top 40 **KQKS** (KS104) Denver is now gold-based **Country 104.3** under PD **Chuck St. John**, PD of similarly formatted duopoly partner **KYGO-AM**, which will now lean older.

**STATION SALES.** Two weeks after spinning off **KSLX** Phoenix to **Sandusky**, Nationwide is set to pick up crosstown classic hits **KHTC-FM** (K-Hits) from **Bonneville** for \$34 million. It joins hands with sister hot **AC KZZP**.

The Department of Justice is looking

into Cox's purchase of three of **NewCity's** Syracuse, N.Y., stations. Cox says the "civil investigative demand" by the Justice Department won't hold up the overall Cox/NewCity merger. And **SFX** has redone its deal with **Secret Communications** so that it no longer includes **Secret's** two Cleveland stations. The purchase price for the remaining **Pittsburgh** and **Indianapolis** outlets is now \$255 million, down from \$300 million.

**UP THE LADDER.** **KLYY** (Y107) Los Angeles PD **Phil Manning** makes a surprise move to Seattle to rejoin **Entercom** as PD of **KNDD** (the End), replacing **Rick Lambert**. **Mike Crusham** is named manager of **SFX's** four Houston stations from a post as manager of **LBJ Broadcasting's** Austin, Texas, properties.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

# 'Rage' Hits The Boards; MTV Animus On The Web

**RAGE HITS THE ICE:** Boston-based programmer "Rage" is hitting the slopes for a cross-promotion with American Skiing Co. (ASC) and its seven New England ski resorts. "Rage" has taped several of its December and January episodes on location at ASC Boardfests 97, which awards cash and other prizes to competing snow board sport participants. Winning "Rage" viewers will receive "Learn to Snowboard" packages that

does being a model qualify you as someone of musical experience?" and "MTV [should] move all their shows to M2 and move M2's programming to MTV."

Other sites include "The MTV Hate Page" (<http://www.wco.com/~keebler/mtv/>) and the "Garbage TV" site (<http://www.whidbey.net/~pelong/GTV/gtv.html>).

Along with the harsh opinions, some of the anti-MTV sites run misleading or inaccurate information.

For example, "The MTV Hate Page" contains a lengthy diatribe about how talk show programming is infiltrating MTV sister station M2. Apparently the Web page's author thinks that MTV's new Dennis Rodman and Jenny McCarthy programs are destined for M2.

Another Web page misidentifies MTV president Judy McGrath as "Jenny McGrath."

A spokeswoman for MTV declined to comment on these Web sites.

## THE EYE



by Brett Atwood

Portions of the event will also air on cable channel Outdoor Life in mid-'97, according to Carchidi.

**HATING MTV?** Over the past two years, music video programmers have used the Internet to promote their channels to cutting-edge computer users. However, those efforts compete with a number of grass-roots World Wide Web sites that offer viewpoints that, umm, differ from the corporate line.

MTV, in particular, has become the target of several less-than-flattering Web pages. Here is what the Eye found:

"The MTV Hater's Page" (<http://www.cris.com/~fragface/mtv/>) greets visitors with potentially offensive graphics, including an animated MTV logo that floats over a swirling swastika. In addition, the site offers programming tips from the page's creator, known simply as "Fragface" (who apparently also hates Green Day, America Online, Microsoft, and everything that is mainstream).

Consider these practical and not-so-practical suggestions. "MTV needs some VJs that actually have some music knowledge, not just looks. How

**QUICK CUTS:** The CVC Report senior editor Sharon Steinbach is no longer with the music video publication after 12 years. She can be reached at 212-752-3260 . . . DCI Music Video has released a long-form music video from Rush's Neil Peart. The two-video tutorial deconstructs the drummer's work on Rush's latest album, "Test For Echo," and aims to teach others about the mastery of drums . . . Andre Evans, the mind behind the Boston-based clip show "Video Flava," has launched a second video program, "Love Zone." The new show, which plays slower R&B tracks, airs Sunday nights midnight-2 a.m. on Boston Neighborhood Network Television and Thursday nights 10 p.m.-midnight on C3TV in Cape Cod, Mass. WRBB Boston personality Daryell Wright hosts.

## PRODUCTION NOTES

### LOS ANGELES

Director Clark Eddy was the eye behind the clip "My Blood" by Pro-tein. Kim Christensen produced for U-Ground, while Dermott Downs directed photography.

Propaganda Films director Stephane Sednaoui lensed Fiona Apple's "Sleep To Dream." Ellen Jacobson produced, and Jo Moli-toris directed photography.

### NEW YORK

Tracey Lee's "The Theme" was directed by Lara M. Schwartz for 361 Degrees. Lauren Winters produced; Dermott Downs directed photography.

Marc Klasfeld directed and produced the video "Yardcore" by Born Jamericans for MKSR Productions.

### NASHVILLE

Noel Haggard's "Once You Learn" was the work of director Bob Gabrielson for the Collective; Rebecca Scarpati produced.

The video for "Ease My Troubled Mind" by Ricochet was directed by Marc Ball for Scene Three.

### OTHER CITIES

Marcos Siega directed Corrosion Of Conformity's "Drowning In A Day-dream" for Notorious Pictures. Rachel Dodd executive-produced, while Glen Mordeci directed photography on location in London.

Commotion Pictures director Gerald Casale was the eye behind Soundgarden's "Blow Up The Outside World." Shot in San Francisco, the clip was produced by Alan Wachs, while Patrick Darrin directed photography.



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Lil' Kim, No Time
- 2 Mo Thugs Family, Thug Devotion
- 3 Whitney Houston, I Believe In You And Me
- 4 Dr. Dre, Been There Done That
- 5 Keith Sweat, Nobody
- 6 Ginuwine, Pony
- 7 Foxy Brown, Get Me Home
- 8 Nas, Street Dreams
- 9 MC Lyte, Cold Rock A Party
- 10 Da Brat, Ghetto Love
- 11 Immature, Watch Me Do My Thing
- 12 Erykah Badu, On & On
- 13 Alfonso Hunter, Weekend Thang
- 14 R. Kelly, I Believe I Can Fly
- 15 Mack 10 & The Dogg Pound, Nuthin' But...
- 16 ♪, Betcha By Golly Wow!
- 17 Makaveli, To Live & Die In L.A.
- 18 Maxwell, Sumthin' Sumthin'
- 19 Aaliyah, One In A Million
- 20 Do Or Die, Playa Like Me And You
- 21 New Edition, I'm Still In Love With You
- 22 The Roots, What They Do
- 23 Seal, Fly Like An Eagle
- 24 Rahaan Patterson, Stop By
- 25 112, Only You
- 26 Lost Boyz, Get Up
- 27 Toni Braxton, Un-Break My Heart
- 28 New Edition, You Don't Have To Worry
- 29 Chaka Khan, Never Miss The Water
- 30 Aaliyah, If Your Girl Only Knew

### ★ ★ NEW ONS ★ ★

- Snoop Doggy Dogg, Vapors  
Dru Down /Bootsy Collins, Baby Bubba  
Christian, Full Of Smoke  
Billy Lawrence / MC Lyte, C'Mon  
Tracey Lee, Theme  
Twice, Sparkle  
Mint Condition, You Don't Have To Hurt  
Byron Stringly, Get Up  
Tre, Take Your Time  
Montell Jordan, What's On Tonight



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Kevin Sharp, Nobody Knows
- 2 Rick Trevino, Running Out Of Reasons...
- 3 Travis Tritt, Where Corn Don't Grow
- 4 Trisha Yearwood, Everybody Knows
- 5 LeAnn Rimes, One Way Ticket
- 6 Alan Jackson, Little Bitty
- 7 Brooks & Dunn, A Man This Lonely

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 1, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Dru Hill, In My Bed

### BOX TOPS

- Makaveli, To Live & Die In L.A.  
Alfonzo Hunter, Weekend Thang  
Whitney Houston, I Believe In You And Me  
Erykah Badu, On And On  
Aaliyah, One In A Million  
Spice Girls, Wannabe  
Keith Sweat, Nobody  
Mack 10 & The Dogg Pound, Nuthin' But The Cav! Hit  
Da Brat Featuring T-Boz, Ghetto Love  
MC Lyte, Cold Rock A Party  
New Edition, You Don't Have To Worry  
R. Kelly, I Believe I Can Fly  
Westside Connection, Bow Down  
2Pac, Toss It Up  
No Doubt, Don't Speak  
Lil' Kim, No Time

### NEW

- Bjork, I Miss You  
The Fugees, Rumble In The Jungle  
Ice Cube, The World Is Mine  
Korn, A.D.I.A.S.  
Marilyn Manson, Tourniquet  
Nine Inch Nails, The Perfect Drug  
No Doubt, Excuse Me Mr.  
Puff Daddy, Can't Nobody Hold Me Down  
R.E.M., Electrolite  
Silverchair, Abuse Me  
Snoop Doggy Dogg, Vapors  
Sublime, Santeria  
Veruca Salt, Volcano Girls  
Verve Pipe, The Freshmen  
Wild Orchid, Talk To Me  
O.G.C., Hurricane Danjer  
Playah Jay, Somethin' To Roll To  
Richie Rich, Do G's Get To Go To Heaven  
The Suicide Machines, No Face  
Tricky, Christiansands  
Tru, Somebody's Watching Me

- 8 David Lee Murphy, Genuine Rednecks
- 9 Faith Hill, I Can't Do That Anymore
- 10 Tracy Lawrence, Is That A Tear
- 11 Bryan White, That's Another Song
- 12 Mindy McCready, Maybe He'll Notice Her Now
- 13 Terri Clark, Emotional Girl
- 14 Mark Chesnutt, It's A Little Too Late
- 15 Daryle Singletary, Amen Kind Of Love
- 16 Martina McBride, Cry On The Shoulder...
- 17 John Berry, She's Taken A Shine †
- 18 Bill Engvall, Here's Your Sign †
- 19 Deana Carter, We Danced Anyway †
- 20 Ricochet, Ease My Troubled Mind †
- 21 Lorrie Morgan, Good As I Was To You †
- 22 Gary Allan, Forever And A Day †
- 23 Trace Adkins, (This Ain't) No Thinkin' Thing †
- 24 Tracy Byrd, Don't Take Her She's All I Got †
- 25 Clay Walker, Rumor Has It †
- 26 Billy Ray Cyrus, Three Little Words †
- 27 Mark Chesnutt, Let It Rain
- 28 JoDee Messina, Do You Wanna Make Somethin' †
- 29 Paul Brandt, I Meant To Do That
- 30 Toby Keith, Me Too
- 31 Sammy Kershaw, Politics, Religion And Her
- 32 BR5-49, Even If It's Wrong †
- 33 Doug Supernaw & Herschel Walker, Four Scores...
- 34 Thrasher Shiver, Be Honest
- 35 Great Plains, Wolverton Mountain
- 36 Big House, Cold Outside
- 37 Shania Twain, God Bless The Child
- 38 James Bonamy, All I Do Is Love Her
- 39 Ty Hemon, She Wants To Be Wanted Again
- 40 Reba McEntire, The Fear Of Being Alone
- 41 Crystal Bernard, Have We Forgotten What...
- 42 Deryl Dodd, That's How I Got To Memphis
- 43 Ray Vega, Remember When
- 44 Harley Allen, Boy She Did
- 45 Regina Regina, More Than I Wanted To Know
- 46 Kathy Mattea, 455 Rocket
- 47 Noel Haggard, Once You Learn
- 48 The Mavericks, I Don't Care You Love Me Anymore
- 49 Brady Seals, Another You, Another Me
- 50 Alison Krauss, Baby Mine

### ★ ★ NEW ONS ★ ★

- Charlie Major, This Crazy Heart Of Mine  
John Jennings, Everybody Loves Me  
Royal Wade Kimes, Another Man's Sky



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Live, Lakini's Juice\*\*
- 2 LL Cool J, Ain't Nobody
- 3 Bush, Swallowed
- 4 U2, Discotheque
- 5 Counting Crows, A Long December
- 6 The Cardigans, Lovefool
- 7 Sheryl Crow, Everyday Is A Winding Road
- 8 Spice Girls, Wannabe
- 9 Offspring, All I Want
- 10 En Vogue, Don't Let Go (Love)
- 11 Dave Matthews Band, Crash Into Me
- 12 Stone Temple Pilots, Lady Picture Show

### ★ ★ NEW ONS ★ ★

- John Jennings, Everybody Loves Me  
Royal Wade Kimes, Another Man's Sky

- 13 Wallflowers, One Headlight
- 14 Unsane, Scrape
- 15 Jewel, You Were Meant For Me
- 16 Keith Sweat, Nobody
- 17 John Mellencamp, Just Another Day
- 18 R. Kelly, I Believe I Can Fly
- 19 Whitney Houston, I Believe In You And Me
- 20 Smashing Pumpkins, Thirty-Three
- 21 The Roots, What They Do
- 22 Luscious Jackson, Naked Eye
- 23 Chemical Brothers, Setting Sun
- 24 Fugees, Rumble In The Jungle
- 25 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 26 Prodigy, Firestarter
- 27 Marilyn Manson, Tourniquet
- 28 Foxy Brown, Get Me Home
- 29 Soundgarden, Blow Up The Outside World
- 30 Metallica, King Nothing
- 31 Ginuwine, Pony
- 32 Makaveli, To Live & Die In L.A.
- 33 Kula Shaker, Tattva
- 34 Failure, Stuck On You
- 35 Fountains Of Wayne, Radiation Vibe
- 36 Babyface, Everyday I Close My Eyes
- 37 Nine Inch Nails, Perfect Drug
- 38 Sublime, Santeria
- 39 Better Than Ezra, Desperately Wanting
- 40 Lil' Kim, No Time
- 41 Tony Toni Tone, Let's Get Down
- 42 311, All Mixed Up
- 43 New Edition, I'm Still In Love With You
- 44 Poe, Hello
- 45 Fun Lovin' Criminals, The Fun Lovin' Criminals
- 46 Mint Condition, What Kind Of Man Would I
- 47 Depeche Mode, Barrel Of A Gun
- 48 Silverchair, Abuse Me
- 49 Bjork, I Miss You
- 50 311, Down

### \*\* Indicates MTV Exclusive

- ★ ★ NEW ONS ★ ★  
Snoop Doggy Dogg, Vapors  
E-40, Things Will Never Change  
Gina G, Ooh Aah...Just A Little Bit  
Cake, I Will Survive  
Veruca Salt, Volcano Girls



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Kevin Sharp, Nobody Knows
- 2 Tracy Byrd, Don't Take Her She's All I Got
- 3 Shania Twain, God Bless The Child
- 4 Brooks & Dunn, A Man This Lonely
- 5 Rick Trevino, Running Out Of Reasons
- 6 Faith Hill, I Can't Do That Anymore
- 7 Travis Tritt, Where Corn Don't Grow
- 8 Trisha Yearwood, Everybody Knows
- 9 Mark Chesnutt, It's A Little Too Late
- 10 Daryle Singletary, Amen Kind Of Love
- 11 Mindy McCready, Maybe He'll Notice Her Now
- 12 Reba McEntire, The Fear Of Being Alone
- 13 Toby Keith, Me Too
- 14 Randy Travis, Would I
- 15 Tracy Lawrence, Is That A Tear

- 16 Bryan White, That's Another Song
- 17 Alan Jackson, Little Bitty
- 18 James Bonamy, All I Do Is Love Her
- 19 Ty Hemon, She Wants To Be Wanted Again
- 20 Sammy Kershaw, Politics, Religion And Her
- 21 Paul Brandt, I Meant To Do That
- 22 Billy Dean, I Wouldn't Be A Man
- 23 Deryl Dodd, That's How I Got To Memphis
- 24 Deana Carter, We Danced Anyway
- 25 Ricochet, Ease My Troubled Mind
- 26 Martina McBride, Cry On The Shoulder...
- 27 Billy Ray Cyrus, Three Little Words
- 28 BR5-49, Even If It's Wrong
- 29 John Berry, She's Taken A Shine
- 30 Trace Adkins, (This Ain't) No Thinkin' Thing

### ★ ★ NEW ONS ★ ★

- Gary Allan, Forever And A Day  
Great Plains, Wolverton Mountain  
Noel Haggard, Once You Learn  
David Lee Murphy, Genuine Rednecks  
Thrasher Shiver, Be Honest  
Clay Walker, Rumor Has It



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Un-Break My Heart
- 2 No Doubt, Don't Speak
- 3 Sheryl Crow, If It Makes You Happy
- 4 En Vogue, Don't Let Go
- 5 John Mellencamp, Just Another Day
- 6 Journey, When You Love A Woman
- 7 Alanis Morissette, Head Over Feet
- 8 The Cardigans, Lovefool
- 9 Whitney Houston, I Believe In You And Me
- 10 Jewel, You Were Meant For Me
- 11 Counting Crows, A Long December
- 12 Madonna, Don't Cry For Me Argentina
- 13 ♪, Betcha By Golly Wow!
- 14 U2, Discotheque
- 15 The Wallflowers, One Headlight
- 16 Sheryl Crow, Everyday Is A Winding Road
- 17 Dishwalla, Counting Blue Cars
- 18 Duncan Sheik, Barely Breathing
- 19 Babyface, Everyday I Close My Eyes
- 20 Donna Lewis, I Love You Always Forever
- 21 Barbra Streisand & Bryan Adams, I Finally...
- 22 Melissa Etheridge, I'm The Only One
- 23 Jewel, Who Will Save Your Soul
- 24 Hootie & The Blowfish, Tucker's Town
- 25 Toni Braxton, You're Makin' Me High
- 26 Eric Clapton, Change The World
- 27 John Mellencamp, Key West Intermezzo
- 28 J. Taylor & Q. Newton, The Grass Is Greener
- 29 R. Kelly, I Believe I Can Fly
- 30 Seal, Fly Like An Eagle

### ★ ★ NEW ONS ★ ★

- R.E.M., Electrolite  
Better Than Ezra, Desperately Wanting  
Gina G, Ooh Aah...Just A Little Bit



Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207

### AMERICA'S NO. 1 VIDEO

Mariah Carey, Without You

- Elton John, Blessed  
Kenny Loggins, Return To Pooh Corner  
Carole King, You've Got A Friend  
Rod Stewart, Forever Young  
Billy Joel, River Of Dreams

- Dolly Parton, Just When I Needed You Most  
Conway Twitty, It's Only Make Believe  
George Strait, Cross My Heart  
George Jones, I Don't Need Your Rocking Chair  
Patsy Cline, Crazy  
Elvis Presley, Peace In The Valley  
Pink Floyd, Time  
Black Sabbath, Paranoia  
Lynyrd Skynyrd, Saturday Night Special  
Journey, Any Way You Want It  
Led Zeppelin, Kashmir  
AC/DC, Back In Black  
Jimmy Buffett, One Particular Harbor  
Stevie Ray Vaughan, Little Wings

- No Doubt, Don't Speak  
Soda Stereo, Un Mil En Mi Placard (Unplugged)  
Red Hot Chili Peppers, Love Rollercoaster  
Cardigans, Lovefool  
Sublime, What I Got  
Azul Violeta, Tu Luz  
The Cranberries, When You're Gone  
Cafe Tacuba, Chilanga Banda  
Garbage, Milk (Remix)  
Fun Lovin' Criminals, Scooby Snacks  
Kula Shaker, Tattva  
Underworld, Born Slippy  
U2, Discotheque  
Santa Sabina, La Garra  
Sheryl Crow, Everyday Is A Winding Road  
Donna Lewis, Without Love  
Maldita Vecindad, Ojos Negros  
Seal, Fly Like An Eagle  
Leah Andreone, It's Alright It's Ok  
Smashing Pumpkins, Thirty-Three

### NEW

- Bjork, I Miss You  
The Fugees, Rumble In The Jungle  
Ice Cube, The World Is Mine  
Korn, A.D.I.A.S.  
Marilyn Manson, Tourniquet  
Nine Inch Nails, The Perfect Drug  
No Doubt, Excuse Me Mr.  
Puff Daddy, Can't Nobody Hold Me Down  
R.E.M., Electrolite  
Silverchair, Abuse Me  
Snoop Doggy Dogg, Vapors  
Sublime, Santeria  
Veruca Salt, Volcano Girls  
Verve Pipe, The Freshmen  
Wild Orchid, Talk To Me  
O.G.C., Hurricane Danjer  
Playah Jay, Somethin' To Roll To  
Richie Rich, Do G's Get To Go To Heaven  
The Suicide Machines, No Face  
Tricky, Christiansands  
Tru, Somebody's Watching Me

### NEW

- OMC, Right On (new)  
Big Sugar, If I Had My Way (new)  
Fountains Of Wayne, Radiation Vibe (new)  
CJ Bolland, Sugar Is Sweeter (new)  
Failure, Stuck On You (new)  
Nerf Herder, Van Halen (new)  
U2, Discotheque (new)  
Whitney Houston, I Believe In You And Me (new)  
No Doubt, Don't Speak  
Bush, Swallowed  
Backstreet Boys, Get Down  
Odds, Someone Who's Cool  
En Vogue, Don't Let Go (Love)  
Seal, Fly Like An Eagle

### NEW

- Al Denson, Alcatraz  
Sierra, Hold On To Love  
Crystal Lewis, The Beauty Of The Cross  
Paul-Q-Pek, Bring Jesus To Me  
Jimmy A, Sweet Angel  
MxPx, Teenage Politics  
Audio Adrenaline, Big House  
Christafari, Listening  
Driver Eight, Strange



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Soul Food '76, Huggy Bear

- Blackball, Doesn't Matter

- U2, Discotheque  
Weezer, The Good Life  
Soul Coughing, Super Bon-Bon  
Stir, Looking For  
Poe, Hello  
Depeche Mode, Barrel Of A Gun  
Silverchair, Abuse Me  
Ray J., Let It Go  
Marilyn Scott, I'm In Love Once Again  
Spice Girls, Wannabe  
Wayman Tisdale, Watch Me Play  
Verve Pipe, The Freshmen  
Presidents Of The U.S.A., Volcano  
Sheryl Crow, Everyday Is A Winding Road  
Marilyn Manson, Tourniquet  
Richie Rich, Let's Ride  
James Brown, Hooked On Brown  
Nerf Herder, Van Halen  
Erykah Badu, On And On  
Sublime, Santeria



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Aaliyah, One In A Million  
Babyface, Everyday I Close My Eyes  
Makaveli, To Live & Die In L.A.  
Keith Sweat, Nobody  
Immature, Watch Me Do My Thing  
New Edition, You Don't Have To Worry  
LL Cool J, Ain't Nobody  
MC Lyte, Cold Rock A Party  
Puff Daddy, Can't Nobody Hold Me Down  
E-40, Things Will Never Change

## KNITTING FACTORY CELEBRATES 10TH ANNIVERSARY

(Continued from page 1)

offerings for its monthlong 10th-anniversary celebration in February begin with a Richie Havens show and end with Philip Glass and Cecil Taylor sharing the bill.

Potentially as important as the Knitting Factory's stage for nurturing the next generation of music is its record label, Knitting Factory Works. The Knit established its label in '89 with a series of compilation albums recorded live at the club. The first two volumes of "Live At The Knitting Factory" were issued via A&M (before A&M was purchased by PolyGram and the Knit's deal went by the wayside). Since then, Knitting Factory Works has issued more than 100 albums from some of the finest musicians on the scene (see discography, this page). And despite modest resources, the label has developed a flair for signing exciting acts and getting their edgy music to an elusive yet eager niche market.

### COLUMBIA SEEKS ALTERKNIT

Recognizing the Knitting Factory's unique vantage on the vanguard, Columbia has just sealed a multiyear deal to shepherd three or four of Knitting Factory Works' 24 or so releases a year. The deal calls for the Knitting Factory and Columbia to decide



SOUL COUGHING

together on which artists will go through this arrangement, with Columbia manufacturing, distributing, and selling the albums internationally via Sony Music Distribution. The Knitting Factory and Columbia will market and promote the joint releases to their respective retail and media constituencies.

(Distributed for years by a network of independents at home and abroad, Knitting Factory Works has been racked exclusively for the past year by Koch International in the U.S.; the label is distributed by various companies in Europe and by DIW/Disc Union in Japan. These deals remain in place for all non-Columbia titles.)

To Steve Berkowitz, Columbia VP of A&R, the pact with the Knit represents an investment in the future. "There's a great crossroads of music going on right now, where jazz, hip-hop, rock, world, and experimental all meet," he says. "Now that we're at the millennium, I feel like music is moving again, and the Knitting Factory is where a lot of the steps are being taken."

The open-mindedness necessary for the Knitting Factory's initial survival has been what has enabled it to thrive since. Oddly enough, the club has developed its name into a recognizable brand, a sort of "Good Housekeeping seal" for the avant-garde. "It's always been about developing this business—however ad hoc—in order to support an incredibly diverse creative laboratory," says Dorf (who even lived in the club during its first year). "With the Columbia deal, I think more people will begin to recognize that what we do isn't necessarily marginal, that it has potential to reach a broader audience. It's an artificial thing, but I think the Columbia imprint will actually get our music accepted even before it's heard."

As Berkowitz points out, Columbia



can obviously help Knitting Factory Works approach a sizable element of the marketplace that it couldn't on its own. But conversely, the Knit can access an enthusiastic segment of the music-buying public that Columbia finds difficult to reach.

"I'm impressed that the Knitting Factory can sell more Thomas Chapin records than we can sell Henry Threadgill records," Berkowitz says. "Even though the market for this music isn't easily identifiable, it's definitely there. And with the Knitting Factory's artists, it's as much the people coming to the music as it is the label taking the music to the people."

The Columbia association will also give Knitting Factory Works an unprecedented shot at recording the up-and-coming art-pop acts that debut their wares in the club, such as a Soul Coughing or a Skeleton Key, before they escape to another label. "We have an A&R source like no record company in the world," Dorf says. "We're not getting tapes from attorneys. We've created a direct, ongoing opportunity for discovery."

Although the first Knitting Factory Works artists to go through the Columbia deal have yet to be determined, the best bets are saxophonist Chapin, Steven Bernstein's Sex Mob (ace trumpeter Bernstein is also the leader of Spanish Fly and musical director for the Lounge Lizards and the all-star "Kansas City" band), and avant-pop singer/songwriter Rebecca Moore. Bernstein has an album due in late summer; Chapin and Moore have records set for early fall.

### LATE-NIGHT PLAYERS HANG

Originally housed in legendarily coarse and cramped yet strangely convivial digs on the edge of SoHo and the East Village, the Knitting Factory served from the start not only as a showcase for new music but as a common ground for musicians of diverse genres and generations, races and records. Clarinetist Don Byron has played the Knitting Factory nearly 100 times as a band leader and sideman and holds special regard for the club's communal atmosphere.

"In every era, there's been a club where the cutting-edge cats could find a home," Byron says. "With the Knitting Factory, especially the old Knit, it was a hang, where the musicians were checking out everybody else. For a lot of us, it was our neighborhood bar, and there was always someone you knew playing. For one thing, that helped break down some of the segregation on the scene. I think years from now, people will look back on the Knit days and say, 'That's where it was happening. I was there, man.'"

Byron's quintet will be part of the lineup of February anniversary shows, as will such fellow jazzers as Geri Allen and James "Blood" Ulmer and rock acts Bob Mould, Yo La Tengo, and the Violent Femmes. Other attractions include Zorn with Bill Laswell, Vernon Reid, Marc Ribot, Alex Chilton, Morphine side band the Hypnosonics, monologist Eric Bogosian, the Lounge Lizards,

Laurie Anderson, Elliott Sharp, and Soul Coughing (on March 5).

Soul Coughing may have two Modern Rock Tracks hits to its credit (from its latest Slash/Warner Bros. album, "Irresistible Bliss"), but the band's front man, M. Doughty, remembers from whence he came: He worked the door at the Knitting Factory from '92 to '94. "The pay could've been better certainly, but I got to hear a lot of cool music," he says. "My first night on the job was the Jon Spencer Blues Explosion's third show—they played to about five people. And my last night was one of the last shows of John Zorn's Naked City, and that was some amazing shit."

The Knitting Factory relocated two years ago to a relatively posh, high-tech home in the TriBeCa area. Even though the Knit is now a multimedia center outfitted with three performance spaces (the main room holds 400 people), three bars, a recording studio, and online and video broadcast capabilities, the club still retains a funky vibe as well as its original do-it-yourself spirit and ear-to-the-ground love for musical invention.

In many ways, Erik Sanko is the model Knitting Factory musician. He began playing the club in its first days



DORF

as the teenage bassist in John Lurie's enduring jazz ensemble, the Lounge Lizards, logging nearly 40 shows from the old to the new Knit. He also co-founded the progressive pop trio Fertile Crescent, which recorded a '92 album for Knitting Factory Works (to be rereleased this spring) before disbanding. In the past couple of years, he has fronted Skeleton Key, one of New York's hottest alternative bands (with an album due in March on Capitol), and the Knit was the site of the group's breaking in.

"The Knitting Factory sometimes gets pigeonholed as strictly this avant-garde jazz club, but it's really a place for all kinds of crooked music," says Sanko. "The thing that happens at the Knit that's so cool is that the David Murray Octet will be loading out just as Brainiac is loading in. I always imagine that the guys are painted different colors, and that in passing by, a little bit of one rubs off on the other."

### WHAT IS JAZZ?

Because it serves as an outlet for the forward-minded fringe, Knitting Factory Works has "had to develop aggressive guerrilla-marketing techniques just to make people aware of the records," explains label manager Mark Perlson. "It's tough to get it heard, but once people are exposed to this music, you'd be surprised at how many appreciate it."

"An artist like Thomas Chapin gains new fans all the time," Perlson adds. "We know he could sell 30,000 copies of his next album. For jazz, his stuff is every bit as intense as Soundgarden, and it's no stretch to think that kids could get into him, just as there's no reason why an older person who listens to Coltrane or Miles couldn't."

The Knitting Factory Works strategy for presenting its music has come to encompass both the actual and the

virtual, including regular package tours of Knit artists in Europe and America and innovative Internet promotions.

The Knit arranged 25 tours last year by such acts as Chapin, Moore, Spanish Fly, and Paradox Trio, each of whom had new albums on Knitting Factory Works. Dorf says that the club may book as many as 35 treks this year, with the artists including the Montreux, Vienna, and other major European jazz festivals in their itiner-

## Selected Discography Of Knitting Factory Works

**Don Byron Quintet, "No-Vibe Zone," 1996.** A freewheeling live document of ace clarinetist Byron's top-notch band of a while back, including Marvin "Smitty" Smith on drums and David Gilmore on guitar.



BYRON

**Thomas Chapin Trio, "Anima," 1992.** Positioned alto saxophonist and Knit regular Chapin as a potent voice, with passionate playing and strong writing. Compelling melodies and a classic tone make the title track an ideal intro to downtown jazz. Chapin's sixth Knitting Factory album is scheduled for fall release.

**Matt Darriau, "Paradox Trio," 1995.** Musical alchemy of a high order, with jazz and gypsy airs melding into an intoxicating whole. The intrepid quartet's next release is set for May.

**Liminal, "Nosferatu," 1995.** Concocted as an accompanying score in the Knit's "Loud Music, Silent Film" series, this dark, atmospheric album more than stands on its own as an involving, pioneering effort in the nascent illibent field. A new disc, "Lounge," appears in April.

**Arto Lindsay Trio, "Aggregates 1-26," 1995.** Heavy-breathing haiku from a mainstay of the downtown New York scene, this record serves as an object lesson in power-trio deconstruction.

**Rebecca Moore, "Admiral Charcoal's Song," 1995.** A woefully overlooked album of dark drama and hypnotic beauty that fans of singer/songwriters as diverse as Jane Siberry and Kristin Hersh would love. Moore is a talent to watch, with a new album due this fall.

**Myth-Science, "Love In Outer Space," 1995.** An irresistible late-night romp through the Sun Ra songbook, with the sax-driven quintet recorded live in the Knit's tap bar.

**Steve Naïve, "It's Raining Somewhere," 1996.** Subtitled "contemplative jazz," this shimmering solo album by Elvis Costello's pianist is the most accessible

album on Knitting Factory Works, and artfully so.

aries. At the North Sea Jazz Festival, in the Hague, the Netherlands, the Knitting Factory even has its own stage. The first club to start Webcasting its concerts nightly, the Knitting Factory runs an impressive Internet site (<http://www.knittingfactory.com>). The World Wide Web site includes a complete label catalog with individual musicians cross-referenced to the various albums on which they appear.

(Continued on next page)

**Prima Materia, "Peace On Earth," 1995.** An energized homage to the majestic music of John Coltrane, with the quintet featuring Coltrane's late-period drummer, Rashied Ali.

**Tronzo Trio, "Roots," 1994.** Down home downtown. Slide guitarist extraordinaire Dave Tronzo has played in myriad contexts, though he burns brightest here on this spirited showcase.

**Various artists, "Avant Knitting Tours 1993."** One of the best Knit discs put together to promote the club's package tours, this album includes live and studio cuts from acts both avant-rock (the Fertile Crescent, Samm Bennett, Oren Bloedow) and avant-jazz (New & Used, Roy Nathanson & Anthony Coleman, the Charles Gayle Trio).

**Various artists, "Live At The Knitting Factory, Volume 2," 1990.** Classic tracks from the label's early days, ranging from Chunk's wonderfully off-kilter art-pop gem "Part Of The Family" to late heavy-metal-jazz guitar god Sonny Sharrock's bruiser "Dick Dogs."

**Various artists, "Klezmer: The Tradition Continues On The Lower East Side," 1993.** The Klezmatics, John Zorn's Masada, Paradox Trio, the Billy Tipton Memorial Saxophone Quartet, and others contribute their takes on an age-old form that jerks tears as it moves feet.

**Various artists, "New York Downtown: Jazz And Other Sounds," 1996.** An absorbing, well-sequenced scan through the Knitting Factory Works catalog, with highlights from most of the previously listed artists as well as DJ Spooky, Suck Pretty, and Wayne Horvitz & Zony Mash, whose upcoming album is a super-cool soundtrack for the wee hours.

**Various artists, "What Is Jazz? Festival 1996."** From the Charlie Hunter Quartet's sanguine groove to the grace and power of Myra Melford's band, this disc samples the latest performances from what's become *the* jazz festival in New York.

BRADLEY BAMBARGER



## KNITTING FACTORY CELEBRATES 10TH ANNIVERSARY

(Continued from preceding page)

artist bios, music samples, a list of upcoming shows and international tour dates, and info on buying CDs directly from the club (Knitting Factory Works titles are also available via the CDnow online buying service). There's even a computer in the musicians' dressing room to facilitate backstage chat sessions with fans.

"More than anything, the Knitting Factory is a conduit between this rich music scene and the public," Dorf says. "And the Internet is the ultimate extension of the club as that medium, helping us get the artists' expression to the people as completely and efficiently as possible—whether they live in Stuttgart, Malaysia, or Toledo, Ohio.

"You know, it may not be the most appropriate use of the Columbia deal

to get [saxophonist] Charles Gayle—important free-jazz artist though he is—into every Best Buy," Dorf adds. "That wouldn't really help him. Through the Internet, we can better reach the 15,000-20,000 people around the world who are seriously into his music."

Beyond the Internet and touring, the Knit relies on a web of supporters in the press and at retail and radio—many of whom reserve their greatest enthusiasm for acts like Gayle and Zorn, who have come to represent what people outside New York regard as the quintessential downtown sound. Derek Milner, a manager at Waterloo Records in Austin, Texas, says, "You can buy a pop record from anywhere, but the downtown New York jazz scene is unique. That improvised music is uni-

versal and will always have an appeal."

Koch VP of sales and marketing Michael Rosenberg says that even though Knitting Factory Works "isn't a hit-driven label, there's an audience out there for every release. Two very different albums, the DJ Spooky record and Joe Gallant's 'Blues For Allah,' both did well last year." He adds that he expects the disc documenting the first meeting of guitarists Pat Metheny and Derek Bailey, due in May (see story, this page), to be the label's best-selling ever, even with its edgy content.

From '88 to '91, the Knitting Factory broadcast a series of its recorded shows on as many as 225 college and public radio stations. Dorf says he is shopping for an outlet to renew the series. In New York last summer,

the Knit's music found its way on the air via Columbia University's WKCR, which aired six nights live from the club during the ninth annual Knitting Factory What Is Jazz? Festival.

Begun as a reaction to the conservatism of the JVC Jazz Festival, the What Is Jazz? Festival has become enormously successful, spreading out to multiple indoor and outdoor venues. This year, the event—to be held June 17-30 in nearly every conceivable setting, from the Knit to the Village Vanguard to Central Park—is changing its name to the New York Jazz Festival, representing its new prestige and drawing power.

Continually working to expand the audience for new sounds, Dorf isn't content with festivals and Webcasts: He plans to colonize. The Knitting Factory opened an office in Amsterdam in 1992 to facilitate its European tours and distribution. Dorf says that a second Knitting Factory club will soon open across the Atlantic, with arrangements being finalized with

the South Bank Centre (home of Royal Festival Hall) for a London Knit.

The global appeal of what the Knitting Factory stands for is best summed up by saxophonist Lurie, who has not only played weeks on end at the Knit with the Lounge Lizards and his National Orchestra but has shown his "Fishing With John" films (angling with the likes of Tom Waits and Willem Dafoe) there to great effect.

"The Lounge Lizards were playing this three-week run at the Knitting Factory a couple of years ago," Lurie recalls, "and there were nights when it was incredible. There was so much love there with the band that I thought, 'God doesn't want me to make things out of plastic. This was why I was born: to make music.' Times like that happen because the club is loose. It's not show business, it's not corporate—and everything else is. The Knitting Factory is about music."

## Bailey, Metheny Make 'Four' At The Knit Guitarists' Collaboration To Be Issued On Club Label

BY BRADLEY BAMBARGER

NEW YORK—It certainly wasn't for everybody. Akin to some of the more polarizing moments from the Knitting Factory's early years (see story, page 1), the squalls of exploratory sound cast by guitarists Pat Metheny and Derek Bailey during the first of their four shows at the Knit in December sent a good portion of the audience scrambling for a prompt egress. But again, those who braved the high-volume intensity (with the aid of earplugs) were treated to an exciting, even historic, display of extemporaneous music making.

Metheny, though increasingly known for his bold side projects, is one of the jazz world's few crossover stars, selling records in the hundreds of thousands, filling theaters worldwide, and racking up Grammys like clockwork. His latest Metheny Group album, "Quartet" on Geffen, has been No. 1 on Top Jazz Albums for weeks, and an intimate disc of duets with bassist Charlie Haden for Verve, "Beyond The Missouri Sky," is bound to vie for the top spot upon its February release. So it has no doubt surprised many to see an artist with Metheny's profile not only playing a set of experimental gigs at a relatively small downtown club—the Metheny Group fills venues 20 times the size—but documenting the shows and subsequent studio sessions for an album to be released by the club's label, Knitting Factory Works.

A legend in freely improvised music, Bailey has pursued his muse with monk-like devotion over the past 40 years, playing countless gigs around the world, recording scores of albums, co-founding a record label (Incus), writing a fascinating pan-musical study of improvisation ("Improvisation: Its Nature And Practice In Music," Da Capo), and organizing other artistic ventures in the aim of advancing the improvisatory art. Preferring the company of percussionists and even jungle DJs over other players (the thrilling "Guitar, Drums'n'Bass" with DJ Ninj on Avant is an inspired pairing), Bailey has especially shied away from teaming with fellow guitarists.

The record of unlikely collaboration between Metheny, the major-label muso, and Bailey, the avant-garde striver, is due out in May. Slated as a multidisc set, "The Sign Of The Four"—with Metheny and Bailey in league with frequent Bailey percussion



Pictured, from left, are Paul Wertico, Pat Metheny, Derek Bailey, and Gregg Bendian.

partner Gregg Bendian and Metheny Group drummer Paul Wertico—will be culled from the more than eight hours of music produced by the quartet's gale-force electric sets and more introspective, acoustic studio sessions.

Regardless of the overall tenor of its final makeup, "The Sign Of The Four" will simultaneously be one of the most vilified and venerated records of 1997. And all the hoopla will undoubtedly help make it the best-selling Knitting Factory release out of the box to date. (The album will be distributed in the U.S. by Koch International and by various companies in other territories.)

As with "Song X," Metheny's acclaimed 1985 collaboration with free-jazz pioneer Ornette Coleman, the guitarist's goal was to adapt and employ his style of improvising to complement a longtime hero's surprisingly sympathetic yet highly individual musical imprint. "Derek has been an important musician for me since I was a teenager," Metheny says. "He creates a special musical environment, with a use of time and space that's absolutely his."

Currently coursing through the recorded material, Metheny reports, "The scale and sonics are awesome. It's one of the coolest things I've ever been part of. There's always a certain energy that comes from people playing together for the first time, but you always have to approach a completely open situation like this as kind of like a 747 going down a runway: You hope it lifts off—although sometimes it crashes and burns. In this case, it did more than take off: It flew around the world.

"It reminded me of 'Song X' in that we were getting into a zone where we were determinedly taking this sort of playing to its ultimate logical conclusion, rather than just using it for color," Metheny adds. "I think this will be a record of lasting value. And I'm not sure I thought that going into it."

For his part, Bailey says that partnering with Metheny was "a revelation. I was familiar with his name but not his playing. But he's a great listener, a truly sensitive player. And his use of technology is so inventive. I don't think he's really worked in totally free situations much before, but he took to it like a duck to water. He's an adventurous musician, and that's unusual. Even in so-called free circles or the avant-garde, people aren't that adventurous, really. Pat takes risks, and he doesn't have to.

"I think it's going to be an extraordinary record," Bailey adds. "Each performance was markedly different. The electric stuff was quite dense, a huge array of sound with both of us playing with all the percussion. And I quite like the quieter things. You can discern more from moment to moment."

Michael Dorf, owner of the Knitting Factory, appreciates to no end Metheny's choice of Knitting Factory Works as the home for his work with Bailey. "For a musician of Pat's magnitude to recognize the value in what we do and participate with us is a real blessing," he says.

Metheny says that "The Sign Of The Four" was intended as a Knitting Factory Works release from the beginning. "For this kind of music, it's the perfect label," he says. "They know just what it is and how to get it to the right audience.

"The Knitting Factory represents what I wish existed more in America: somebody or some place that is able to transcend categories and offer music in a pure way," Metheny continues, adding that he is even considering playing a monthlong stand at the Knit next year with the Metheny Group. And, he says, that really shouldn't surprise anyone: "I don't buy this superstar thing. The difference between me and John Zorn is a lot less than the difference between me and Alanis Morissette."

## BUENA VISTA PUMPS UP ITS VIDEO PROMOS

(Continued from page 6)

retailer."

The Value Packs come in five different configurations pairing "Pocahontas," "The Aristocats," "James And The Giant Peach," "Oliver And Company," "Aladdin And The King Of Thieves," and "The Many Adventures Of Winnie The Pooh."

Although retailers have reported slow sales for many of these titles, Rice says the Value Pack plan wasn't developed to handle returns.

"The market for these titles hasn't been totally saturated," says Rice. "We've been hitting our numbers and then some, and our seasonal business has never been stronger."

He adds that sales of "Winnie The Pooh" have reached 8 million units.

The supplier's second direct-to-video "Pooh" feature, "Pooh's Grand Adventure: The Search for Christopher Robin," arrives in stores Aug. 5, priced at \$24.99.

Retailers will more than double their profit margins for the Value Pack titles, which can be under \$1 for a typical new animated Disney title.

"I'd rather return the inventory we have now and carry the two packs," says one buyer at a major chain.

Other new titles on the schedule include the little-known animated feature "Fun And Fancy Free," featuring Walt Disney as the voice of Mickey Mouse, due in stores July 15. The 1947 feature has never been available on video.

"We're looking at a lot more competition and clutter in the marketplace," says Rice. "We have to make sure we capture demand for our titles."

Industry sources also report Buena Vista will sneak its holiday live-action hit "101 Dalmatians" into the April schedule. However, Rice denies the report.

Within the first quarter, Buena Vista will face competition from "Space Jam," "Harriet The Spy," "Fly Away Home," a special wide-screen edition of "Independence Day," and a slew of new low-priced kids' titles from the likes of "Sesame Street" and "Thomas The Tank Engine And Friends."

At the heart of Buena Vista's 1997 promotional campaign is the "Disney Video Rewards" continuity program. Consumers who purchase eight participating Disney titles will receive a

free video, and those who purchase 12 receive two free videos.

To participate in the program, consumers must collect proof-of-purchase stickers and apply them to a card found inside cassettes of "Bambi" and "The Hunchback Of Notre Dame."

Consumers must purchase both titles, "Honey We Shrunk Ourselves," and designated Disney Video Collection titles to complete the card.

Other titles included in the promotion are "Mary Poppins," "Fun And Fancy Free," and "Sleeping Beauty." Six other titles will be added to the promotion at a later date.

Consumers will have to hurry to complete the card because "Bambi" will be pulled from the market on March 31. The title arrives in stores Feb. 4, priced at a suggested list of \$26.99. The entire collection in the promotion will be pulled from the market on Dec. 31.

When the card is complete, purchasers can select among 22 videos for their free tape. Free selections include "Bedknobs And Broomsticks," "The Parent Trap," "The Love Bug," "Treasure Island," and others in Disney's Family Film Classics line.

For the first time, Buena Vista will be rereleasing two classics, "Bambi" and "Sleeping Beauty," within the same year.

When first released in 1989, "Bambi" sold 8 million units, according to Buena Vista. "Sleeping Beauty," first released in 1986, sold about 1 million units, according to the company.

However, the classic cupboard hasn't been completely cleaned out. In November, Disney will theatrically rerelease "The Little Mermaid," which will most likely be a spring 1998 video release. The 1989 video hit is one of the most highly anticipated Disney releases.

In addition, the new animated "Hercules" is scheduled for a June theatrical release and could be on the studio's fourth-quarter video schedule.

Other Disney collections included in the seven-month promotional plan are "The Haley Mills Collection," "The Fantastic Adventure Series," "The Great American Epic Series," and "The Love Bug Collection."

Several of these titles will feature a \$2 instant rebate with additional Disney title purchases.

## INFINITE ZERO TO REISSUE MONKS' 'BLACK MONK TIME'

(Continued from page 10)

amplified by two pickup mikes, resembled the concussive sound of a workman banging on a piece of sheet metal with a large mallet.

The Monks applied their shriekingly abrasive style to such boldly assertive original material as "Shut Up" and "I Hate You."

Explaining the Monks' extreme attack, Shaw says, "If [an artist] wants to move on, he begins to react to everything that seems to be popular, and we just began to react... [And] when you start playing with the new toys when they start coming out, you start finding new things to do with them. Before, it was always that Fender [guitar] sound. Then all of a sudden, here's new toys—a Gibson fuzz box, a wah-wah pedal—and you go, 'Wow, this is new. What do I do with this?'"

Manic and untamed, "Black Monk Time" failed to attract an audience, and neither did a couple of misguided "commercial" singles cut later. Exhausted by extensive tours and long residencies at grimy venues like Hamburg's Top Ten Club, the Monks fragmented in 1967 after Johnston quit the group on the eve of an Asian tour.

Though they opened German shows for such storied acts as Jimi Hendrix, the Kinks, and the Troggs, the Monks appeared destined to become rock'n'roll footnotes, until their die-hard fans brought their unusual history to the public at large.

Writer-editor Stax first heard a tape of "Black Monk Time" in the early '80s. "It blew my mind," he says. "I couldn't believe it. Most people who hear the record either laugh, or don't get it, or they're completely blown away."

For years, Stax tried to track down the members of the Monks, but they

proved elusive until 1991, when a friend, musician Keith Patterson of the Minneapolis band the Spector, screened some Monks videos culled from German TV at his home.

Stax says, "One of the people who was watching these videos said, 'I know this band! That's my uncle Ed playing the bass!' This guy, through some bizarre [coincidence], was related to Ed Shaw."

Patterson and Stax's interviews with Shaw and Burger, with a history of the band by Shaw himself, appeared in the spring 1992 issue of *Ugly Things*. The features sparked new interest in the Monks from unexpected quarters.

Shaw recalls, "I got a call from some movie producer in New Jersey who had read that interview and wanted to have an option on doing the story. Since I was trying to be a writer, and I'd written a bunch of things with many, many rejection notices, I said, 'Well, then, let me write a book about it, and I'll sell you the option to the book.'"

The book "Black Monk Time," published by Shaw's own Carson City, Nev.-based Carson Street Publishing, tells the story of the band through the eyes of two strangers in a strange land: American innocent-abroad Shaw and his wife Klemke, who had escaped from communist East Berlin. Both a detailed inside look at '60s beat culture and one of the best accounts ever penned about life in a working rock'n'roll band, it received strong reviews.

In 1992, Kugelberg—who had been introduced to the Monks album in 1982 by Swedish punk musician Stefan Ahlqvist—Independently interviewed Shaw, Burger, and Day for a two-hour radio special that aired on the listener-sponsored free-form station WFMU

New York.

Kugelberg says, "When I started working for Rick [Rubin] at American, I of course immediately pitched the Monks album to our reissue label Infinite Zero, and started having conversations with the Monks' German label. The logistics of ownership and rights and all those things were very, very convoluted, but we finally came to an agreement to give this record an American release."

Some U.S. collectors are already familiar with the "Black Monk Time" album via a spottily distributed 1994 CD reissue on Germany's Repertoire Records.

Some independent retail outlets, like L.A.'s Rhino Records, have seen healthy sales of the import among cultists. Rhino buyer Allan Larman reports that the store sold close to 40 copies of the Repertoire release on its initial release and that it has continued to sell; the store has sold nearly 50 copies of Shaw and Klemke's book as well.

"[The album] has sold remarkably," Larman says. "It was this mysterious thing that people heard about, but hadn't heard... I don't think the audience for this has been tapped into yet. The [German] CD has been very hard to get—the book is almost easier to get than the CD."

"We plan to do a window display when [the Infinite Zero set] comes out. We want to be the No. 1 Monks outlet store."

Infinite Zero label manager Lynn Nakama says that the label plans a specialized advertising campaign to support the reissue in such collector-oriented magazines and fanzines as *Ugly Things* and *Goldmine*.

Infinite Zero, which usually services its releases to press and radio only minimally, will be more liberal with promotional copies of "Black Monk Time." Nakama says, "We've been getting a lot of press requests for it already."

She adds that, as a special item for retail, "We're maybe going to pouch-bag the CD with the book. We're still working on the details on that."

For the future, a movie version of the "Black Monk Time" saga is still a possibility, according to Shaw. "I just resold the option to some new people in L.A.," he says.

Some of the Monks have reunited in the '90s: Burger, Shaw, and Day cut a cover of "Don't Ha Ha" by the Monks' old Frankfurt rivals Casey Jones & the Governors. Day markets the single through his own Renton, Wash.-based label, Day Records.

But Shaw holds out no hopes for a Monks high mass: "We were offered 17 [reunion] gigs for \$100,000 [per man], and I said, 'Let's not do it, because we'll destroy the thing'... Music is self-discovery, and I wouldn't want to be a trained seal."

## ZAP MAMA EXPANDS SOUND

(Continued from page 9)

1996. Previously, the group was on the Belgian label Crammed Discs, which had distribution in Europe via Sony and PolyGram. Though Virgin has scheduled the album for a Feb. 3 release, it will be held briefly in some territories to coincide with Zap Mama's tour schedule.

Zap Mama's last album, 1994's "Sab-sylma," added Middle Eastern and Australian influences to the African-European hybrid of its first album, 1993's "Adventures In Afropea 1." The two albums have sold a combined total of 500,000 units worldwide, according to Bart Cools, international marketing manager at Virgin in London. The group is managed by Teddy Hillaert in Brussels.

Daulne and executives at Warner and Virgin agree that "7" puts them in a good position to build on Zap Mama's fan base. Internationally, the single "New World" with U-Roy was serviced to radio Jan. 20. It will be released commercially in Belgium and Holland, where Zap Mama has done especially well.

In the U.S., the album will ship to college and public radio upon release, and the single "Poetry Man" will be serviced to triple-A and alternative outlets a few weeks later, according to Stu Cohen, senior VP of promotion (U.S.) at Warner Bros.

Depending on how receptive radio is to the track, Warner Bros. will work the single at top 40 stations, and Cohen is optimistic about its prospects.

"For the first time, they've given us a record we can take to commercial pop, and I think we have a shot at a hit single. It's a more commercially accessible record, and I feel confident we can take them to the next level of success," Cohen says.

Peter Standish, Warner Bros. VP of product management (U.S.), who was product manager on Zap Mama's first two albums, adds that Daulne "is emerging as a real special performer on this album."

Daulne, who has her own publishing company, Kesia Edition, says fans of their previous albums will recognize those elements that appealed to them on past releases.

John Coughlan, world music buyer at Tower Records' Lincoln Center store in New York, is looking forward to the new release and says fans will expect something different. "They've got a big cult following, and people will definitely come in looking for it. One thing that makes Zap Mama interesting is that they don't stand still."

Touring and press coverage, the key marketing factors that propelled Zap Mama's first two albums to success, will continue to be the most significant avenues to get the word out about "7."

Warner Bros. will focus on the usual grass-roots efforts, including college

and public radio specialty shows, to reach the group's fans. In addition, all general media outlets, including television, will be targeted.

Zap Mama has been well received by European critics, and Virgin expects that it will help in more ways than one.

"We're taking a territory by territory approach," says Virgin's Cools. "They're hugely known in some countries, whereas in [some] others it's a case of starting from nowhere. But they're very well known among the media, so even if the [local label] isn't into it yet, they'll be getting calls from

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## MOBY ROCKS OUT

(Continued from page 9)

pained" songs. "What can I say; it was a difficult winter," he says with a laugh, adding that he played all of the album's instruments—save for the appearance of violinists Hahn Rowe and Hugo Largo on two songs.

While the artist says he is not "presumptuous enough to think that everyone will accept this change en masse," longtime fans at club level are finding "Animal Rights" a logical musical progression.

"First of all, if I can accept and support the idea of U2 making a dance record, I can get with Moby wanting to rock out," says Marco Novo, a club DJ in Los Angeles. "I've been playing 'Come On Baby' from the album, and my crowd is loving it."

Jimmy Trember, a club jock in Dallas, adds that "anyone who has ever really understood who Moby is as an artist saw this coming. I wouldn't be surprised if there were dance mixes to stuff from this album at some point."

With the pre-release foundation for "Animal Rights" firm, the next task for Elektra is assuring that the album will be properly racked. "There is a danger that it will be systematically slotted under 'dance' simply because of Moby's history and catalog," says Venable.

To combat this problem, Elektra locals have been personally presenting the music of "Animal Rights" to buyers all over the country.

"The label's focus and commitment to this album is admirable," says Tim Devin, manager of Tower Records in New York. "And I think it will work. I'm already seeing a lot of interest in this album, and I think the energy of the label is going to push it over the top."

Elektra will now concentrate on assembling a tour that should keep Moby on the road well into the fall. He will begin with a showcase at Don Hill's in New York Feb. 5, with an eye toward dividing the spring between headlining gigs and an opening slot on a major tour.

## TRUCE REACHED IN MECHANICALS DEBATE

(Continued from page 4)

to use our resources to help each other rather than fighting each other."

An allied element of the summit meeting's consensus is the intention to establish an enhanced pan-European copyright service along the lines of the existing Bureau of European Licensing, in which MCPS and Germany's GEMA are partners. Through such an organization, individual societies would pool information resources and databases, thereby creating economies through the avoidance of duplication of information.

Emborg is enthusiastic about the concept. However, asked whether such a liaison runs counter to the cross-border competition envisioned by the European single market and implicit in the concept of direct distribution, he commented, "This is the old question about competition and copyright."

Emborg argued that copyright cannot be treated as a commodity. He contended that authors' rights in Europe were so generous solely because their representatives had had the resources to lobby for them and create favorable political and market conditions. He said that, because of the strength of Anglo-American repertoire, publishers and writers in the U.K. and U.S. were benefiting significantly from the lobbying successes of the continental societies.

Tournier adds, "I don't think we have created a cartel. The agreement will be sent to Brussels, and we'll see if [the government of the EU] has any objection. But I don't think they'll object in the end because the result for the public is that music will be far less costly."

The Cannes accord is the second globally significant deal struck by publishers and collecting societies at consecutive MIDEMs.

Last year, EMI Music Publishing chairman Martin Bandier agreed on a formula for peace talks with the European societies over his complaint about high commission rates. To precipitate action, EMI had established its own collecting body, Music Rights Society Europe (MRSE), to act as a spur to the existing bodies. Bandier openly stated, though, that MRSE was calculated to be an irritant and a spur to talks.

Asked whether direct distribution was conceived in a similar vein,

## 'COPS' COMPETITOR

(Continued from page 6)

claimed that Diamond had infringed on the "Cops" copyright and trademark.

Barbour/Langley attorney Eric Diamond says that while his client does not have an exclusive right to do "police action follow-along programming," the box art and logo of "Real Cops In Action" are too similar to his client's.

"The Diamond video gives consumers the impression that it's the next video in the 'Cops' series," says Diamond. "If you look at the two boxes, it's an obvious conclusion."

As a source of evidence of the actual confusion, the injunction filing lists an affidavit from a video retailer stating that he thought "Real Cops In Action" was from Barbour/Langley.

According to the preliminary injunction, Barbour/Langley "owns a service mark" recorded with the U.S. Patent and

Hutchinson says, "No. When it was introduced, it was a legitimate business agreement."

He concurs, though, that it has achieved its desired aim of a more efficient channeling of monies to continental European publishers.

Its other effect of uniting the societies is particularly apposite, according to Tournier, because of the new round of mechanical royalty rate negotiations with label representatives. He says that it would have been divisive for the societies to be battling one another at a time when they should be presenting a united front to the record companies.

Trademark Office for the word "Cops." Under the preliminary injunction, Diamond is ordered to immediately cease distribution of the video and pull existing copies from video stores.

The Diamond title was released on Nov. 23, 1996. Six Barbour/Langley titles have been in stores since last summer, with cumulative sales of 2 million units, according to court papers.

Barbour/Langley also filed a copyright-infringement lawsuit against Diamond Jan. 6.

At press time, Diamond Entertainment said it had renamed its product "Real Police In Action" during the pendency of the suit, and had ordered new jackets for its videos. It is also replacing current inventory, according to a company statement.

EILEEN FITZPATRICK

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'DON'T SPEAK' and 'UN-BREAK MY HEART'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'THE GREASE MEGA-MIX' and 'FLY LIKE AN EAGLE'.

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

HOT 100 A-Z

- Vertical list of song titles and artists, including 'AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA)', 'ALL I WANT', 'ANOTHER YOU, ANOTHER ME'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'I BELIEVE I CAN FLY' and 'UN-BREAK MY HEART'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'TELL ME DRU HILL (ISLAND)' and 'BOW DOWN'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'MISSING' and 'BECAUSE YOU LOVED ME'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'FOLLOW YOU DOWN' and 'INSENSITIVE'.

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

BILLBOARD FEBRUARY 1, 1997

- Vertical list of names and numbers: B-Legit 150, Bloodhound Gang 62, Bone Thugs-N-Harmony 70.

- Vertical list of names and numbers: Celine Dion 4, Do Or Die 91, Dru Hill 54.

- Vertical list of names and numbers: Jamiroquai 99, Jars Of Clay 151, Jewel 17.

- Vertical list of names and numbers: The Presidents Of The United States Of America 137, Tim McGraw 187.

- Vertical list of names and numbers: The Mirrors Has Two Faces 67, One Fine Day 60, Phenomenon 131.

- Vertical list of names and numbers: Luther Vandross 64, VARIOUS ARTISTS, All That: The Album 146.

- Vertical list of names and numbers: westside Connection 59, Bill Whelan 121, Bryan White 95.

## BBC'S 'COUNTRY NIGHT' EXPECTED TO BOOST SALES

(Continued from page 1)

8:05 p.m.-2:30 a.m. "Country Night" has substantial retail backing, especially from the Virgin chain, which is among those supporters and participants that are confident the event will be of significant benefit to the still-patchy sales performance of the genre here.

Widely agreed to represent the most extensive exposure ever given to country music in a single TV event in the U.K., "Country Night" included a special concert, filmed in a joint venture with U.S. cable channel TNN, at Nashville's Ryman Auditorium, featuring Clint Black, Alison Krauss, Martina McBride, Ricky Skaggs, and Faith Hill; the domestically produced documentary "Song Roads," starring Kathy Mattea and Scottish folk singer/songwriter Dougie MacLean; and a live performance by Jerry Jeff Walker.

Also featured throughout the evening were a series of endorsements of the genre by country-loving British celebrities, presented under the banner "Talking Country."

"You get an initial benefit from [country events on U.K. television]," says Simon Coe, product manager for Virgin Our Price. "Then when the tide goes down, you tend to get a higher watermark. This [event] has got to be beneficial in the long and short term, and if it's successful, the BBC will be tempted to do more."

The chain is supporting the event with a two-week display campaign running Jan. 20 to Feb. 2 in all 71 of its Virgin stores. The "Country Night" title and BBC logo are being displayed on side panels, or "deckchairs," and at point-of-sale; some 16 titles are included in the promotion, among them current albums by Mattea, Krauss, Vince Gill, Mindy McCready, and BR5-49.

At Tower Records' flagship store in London's Piccadilly, country music buyer Ruth Morris said at press time that the outlet was planning a display

rack of featured artists. "Any country show on mainstream television attracts interest," she says. "And it lasts for quite a while afterward."

HMV is also racking current country titles on the strength of the event.

BBC Television's head of music programs, Avril MacRory, says, "We're very conscious that while country music is far more popular [in Britain] than it used to be, there are still a lot of people with preconceived ideas about it. Without being proselytizing, we're trying to celebrate both the new performers like Alison Krauss and Vince Gill, who are reaching a new audience, and reflect the tradition they came from. The key [was] to reproduce 6½ hours that's a bit of a knees-up that people can enjoy and invite their friends 'round."

"It's hard not to go over the top about this telecast," says Jeff Green, senior director of international and new business development at the Nashville-based Country Music Assn. (CMA). "We're particularly grateful to Avril MacRory for her support of this project, and we believe it will maintain the strong interest level generated by the [U.K. broadcast of the] 1996 CMA Awards, which drew over 2 million U.K. viewers and a 17 share just three months ago. U.K. record sales from the awards [exposure] increased significantly, and we're optimistic that [this event] will generate even more retail activity. It's a landmark evening in every respect."

Brian Hughes, VP of programming at TNN, says of the Ryman concert special, "We've been talking for a long time about doing something with the BBC. It's all blended together into what I think is an essential 80-minute special." The Ryman concert will subsequently be used by TNN as two separate editions of the channel's "Monday Night Concert With Ricky Skaggs"

series.

"The lineup at this show will really resonate well with a U.K. audience," Hughes adds, "and there's a real buzz here about the whole thing."

The venture won a significant accolade when Parton, an interview with whom launched the special, was selected for the cover of the current edition of popular consumer publication Radio Times. The venerable TV and radio listings magazine has an audited weekly circulation for January-June 1996 of 1,406,417.

"We couldn't have wished for more," says Iain Snodgrass, U.K. strategic marketing/sales manager at Parton's label, MCA, who hopes to see retail action on Parton's "Treasures" as well as on current albums by Gill and Reba McEntire. Snodgrass collaborated with BMG on press advertising to run in Sunday broadsheets on the morning after the "Country Night" broadcast.

"If we don't see similar results to those after the [U.K. broadcast of the CMA Awards], I'll be very disappointed," he says.

Richard Wootton, of Richard Wootton Publicity, which represents several artists featured on "Country Night" and is publicizing the event, has long wrestled with the profile problems of country music in the British market. "Like rap and heavy metal, it doesn't get played on British radio, because it has a high turnoff factor, but that's not the case on TV," he says.

Wootton cites the highly encouraging viewing figures for BBC2's coverage of the 30th CMA Awards last autumn (Billboard, Oct. 26, 1996), which averaged 2.1 million viewers, a 50% increase over the previous year.

"The big albums that got the [CMA] awards did pick up," confirms Virgin's Coe, whose comments are echoed by Valerie George, buyer for country specialist retailer Bud's in Penge, south-

east London.

"The CMA show did make a difference," she says, adding that 85% of her store's business is mail order. "We were selling a lot of Shania Twain after that. ['Country Night'] looks like a fairly good mix of country. It'd be nicer if they put in a few more of the newer artists."

Among such newer acts that Coe says could benefit from their "Country Night" appearance is Arista's BR5-49, which has spent a considerable amount of time in the U.K. in recent months.

The act performed "live" for the

show at its celebrated home venue in Nashville, Robert's Western Wear, in a sequence featuring BBC presenter and musician Jools Holland.

"The fact that they're putting all the music out in one night is amazing," says BR5-49's Jay McDowell, anticipating the show. "It seemed like something they might do as a series over time. What's been nice is that country music has opened up to bluegrass, gospel, rockabilly, and straight honky-tonk, and it's nice that so many of those styles are represented in this night."



by Geoff Mayfield

**NEW KIDS IN TOWN:** Even in a business known for its uncertainties, a few constants prevail. One is that developing artists usually have a hard time making progress during the fourth quarter, when familiar names rule the gift-shopping season. Another is that those newer talents have an easier time breaking through the pack when music store traffic gears down from holiday bustle to non-holiday pace. Happily, the latter holds true again in these early days of 1997.

The **Cardigans**, for example, have advanced more than 90 places over the last three weeks on The Billboard 200. After scoring the largest unit increase on last week's chart, a boost that translated into a 92-52 leap, the Swedish act rolls a 21% gain and advances to No. 41.

The fire started with the inclusion of the band's "Lovefool" in the movie "Romeo + Juliet," one of the tracks that helped push that film's soundtrack as high as No. 2. Now, with video channels pushing "Lovefool"—it's the sixth-most-played video at MTV and the No. 8 clip at VH1, according to Broadcast Data Systems—the song is heating up the Cardigans' own album. During the tracking week, which concluded Jan. 19, Mercury reports that "First Band On The Moon" advanced 20-6 at Warehouse, 23-12 at the Wall, 54-37 at the Musicland Group, and 79-37 at the Wiz. Starting Saturday (1), the Cardigans will fan the flames with 30 North American concert dates, some as the headliner and some as the warm-up for **Beck**.

**MORE, AND THEN SOME:** The Cardigans are not alone. Other developing acts who make hay this week: **The Wallflowers** (26-19, a 23% gain), **Ginuwine** (48-38, a 5% gain), **Dru Hill** (68-54, a 27% gain), **Donna Lewis** (71-56, a 25% gain), **Kevin Sharp** (63-57, an 11% gain), **Bloodhound Gang** (85-62, a 26% gain), and **Tela** (140-108, a 23% gain). For all but Lewis, this week's chart positions represent new Billboard 200 plateaus.

**CELLULOID SIZZLES:** As noted here last week, soundtracks crackle during the first month or two of a new year. That contention is underlined this week on The Billboard 200 by the advance to No. 2 of the pricey "Evita" double set, the Hot Shot Debut at No. 16 of "Rhyme & Reason," and a splashy bow at No. 49 by a new recording from a 20-year-old film.

"Evita" moved on to an additional 219 screens during the tracking week. At No. 3 on the box-office chart, its 923-screen tally is less than half the number of theaters held by each of the top two films, and it has by far the largest per-screen average of the top 40 films. The additional exposure helps the soundtrack cop this week's Greatest Gainer trophy; the 21,500-unit increase pushes the soundtrack four places higher than its previous peak. Speaking of trophies, those won at the Jan. 19 Golden Globe Awards by **Madonna** and the film should advance its unit total even further on next week's chart, but probably not enough to dislodge the chart-topping **No Doubt**. No Doubt only suffers an 8% sales decline and leads "Evita" 143,000 units to 104,000.

In addition to copping the Hot Shot Debut on both The Billboard 200 and Top R&B Albums, the soundtrack to "Rhyme & Reason"—a film that will not be seen for more than a month—snags the No. 1 slot on the latter chart. The album features **A Tribe Called Quest**, **Busta Rhymes**, **Mack 10**, **Tha Dogg Pound**, **E-40**, **KRS-One**, and others. The documentary, which spotlights the careers of such rap acts as **Dr. Dre**, **2Pac**, **Ice-T**, **the Fugees**, **Salt-N-Pepa**, **Heavy D**, and **Da Brat**, is tentatively scheduled to hit theaters March 14.

Unless you live in a cave, you're aware that Friday (31) is the day that **George Lucas'** enhanced treatment of the original "Star Wars" invades screens. The hearty debut at No. 49 of the film's similarly beefed-up soundtrack shows that the general public is indeed aware of the historic film's new life. While the new version of the film features improved special effects and scenes that were cut from the original, the soundtrack offers its own new tricks. For one, this album marks the first time that tracks are sequenced in the same order they were heard in the movie. It also includes compositions that were written for, but not included, in the film. RCA Victor will also issue deluxe soundtracks for the second and third installments of the "Star Wars" series later this year when the new takes of those films make their debuts.

The "Rhyme & Reason" album exceeds 47,500 units in its first week out, while the double-set "Star Wars: A New Hope" moves 22,000 units.

## WILLIAM MORRIS AGENCY TO LAUNCH RECORD LABEL

(Continued from page 6)

"Nothing's been allocated yet," he says.

The stumbling block that had to be overcome was potential conflict of interest—whether an agency that represents artists has the right to be a producer of music or other entertainment. The American Federation of Television and Radio Artists (AFTRA), the radio and TV performers union, has prohibited talent firms from, say, producing TV shows that employ the actors and writers whom the agencies represent, or operating labels that record musicians who are their clients.

But in this case, according to Rosenberg, the agency convinced AFTRA that it did not represent its musician clients in contract negotiations with their record companies, nor would it attempt to entice its clients to join the new label. For the most part, musical artists are represented by managers or attorneys in contract talks with labels.

Because regulations limit agencies to 10% of clients' earnings, some of the larger firms have sought growth by branching off into new businesses. Creative Artists Agency helped create commercials for Coca-Cola and brokered a programming venture with some of the telephone companies.

But some observers wonder if this is a good time to start a label. A number of record companies have commenced in recent years—some begun by veteran record executives like David Geffen, Al Teller, and Walter Yetnikoff—and industry sources believe there may be a thinning of the ranks of musical and

executive talent. Moreover, the music business is in a slump now, with album sales flat last year.

"We think the music business is a very healthy business," says Rosenberg. "It may have small growth now but it has grown tremendously in the past 20 years."

Rosenberg says that the label "probably will focus on contemporary artists" and that outside executives will be sought to operate the company. "It will be a stand-alone business," he says. "It won't be run from within the

agency." But he points out that agents are always on the lookout for new talent and that William Morris could "use its staff to find great new artists."

He says the label probably will not be named after the agency.

William Morris, which has offices in Beverly Hills, Calif., New York, Nashville, and London, employs more than 200 agents. The label venture has been spearheaded by Rosenberg and Walter Zifkin, the agency's COO. Rosenberg says they have been working on the plan for more than a year.

## AUSTIN, ARISTA REWORK DEAL

(Continued from page 6)

Arista executive VP/GM Roy Lott agrees that the new relationship is mutually beneficial. "We've had an incredible amount of success with Dallas and expect to continue doing so as we move forward," he says.

According to Lott, Austin's obligation to produce records for Arista spans the time spelled out in the original joint-venture deal. Additional terms of the evolving relationship, such as the final Rowdy roster, were being negotiated at press time.

Austin plans to take a cutting-edge approach to signing acts at Rowdy. "If I know [consumers] want a certain sound, I want to be the first to bring it to them," he says.

Austin quickly made a name for himself in the business as a hit-making pro-

ducer, scoring chart-toppers for platinum-certified R&B acts such as TLC, Boyz II Men, and Monica. He furthered his diverse creative reputation by producing for pop stars such as Michael Jackson, Madonna, and Bjork and rockers such as Mick Jagger.

Austin created Dallas Austin Recording Projects, his production company, in 1989 and had early success with 1991's "Iesha" by Another Bad Creation and "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men, both of which were No. 1 R&B hits for Motown.

When Rowdy was founded in 1993, it was initially run through a single office at Arista-distributed LaFace. Austin was offered a joint-venture deal with Arista a year later.

## PARADIGM EXPANDS VIA LABEL, WEB SITE ACQUISITIONS

(Continued from page 6)

million private placement overseen by D.H. Blair, which is also said to be the lead underwriter for the planned stock offering.

McPartland declined to comment on the press reports about the stock offering.

He did say that the acquisition of Big Deal fits into the company's core strategy. "We wanted a record group, which can serve as a very hospitable home or a greenhouse, if you will, for the development of like-minded labels," he says. "We want labels with good A&R capabilities but [which] are not well capitalized, so we can help them grow."

McPartland says Big Deal owners Dean Brownrout and Dave Wolin share Paradigm's philosophy. "Both have very good management credentials," he says. The two have been named co-presidents of PAL.

Brownrout says that PAL is planning to release more than 30 albums this year. Initial Big Deal titles include a new album from Shonen Knife, which was produced by the Robb Brothers; the sophomore album from Hanna Cranna, which will be produced by former Badfinger member Joey Molland; and an album from the Gladhands, which was produced by Wes Lachot.

This spring, Evil Teen will release an album by the New York-based band X25, formerly known as Xanax 25.

Current Big Deal releases include an album by the Wondermints.

Until now, Paradigm Records and Big Deal have concentrated on the alternative rock genre. But Brownrout says that the label will diversify into the electronic realm and mine the ambient, drum'n'bass, and jungle genres. The first releases will be a three-volume compilation series titled the Promised Land.

Brownrout says he and Wolin are looking through the indie-label community for possible acquisitions or joint ventures. He says they are looking at "alternative rock, rock, dance, anything off the beaten track. We would be foolhardy to compete in the top 40 market, although we feel our acts can cross over."

Wolin says that, to a degree, PAL is already where it wants to be. "We think

there will be a massive revival of good songwriting-based rock," he says. "If you start out with a good song, you can't lose."

On the other hand, if "people want to listen to anything abstract or avant-garde, well we are going in that area as well," adds Wolin.

While Paradigm plans to explore alternative distribution channels, it will also depend on traditional markets. But in going to retail, Paradigm will have a portfolio of distributors to take its product to retail: Big Deal will maintain its distribution through Caroline; Paradigm Records and Evil Teen will

go through the Alternative Distribution Alliance; and Archive will be handled by Navarre.

McPartland says the appointment of Brownrout and Wolin as co-presidents of PAL will allow him to concentrate on developing Paradigm's other businesses.

In acquiring SonicNet, Paradigm plans to expand its service. In November 1996, the second month after it was launched, the site, which includes an album review section and a chat room, had more than 230,000 hits, according to a company press release. McPartland says that through the development of new programs for the site and

a marketing initiative, Paradigm hopes to increase the traffic to the site.

He says that SonicNet will be a vehicle for the entire music industry to use for the marketing of developing artists. "Little, if any, of SonicNet will be used to exploit Paradigm's music," McPartland says. "We see ourselves as an expansion of SonicNet."

McPartland adds that Paradigm is looking for other Internet-related acquisitions. "We will be ready when the music industry goes to direct delivery," he says. "In the meantime, we will use SonicNet to incite sales of physical goods." He notes that SonicNet

already has a relationship with CDnow, through the development of the Alternative Music Guide, which that World Wide Web site uses to allow visitors to browse when looking for music to buy.

In other Internet-related activities, McPartland confirms that the company has entered into a relationship with the Microsoft Network to provide music programming services.

Paradigm has also created a syndicated radio show called "All Access" in a joint venture with Media America that focuses on cutting-edge artists in live performances.

## STERN'S 'PRIVATE PARTS' GOING PUBLIC

(Continued from page 10)

fastest-selling books in history, and we see no reason why the soundtrack album won't follow the same pattern."

Love him or hate him, Stern has always taken great care in creating his commercial products—and promotes them endlessly from his home station, WXRK New York.

His total involvement in his movie soundtrack album, which Rubin produced, is "sort of a fantasy realized," Stern says. The tune selection, he says, is a "treasure chest of great songs, half classic and half new," covering the 20 years of his career that the movie spans.

The track listing was still in the final planning stages at press time. But in addition to "Hard Charger," it will definitely include Cheap Trick's "I Want You To Want Me"; Deep Purple's "Smoke On The Water"; AC/DC's "You

Shook Me All Night Long," in a previously unreleased live version that the band will be seen lip-syncing to in the movie; Green Day's cover of the Kinks' "Tired Of Waiting For You"; an as-yet-untitled collaboration between Stern (singing background vocals) and Rob Zombie; Marilyn Manson's "The Suck"; LL Cool J's "My Own Rule," featuring members of Red Hot Chili Peppers; Ozzy Osbourne and Type O Negative's cover of Status Quo's "Pictures Of Matchstick Men"; and Stern's own "Tortured Man," which was produced by the Dust Brothers and co-written by them, Stern, and his radio sidekicks, Jackie Martling and Fred Norris.

Stern says that samples of his old air checks—"all my bad radio shows from early on"—will also be mixed into the soundtrack album. Vintage bits of his father Ben Stern's singing and his own

recordings made as a child in his father's studio will also be incorporated and will be available exclusively on the album.

"I tried to be open-minded when putting the soundtrack together," adds Stern. "Obviously, I'm a big Porno For Pyros fan and [a fan of] White Zombie and Marilyn Manson and Ozzie and the other artists. Some of the classic tunes are tunes I've played on the radio—and I took a couple of great ones."

"But I love new music," Stern continues. "Even when the station I'm on [in New York] was classic rock, I wasn't really high on it. I'm just so turned on by today's music—which is better than the shit I grew up with! It's so creative right now, with so many good bands like the ones who are cooperating with the album. So it's going to be a fun album, and the music complements the movie. I'm really thrilled."

Thrilled, too, is Zombie, a Stern listener since 1985—the same year he formed White Zombie in New York. "It's extra cool, because we're doing the track together," says Zombie, who wrote his soundtrack song over the phone with his regular collaborator, Charlie Clouser of Nine Inch Nails.

Stern adds that the Zombie/Stern collaboration may eventually be made into a videoclip, with Zombie directing. Already lensed is a Liz Friedlander-directed video for "Hard Charger"; it and the single go out early this month, Gold says, with the single aimed initially at alternative and rock formats.

According to Stern, some programmers have already heard the track. "They say it's as important as the new U2 track at modern rock," he says, "and that with Jane's Addiction being re-formed, it's a big deal."

Of course, he plans on playing it and other tracks on his own show and can surely expect additional support from his syndication partners, at least.

At alternative station KOME San Jose, Calif.—where Stern reached No. 1 in the fall ratings book—operations manager Ron Nenni says the station is so excited about the movie and soundtrack that it is planning a major promotion to bring Stern to San Francisco for a premiere screening.

"He drew 13,000 at the Virgin Megastore here when he did a book-signing tour, when they only expected 5,000," says Nenni. "So we're confident that if he came for a premiere, it would be a tremendous success. The movie will be huge, and we're very excited to hear the soundtrack, since he's a huge fan of our music format and has selected some of the most important bands for it."

Stern will travel the country to promote the movie and album at radio and elsewhere, says Gold. "There will be all kinds of incredibly crazy stuff celebrating the launch," he says, starting

with the initial packaging of the album itself. Of the first million copies pressed, 600,000 will front the movie's promotional one-sheet graphic showing a nude Stern dwarfing the New York skyline, but with his private parts hidden by the Empire State Building.

This "key art," Gold adds, will become the perpetual cover graphic after selling-through the remaining 400,000 one-time-only copies, which will feature in equal numbers three "outrageous" alternative covers. The multiple-cover scheme is modeled after the release last year of the paperback version of "Miss America."

Meanwhile, a fifth cover version of the album will be promo-only and have hands strategically placed to cover Stern's private area. Inserted into one copy of the first million issued will be a certificate entitling the bearer to a solid-gold version of the CD, to be delivered to his or her home in a Brink's armored truck. Additional promotional and merchandising plans have not been finalized, but Gold says that in the first week of release, Stern will call retailers during his radio show to check on their commitment to the project.

Also still being finalized are plans for a premiere in New York on either Feb. 27 or 28; it will include live performances by soundtrack artists.

In the meantime, Stern promises he will be visible everywhere, including on the Jay Leno and David Letterman talk shows, where he will promote the film and soundtrack.

## FOX PLANNING START-UP OF KID-VID LABEL

(Continued from page 6)

for television, plus "an open door" to future projects.

DeLellis thinks the agreement will raise Fox Home Entertainment from the lower depths to the "upper tier" of kid-vid. "It pretty well establishes us in the broader range," he says. "It's going to increase our percentage. What level we're going to find out."

Its kid-vid sales lag well behind Disney's, but DeLellis claims some recent successes: More than 5 million copies of three "Goosebumps" titles and more than 1 million each of the Dr. Seuss and Wallace & Gromit series.

Saban likely will benefit even more. No stranger to retail, it first distributed through PolyGram Video, then moved to WarnerVision, only to be abandoned by WEA, which briefly took over the label after WarnerVision shut down early last year. Saban's biggest cassette hit, the Mighty Morphin Power Rangers series, sold an estimated 15 million units, but the last entries were considered disappointments.

Fox Home Entertainment reportedly will attempt to breathe new life into Power Rangers, perhaps under a different name. A second Power Rangers movie, from Fox Film, is scheduled for theatrical release in March.

The studio earlier took a financial stake in Saban, which in turn has been pumping out programs for Fox Kids Network. One of the newer arrivals is "Beetleborgs," watched by more than 2.5 million children a week. DeLellis plans to release a "Beetleborgs" feature, created from several TV episodes, March 18 at \$14.98 suggested list.

It will carry a minimum advertised price of \$9.98; retailers who promote the title below MAP can lose co-op advertising dollars. Tied in to the mar-

keting campaign are Beetleborg toys from Bandai and a music video.

DeLellis counts on Saban to provide direct-to-video titles that Fox Home Entertainment will need to fully compete against industry leader Disney. Titles such as "Aladdin And The King Of Thieves," which shipped an estimated 10 million cassettes, have shown lasting sales strength.

Saban will produce the initial direct entry, a cartoon prequel to Universal Studios Home Video's 1995 direct-to-sell-through title, "Casper." Next year should see the video release of the first animated feature produced on the Fox Film lot, "Anastasia," which is due in theaters next fall.

Despite what appears to be a crowded kid-vid market, DeLellis believes there's plenty of room for more, provided "we take our time and do it right."

## ZAP MAMA'S 3RD IS '7'

(Continued from page 76)

the press."

The European tour kicks off Feb. 27 in Germany and will take Zap Mama to the Netherlands, England, France, Switzerland, Italy, and Belgium.

Zap Mama will play theaters, colleges, and some clubs in the U.S. March 18-April 27, before returning to Europe for shows in Italy, Spain, Turkey, Portugal, and Israel.

Additional tour dates are possible for the summer in the U.S. and fall in Europe, executives say. The group is booked by International Music Network.

Assistance in preparing this story was provided by Paul Sexton in London.

## CD WAREHOUSE

(Continued from page 6)

can compete with Best Buy and just be a music store."

For the nine months that ended Sept. 30, the company reports adjusted net profit of \$140,000 on \$3.5 million in revenue, compared with profit of \$104,000 on revenue of \$2.7 million in the same period the year before, says Doyle Motley, senior VP/CFO. Because the company has essentially been a franchiser, its revenue comes primarily from franchising royalties. Systemwide sales for all stores were \$26 million for calendar year 1996, up from \$20 million the year before.

Kane will relinquish a day-to-day role in the company and concentrate on developing franchised stores internationally. He will also continue to be a CD Warehouse franchisee in the U.S. Jerry W. Grizzle is chairman, CEO, and president. Johnson and Grizzle have experience in restaurant franchising with the Sonic fast-food chain.

The lead underwriter for the stock offering was Capital West Securities of Oklahoma City. In its first day of trading on Nasdaq, the stock ranged from \$4.75 to \$5.50 on volume of 359,100 shares. Its symbol is CDWL.

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### DISCMAKERS

## ALL-STARS BELT BIG HITS FOR VH1 BROADCAST EVENT

(Continued from page 1)

about the experience of playing a gala concert of rock evergreens in October to help raise money for the City of Hope Center and Hospital.

On March 8, VH1 will broadcast the entire, unedited City of Hope/All-Star Garage Band show in what will be the only airing of the event. The broadcast, to be simulcast on radio (via a distributor to be announced), will provide further fund-raising support for City of Hope with telethon-style breaks between the songs. Viewers will be encouraged to make donations to the nonprofit medical and research center via a toll-free line donated by Ticketmaster. Those who donate \$20 or more will earn a limited-edition All-Star Garage Band T-shirt designed by Tommy Hilfinger and a copy of the VH1 "Big '80s" compilation CD.

According to City of Hope associate VP Scott Goldman, the original VH1 All-Star Garage Band event—with 1,600 attendees paying as much as \$5,000 per ticket—helped raise \$4.8 million for the Duarte, Calif.-based organization. Goldman predicts that the fund raising surrounding the concert broadcast will take that amount to well over \$5 million. The concert was held Oct. 16 as part of the City of Hope Spirit of Life Award benefit dinner, at which VH1 president John Sykes was honored with the 1996 Spirit of Life award for his efforts on behalf of City of Hope (Billboard, Nov. 16, 1996).

"John Sykes has taken our music



Members of the City Of Hope All-Star Garage Band, pictured together in the artist's rendering at top, performed at an October fund-raiser to assist the City of Hope. The event, which will be broadcast March 8 on VH1, included performances by Bryan Adams and John Mellencamp, left, and Sheryl Crow and Eddie Van Halen.

industry fund raising to an entirely new level," Goldman says. "He opened doors within his organization, with artists, and with merchandising that were never open to us before."

Sykes says the All-Star Garage Band show generated so much publicity in October that "the phones at VH1 were ringing off the hook with people asking for video copies of the concert.

"We thought it would be a fun night, with a lot of great artistic collaborations," Sykes adds, "but it turned out to be so much more. It was a real one-time evening with so many magic moments."

Besides Crow belting out "Bitch," the concert featured several artists switching off on lead vocals. Adams and Mellencamp teamed on "I Fought The Law," Henley hollered "In The Midnight Hour," Etheridge romped through "Stay With Me," and Winwood sailed through his classic hit with the Spencer Davis Group, "Gimme Some Lovin'," with the entire band—which through the night included Bon Jovi guitarist Richie Sambora and trumpeter Jim Price as well as a rhythm section of Me'Shell Ndegéocello on bass and Narada Michael Walden and Max Weinberg on drums.

The set also featured Keys blowing on "Tequila," Mellencamp singing lead on "Gloria," Adams on "C'mon Everybody," Rich on "Get Ready," Sambora on "Get Back," and Winwood on "Shotgun," as well as soulful duets of Crow and Winwood on "When Something Is Wrong With My Baby" and Henley and Winwood on "Hold On, I'm Coming."

The indefatigable Winwood provided the most impressive performances of the night, according to several participants, including Mellencamp. "Everyone would have to agree that the most talented person on that stage was Steve Winwood," he says. "You think his voice sounds great on record? It's nothing like it is live. He's a master of his instrument,

and he carries himself so well, with such confidence. To see a guy 10 years older than me act like such a professional yet still so excited was inspiring."

Rich holds a similar feeling for Mellencamp, saying that the night was an honor and a thrill, "especially singing with John. I've followed him for about a hundred years but have never had the opportunity to work with him or even chat. If that band ever happened again, I'd love to do it."

Sharing such anecdotes from the concert on VH1 will be "Late Show" music guru Paul Shaffer, who was the musical director for the All-Star Garage Band and will serve as the broadcast program's host. Long reluctant to participate in any supergroups or ad-hoc collaborations, Mellencamp says the All-Star Garage Band experience was surprisingly fun—thanks to Shaffer and the low-key, check-your-ego-at-the-door atmosphere.

"No one was trying to prove themselves—everyone was real lighthearted," Mellencamp says. "And it all raised a lot of money. That's the important thing."

Sykes says much of the credit for the \$5 million generated for City of Hope through VH1 goes to the participating musicians. "You can never raise enough money for such a wonderful hospital and research facility. And the concert showed that these artists really care about contributing to such important causes, about taking the time to give something back."

## STORES EAGER FOR LIVE'S NEW SET

(Continued from page 1)

out at modern rock radio with the first singles from their forthcoming albums. (U2's album, "Pop," comes out March 4.) U2's "Discotheque" is at No. 1 this week on the Modern Rock Tracks chart. Live's "Lakini's Juice" is at No. 3.

"People are really glad Live is back; they've become a force to be reckoned with," says Jane Purcell, PD at Columbus, Ohio, modern rocker WWCD. "It's interesting because they've always worshipped U2, and now they're fighting U2 for prominence. It's a dead heat at this station."

"We're all really happy about the aggressive sound of the single. We think the harder-edged sound is working," says Harmony House's DeLeon. "Most people remember them from that ballad on the last album, and this is the exact opposite."

"That ballad" would be "Lightning Crashes," the last radio single from 1994's "Throwing Copper," which has been certified six times platinum by the Recording Industry Assn. of America. The label purposely picked "Lakini's Juice," which is by turns frenetic and dreamy, as the first track because it is so different from "Lightning Crashes."

"We felt it was the best introduction to the album and to the band's music after being out of the music business for a few years," says Radioactive president Gary Kurfirst. "We have much safer songs on the album, but it was risky and adventurous."

Of course, that adventure became much more dramatic when KROQ Los Angeles began playing a leaked version of the single three weeks before its official release.

After the leak, Radioactive had to readjust its plan, but the excitement over the single proved to the label that all the industry spew about alternative music being over doesn't apply to Live.

Such theories are of no concern to Live vocalist Ed Kowalczyk. "From my point of view, music isn't about fads and

it's not about what the media has decided to make popular or push this season," he says. "It's still about a really intimate relationship with the fans and the music and the band members."

"Secret Samadhi" takes its name from the yogic term for spiritual realization, and Kowalczyk knows it's a title that he'll have to explain over and over again. "I have no problem with that," he says. "Maybe I'll get tired of explaining it the 3,000th time, but until then, I'm fine."

The spirituality continues with the name of the first single, "Lakini's Juice." Lakini is a Hindu goddess of destruction who "eats up karma," says Kowalczyk.

Such esoteric titles further fuel the notion that the band takes itself way too seriously, but Kowalczyk doesn't care. "To me, it's like we were already over the top when we came out in 1991, so I'm not worried about people thinking, 'There they go again,'" he says. "It's a misconception that we've been trying to overcome, but the fact of the matter is these are very potent spiritual terms and expressions that have absolutely altered my perspective of life and the world and religion."

Then again, for all the thought that goes into Live's lyrics, it's fine with Kowalczyk if the words don't stand out, and instead just blend into the musical swirl. "We're always struggling to make the music a piece, something that lives and breathes on its own," he says. "None of these songs sound written; they sound like they were little parts of us that were birthed."

According to Kowalczyk, the birthing process came much easier this time around.

"The songwriting process for this record was really effortless and wonderful," he says. "We get just as intense on this album as far as the performance and the music as on our other records, but there's less effort involved. I think

that's just us writing better songs and getting older."

The songs were written while the band was on a seemingly endless tour to support "Throwing Copper," at the members' homes in Pennsylvania, and in Jamaica, where the band spent a month coming up with new material. In addition to Kowalczyk, the band members are guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey.

The album reunites the band with producer Jay Healy, who had worked on some demos with the band before it was signed. Both "Mental Jewelry" and "Throwing Copper" were produced by former Talking Heads member Jerry Harrison.

"We were young when we met up with Jerry, and we did what was natural and what was comfortable for the first two records," says Kowalczyk. "Then we did what we naturally do as a band, which is to tear it all down [and start again]. It was just more of a matter of starting from scratch. There were no hard feelings between Jerry and us."

The video for "Lakini's Juice" debuted on MTV's "120 Minutes" Jan. 12, and moved into heavy rotation the next day. Other TV plans call for an appearance on "Saturday Night Live" on Feb. 15. But the main push for the album will come from the band's return to the road.

Live will play a few surprise club dates prior to the album's release, and then will start a theater tour in Philadelphia on Feb. 18. That will be followed by tours of Europe and Australia, two markets where the band is still developing a following. Live will return to the States in time to start an outdoor amphitheater tour this summer. The band is booked by Monterey Peninsula Artists, and co-managed by Peter Freedman and Dave Sestak.

## TCI Restores VH1, MTV Cable Provider Responds To Protest

After vocal protests from Viacom, artists, and viewers, the Denver-based cable provider Tele-Communications Inc. (TCI) reports that it will return VH1 and MTV to the air in Denver and many other markets after pulling the stations in late December.

TCI's decision came just before a Denver press conference Jan. 22 at which popular VH1 artists Don Henley, John Mellencamp, Jewel, and Tony Rich decried the de facto elimination of their music videos from many TCI-serviced areas. (According to VH1, the TCI move had clipped 1 million homes from the channel's 56 million-home viewer base.) Viacom and classic rock station KRFX (the Fox) Denver banded to organize the press conference and other protest efforts, encouraging fans to voice their support of VH1.

In addition to eliminating VH1 from its Denver offerings, TCI dropped VH1 in 62 other communities, including Aspen, Colo.; Hartford, Conn.; Portland, Ore.; and Washington, D.C. The cable company pulled MTV in several smaller markets, such as St. Charles, Mo., and Grand Rapids, Mich. It wasn't just Viacom product being affected, though; TCI also pulled E! Entertainment Television and Comedy Central in some areas.

In the case of VH1, TCI cited low ratings for the station in independent research on viewers' favorite cable channels, according to TCI spokesman Mike Smith.

Like many cable providers, TCI aims to develop its own entertainment programs (through its programming arm, Liberty Media

Corp.), some of which are expected to involve music video.

With TCI's initial removal of VH1 and the subsequent star-studded outcry, the debate over whether cable companies should also be the source of competing programming in which they have a stake has reached its highest profile yet. Cable companies say their moves are part of an effort to offer the most popular quality programming, while opponents call it a conflict of interest.

According to Smith, VH1 was slated to return Jan. 23 in Denver. Smith says each of the other TCI systems that deleted VH1 has the option of putting it back on; likewise for MTV.

"We responded to customers' requests," Smith says. "Although VH1 fans are a small part of the market, they are—like many fans of cable channels—a vocal part of the market. MTV fans are even more vocal. But cable fans are so passionate that if we took off any channel, we'd hear about it."

VH1 president John Sykes says TCI's turnabout is "exciting. We're so grateful that our fans and the musical artists raised their voices to have our channel reinstated."

"Viewers have a right to know when cable franchises are serving their own interests and not necessarily the public's," Sykes says.

Mellencamp says many cable systems were "built on MTV," adding that "cable companies should realize that just because they've been around for a while doesn't mean they'll be around forever. They shouldn't take their position or cable subscribers for granted."

BRADLEY BAMBARGER

## Billboard Bulletin Ready For Debut

Daily Publication To Deliver  
Music News Via Fax, Internet

It's almost here!  
Billboard Bulletin, the new daily fax letter from Billboard magazine, is scheduled to debut Wednesday, Jan. 29. If you are among the many industry professionals around the world who have accepted Billboard's introductory offer, that's the day you will start getting the freshest music business news anywhere.

With the worldwide news-gathering resources of Billboard at its disposal, Billboard Bulletin promises to become an indispensable tool for anyone trying to keep pace with the rapid developments that have become a hallmark of this exciting business. Where Billboard provides in-depth analysis and explanation, Billboard Bulletin will offer a "quick read" each work-day morning.

This new Billboard endeavor is being overseen in New York by Ken Schlager, director of strategic development for the Billboard Music Group and former managing editor of Billboard. The Billboard Bulletin staff is headed by

Michael Amicone, the managing editor in Los Angeles (213-525-2288), and Carolyn Horwitz, the associate editor in New York (212-536-5346). An international editor in London will be named soon.

Billboard Bulletin will be faxed daily to subscribers around the world. Each day, they will receive a carefully researched, concisely written two-page news report. On Thursday, there will be a third page with a special chart package. (Billboard Bulletin also will be available on the Internet as a premium service of Billboard Online. Check [www.billboard.com](http://www.billboard.com) for details.)

A full-year subscription to Billboard Bulletin costs \$450 (in the U.S. and Canada). For a short time only, you can take advantage of our great \$300 introductory rate for Billboard subscribers (U.S. and Canada). The introductory rate for Billboard subscribers in the U.K. and Europe is 235 pounds; in Asia and other areas, the introductory rate is \$550.

To subscribe, call 212-536-5261 or E-mail [jsomerstein@billboard.com](mailto:jsomerstein@billboard.com).

**Billboard Bulletin**

## PERSONNEL DIRECTIONS

Tammy F. La Gorce has joined Billboard magazine as copy editor. La Gorce was most recently features editor for Earnshaw Publications. Prior to that, she spent two years as a freelance copy editor and proofreader for Houghton Mifflin Co.



LA GORCE

An amateur musician, La Gorce holds a bachelor's degree in English from Flagler College in St. Augustine, Fla.

La Gorce replaces Carolyn Horwitz, who has been named associate editor of Billboard Bulletin.

## UPCOMING CONCERTS

Saturday, Jan. 25 ..... Jeff Lorber  
Monday, Jan. 27 ..... American Music Awards Party  
Thursday, Jan. 30 ..... Peter White  
Friday, Jan. 31 ..... Bobby Caldwell  
Tuesday, Feb. 4 ..... Eric Benet  
Friday, Feb. 7 ..... Dio  
Saturday, Feb. 8 ..... Grammy Showcase  
Tuesday, Feb. 11 ..... Boozoo Chavis  
Friday, Feb. 14 ..... K-CI & Jo Jo of Jodeci  
Friday, Feb. 21 ..... Verve Pipe

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

International Latin Music Conference & Awards  
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>  
Contact Sam Bell at 212-536-1402/1-800-449-1402.  
E-mail: [sbell@billboard-online.com](mailto:sbell@billboard-online.com)

# Scott Helps Herself To A Return

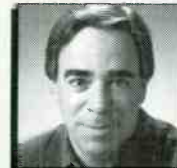
AFTER A LONG HOLIDAY from the charts, Peggy Scott is back. She's Peggy Scott-Adams now, and as she told Chris Morris late last year (Declaration of Independents, Billboard, Nov. 16, 1996), she's been working with her husband in their Los Angeles-based funeral business since 1988. In the wake of Marvin Gaye & Tammi Terrell's success in the late '60s, soul duos were very popular, and Scott teamed up with Jo Jo Benson on Shelby Singleton's SSS International label for a series of duets, including "Lover's Holiday" and "Pickin' Wild Mountain Berries." Scott & Benson only had one album make the chart: "Soulshake" debuted on The Billboard 200 in March 1969 and peaked at No. 196.

Scott-Adams' current album is "Help Yourself" on producer Jimmy Lewis' Miss Butch label out of New Orleans. Fueled by the radio track "Bill," about a husband leaving his wife for a man, the disc debuts on The Billboard 200 at No. 147, besting Scott's previous peak position. Her old-school vocals have touched a new generation, and it's nice to have Scott back after a 27-year and 10-month absence.

**SURPRISINGLY GOOD FOR YOU:** Last week it won Golden Globes for best actress (musical), best song, and best motion picture (musical). This week, "Evita" continues to rebound on The Billboard 200, jumping 7-2. That makes it the highest-charting Madonna album since "Erotica" spent a week at No. 2 in 1992. After one more week in the top 10, the soundtrack will be Madonna's longest visitor in the top 10, since "Erotica" had a four-week stay, notes Keith Caulfield of Los Angeles. He also points out that if "Evita" can knock No. Doubt out of pole position, it would be the first Madonna album to hit No. 1 since "Like A Prayer" spent six weeks at the top in '89. It would also be Madonna's fourth No. 1 album out of her 12 discs that have charted.

The only "Evita" track on the Hot 100 at the moment is the Golden Globe-winning "You Must Love Me," which peaked at No. 18 and this week moves 28-33. But as Chuck Taylor revealed in AirWaves (Billboard, Jan. 25), the dance mix of "Don't Cry For Me Argentina" is scheduled for release as a maxi-single due to popular demand. With the track moving 18-8 on Hot 100 Airplay this week, look for a high debut for it following its commercial release Feb. 11.

**CHART BEAT**



by Fred Bronson

**FLYING SOLO:** "Evita" isn't the only soundtrack making news on The Billboard 200. The two highest debuts are movie-related albums. "Rhye & Reason" (Buzz Tone) is the Hot Shot Debut at No. 13, while "Star Wars: A New Hope" (RCA Victor) enters at No. 49. The soundtrack to episode four of the George Lucas saga originally peaked at No. 2 when it was released on 20th Century Fox in 1977.

**UN-BROKEN CHART:** Toni Braxton continues her reign over the Hot 100 as "Un-Break My Heart" (LaFace/Arista) collects a ninth week at No. 1. That makes it one of 16 singles in the rock era to remain on top for nine weeks or more. The song is the longest-running No. 1 hit for songwriter Diane Warren, but producer David Foster is accustomed to being on top for long stretches. His "I Will Always Love You" by Whitney Houston was No. 1 for 14 weeks, and his "I Sweat" by All-4-One ruled for 11 weeks.

With Britain's Spice Girls closing in on Braxton with their hot single "Wannabe" (Virgin) moving 11-6, we'll see how long "Un-Break My Heart" can remain at the top. And speaking of Spice Girls, Dave McAleer faxed a reminder from London that the quintet's success comes 32 years after another famous British group's breakthrough hit. He's talking about the song that moved to No. 1 on the chart for Feb. 1, 1964: "I Want To Hold Your Hand" by the Beatles.

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1996	1997	1996	1997	
TOTAL	37,705,000	42,095,000 (UP 11.6%)	CD	23,541,000	27,868,000 (UP 18.4%)
ALBUMS	32,889,000	36,302,000 (UP 10.4%)	CASSETTE	9,232,000	8,356,000 (DN 9.5%)
SINGLES	4,816,000	5,791,000 (UP 20.3%)	OTHER	116,000	78,000 (DN 32.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
11,898,000	10,073,000	1,825,000
LAST WEEK	LAST WEEK	LAST WEEK
12,609,000	10,872,000	1,737,000
CHANGE	CHANGE	CHANGE
DOWN 5.6%	DOWN 7.4%	UP 5.1%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
11,631,000	10,002,000	1,629,000
CHANGE	CHANGE	CHANGE
UP 2.3%	UP 0.7%	UP 12%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1996	1997	CHANGE
CHAIN	9,672,000	22,226,000	UP 13%
INDEPENDENT	3,443,000	4,124,000	UP 19.8%
MASS MERCHANT	9,774,000	9,915,000	UP 1.4%
NON-TRADITIONAL	NA	37,000	NA

ROUNDED FIGURES

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



## SOUL ASSASSINS

Cypress Hill's DJ Muggs presents an all-star hip-hop lineup.

First shot: Dr. Dre & B Real with Puppet Master.

Also featuring Mobb Deep, KRS-One, Wyclef from Refugee Camp, Goodie Mob, MC Eiht, and Wu-Tang Clan's RZA.



## MAXWELL

Grammy® nominee: Best R&B Album.

3 NAACP Image Award nominations.

“★★★★ A true original.” — L.A. Times

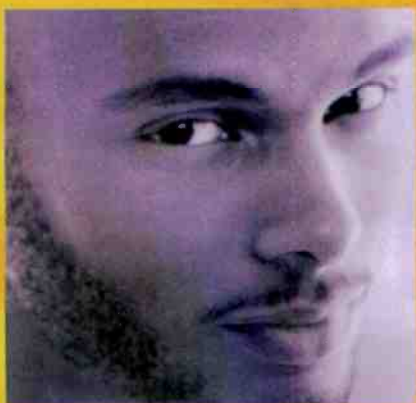
“A colossal leap into the next realm.”  
— Muzik, UK

One of the year's ten best  
— Time, Rolling Stone, USA Today, Daily News, and more.



## TONY BENNETT

Grammy® nominee and Emmy Award winner pays tribute to Billie Holiday on his new album in stores Tuesday, February 4th. A&E “Live By Request” special Valentine's Day night.



## KENNY LATTIMORE

Nominated for the NAACP Image Award: Outstanding New Artist.

“...a rare artist...you can hear the history of soul between every 'aaah,' 'oooh,' and satisfying 'yeah.’”  
— Entertainment Weekly

For You—for everybody



## NAS

Grammy® nominee: Best Rap Solo Performance  
If I Ruled The World (Imagine That).

“It Was Written” Double Platinum.

“...a hip-hop visionary.” — The Source

“One of the most important writers of the century.” — Village Voice

“Astonishing.” — Vibe

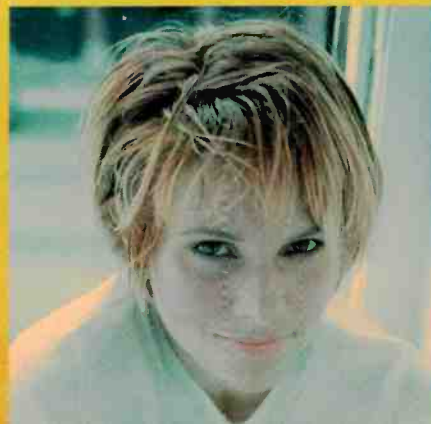


## JOURNEY

Gold single and Grammy® nominee: When You Love A Woman.

“Trial By Fire” Platinum plus.

# IT'S ALL IN



## SHAWN COLVIN

2 Grammy® nominations:  
Best Pop Album  
Best Female Pop Vocal Performance

“‘A Few Small Repairs’ is full of wisdom and ravishing melodies. A rating.”  
— Entertainment Weekly



## SAVAGE GARDEN

On top, down under with I Want You, the #1 Australian single. Want more? Their debut album is here in March.

**IN THE QUIVER:** All new JAMES TAYLOR Perfect timing. “Hourglass” arrives this spring. On tour this summer. ALICE IN CHAINS “Men In A Box”: the long. SOUL ASYLUM Checking in soon. THE LONDON SUEDE “Coming Up” this April. DOG'S EYE VIEW Everything comes together this summer. KENNY MARSALIS “Blood On The Fields,” a jazz opera! SOPHIE B. HAWKINS Hot damn. New music. BUCKSHOT LEFONQUE Their Evolution continues this all-new BOB DYLAN classic, RIC OCASEK, JEFF BUCKLEY, STABBING WESTWARD, and JOSH WINK here, there, and everywhere. And debut albums





## THE OFFSPRING

"Ixnay On The Hombre"  
Omingcay Uesdaytay,  
Ebruaryfay 4th.

YAYAYAYAYA!



## FUGEES

3 Grammy nominations.  
4 NAACP Image Award nominations.

11 million albums sold worldwide  
and still scorin'.

One of the 10 best albums of the year  
—Time, Spin, Entertainment Weekly,  
USA Today, The New York Times.



## AEROSMITH

It's been 3 years since anyone's gotten any.

Finally, their new album "Nine Lives" begins  
February 11th with the first single Falling In  
Love (Is Hard On The Knees).

Album hits March 18th. Home sweet home.

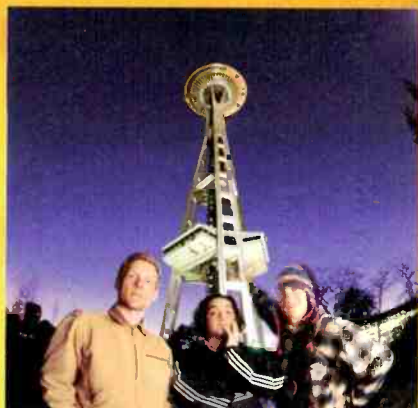


## BRUCE SPRINGSTEEN

3 Grammy nominations:  
Best Male Rock Vocal Performance: "Dead Man Walkin'"  
Best Contemporary Folk Album: "The Ghost Of Tom Joad"  
Best Music Video, Long Form: "Blood Brothers"

Secret Garden featured in the hit movie "Jerry Maguire."

# THE RELEASE.



## THE PRESIDENTS OF THE UNITED STATES OF AMERICA

Grammy nominee: Best Pop Performance by a Duo or Group.

"II" already Gold.

U.S. tour begins February 22nd.



## KULA SHAKER

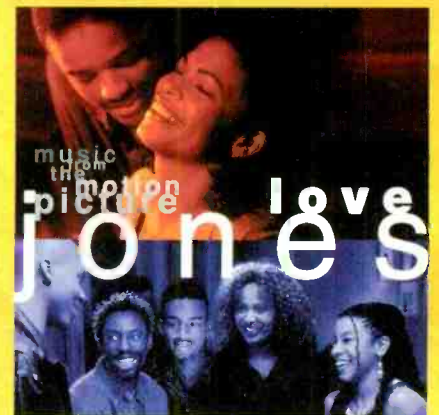
4 Brit Award nominations including Best  
Group and Best Album.

"Debut of the year."  
— Chicago Sun-Times

One of the Best New Artists of the  
Year—Rolling Stone Critics Poll.

Over one million albums sold worldwide.

Hey, Dude, it's only the beginning.



## LOVE JONES

A New Line Cinema film where real life  
meets pure soul—all on the upcoming  
original motion picture soundtrack.  
Featuring Maxwell, Dionne Farris,  
Refugee Camp All-Stars featuring  
Lauryn Hill, and more. Film opens  
this March.



## DA BRAT

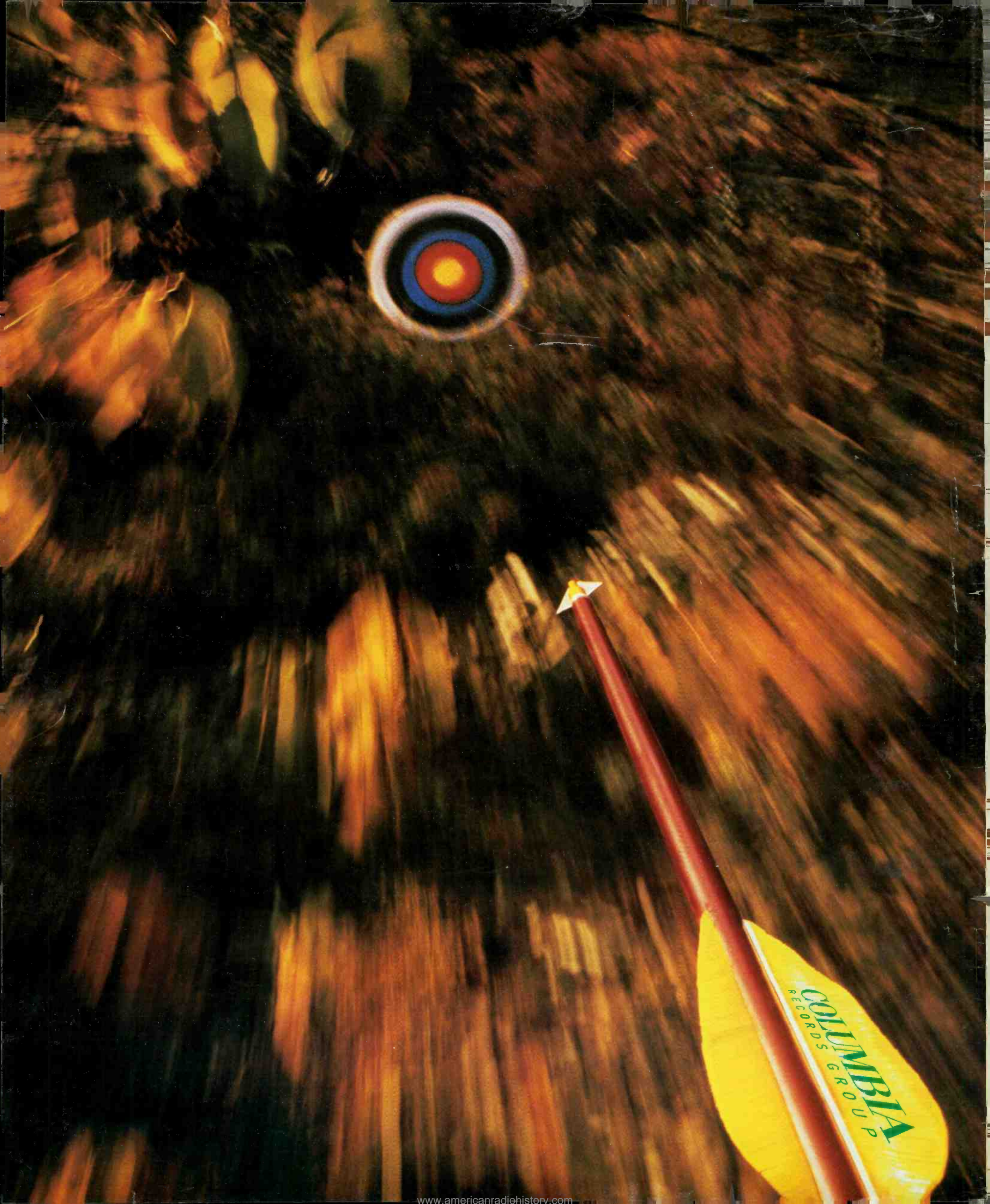
Da Brat's throwing "Anuthatantrum"  
—already Gold.

First single  
Sittin' On Top Of The World Gold.

Ghetto Love her brand new single and  
video featuring TLC's T-Boz is kickin'  
up dust.

"A nitroglycerin explosion."  
— The Source

dirt, the flies, everything, and then some. **TOAD THE WET SPROCKET** "Coil" unwinds this spring with 14 new songs. Toad on the road all summer  
**LOGGINS** For The First Time—a Greatest Hits album. **NANCY WILSON** Celebrating her 60th album this spring. **JERRY CANTRELL** Solo. **WYNTON**  
spring. **EDDIE MURPHY** No joke, a greatest comedy hits is coming. **OUR LADY PEACE** Comes to Columbia this spring. Plus a much-anticipated,  
from **KING BRITT'S SYLK 130**, **CHANTAL KREVIASUK**, and **SWEET VINE**.



COLUMBIA  
RECORDS GROUP