**Righteous Babe An Indie Success Story**

*Ani DiFranco’s Label Rises Up From The Grass Roots*

**BY MARYLYN A. GILLEN**

New York—It’s been seven years since Ani DiFranco first put her pow-erfully frank lyrical truths and musical acoustic strumming onto tape as a 20-year-old with a singular guitar and a first-rate talent, and founded her own label, the aptly named Righteous Babe, to release them on. She has since sold some 750,000 copies of her nine solo albums.

That’s about what a major-label act like Metallica can sell in its first week in stores. But have no doubt: DiFranco’s is a music-industry success story, one tinged with shades of the fable of the tortoise and the hare. (DiFranco’s entire catalog continues to gain sales steam with every passing week, while every new release by her easily doubles the initial pace of its predecessor.)

Through tireless touring and wildfire word-of-mouth, DiFranco and Righteous Babe are accomplishing, albeit one with an equally fierce talent to sell.

Consider that, after a year in which major labels have been battered by return rates of up to 40%, Righteous Babe is seeing more sales on the streets than expected year-end losses of $148.7 million. Alliance said it was in discussions with a third party to... (Continued on page 77)

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**McCartney ‘Falls In’ With Ringo, Miller On New Set**

*Sir Paul Lets Loose On Capitol’s ‘Flaming Pie’ Set*

**BY THOM DUFFY**

Sussex, England—“I’ve really started to say to myself,” muses Paul McCartney, sitting in his recording studio overlooking the English Channel. “Look, what’s it been worth to do all that Beatles career, earn all that money, get all that fame, if at some point I don’t go. That was great, now I can have a good time.”

Recently, McCartney’s been doing just that, bringing a spark of spontaneity and a sense of fun to his work.

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**Stars Align For Gavin Bryars’ Point Set**

**BY BRADLEY BAMBARGER**

New York—Point Music’s third release from Gavin Bryars stands the best chance yet of broadening the contemporary English composer’s international profile, given the album’s starry line-up and the label’s enhanced status in the newly christened Philips Music Group.

Due April 15, “Farewell To Philosophy” (Continued on page 77)
"COME ON HOME"

see BOZ

in APRIL

on

The Late Show with David Letterman,
The Rosie O'Donnell Show &
Good Morning America

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PRODUCED BY BOZ SCAGGS
TV 1st-Week Sales Outpace Estimates
Test Stores Boosted By Sales To Other Dealers

BILLBOARD 1990-04-12 soldered into state of Illinois, only about 10,000 software units sold through retail stores. The Clay Mob's Raekwon, the Warner executive, has been able to secure a big boost of retail sales.


Trends Watch 86

Mechanics Talks On Track
Parties Nearer Agreement On New Rate

NEW YORK—All signs point toward an agreement being reached on a new mechanical-royalty rate for music licensed to U.S. record companies, and it looks to be in time to take effect in 1988.

Those close to formal talks among labels, music publishers, and songwriters indicate, as one executive puts it, that matters are in "a fluid negotiating" mode (Billboard Bulletin, April 2).

The current mechanical-royalty structure ends with the beginning of the new year. Negotiations on the new rate have been ongoing for several months among representatives of the record industry, of the National Music Publishers' Association, and the Songwriters Guild of America.

As it now stands, sources say, there is every likelihood that the mechanical rate will continue to be expressed in dollars per piece, rather than percentages of wholesale price or retail prices of prerecorded audio soft-ware, the method used in most other nations. The parties are also working toward a rate that would be directed to digital recordings, such as a proposed audio-only version of DVD, which is rolling out first in the home video industry.

Currently, the royalty rate is 6.96 cents per side for each song recorded, with further adjustments based on the length of the track. In addition, the 10-year-old formula adopted by the now-defunct federal Copyright Royalty Tribunal called for annual adjustments based on the Consumer Price Index. When an agreement is reached, Congress is obligated to provide a new royalty. The Tariff Board of four copyright experts to pass judgment on the terms. Any party to the agreement can appeal this judgment in the federal courts.

The negotiating trade groups say they have agreed to a "signature of secrecy" not to make public comment before a decision is reached.

(Continued on page 82)

FAMOUS SUCCESS STORY
Famous Music, the music publishing wing of Paramount Pictures, enjoyed a barometric rise in 1990 as earnings soared, with its performance stems from its signings across all genres of music. Deputy editor Irv Lichtman has the story. Page 43

TOPPING IFPI'S AGENDA
The International Federation of Phonographic Industry is focusing on increased growth in CD plants and the resulting potential for piracy. International news editor Jeff Clark-McKeehan and Far East bureau chief Geoff Burpee report. Page 45

CRITIC'S CHOICE
Channing Tatum as Sarchi, a police officer, is one of the highlights of the film. His performance is praised as gripping, intense, and well-crafted.

CLASSICAL
Ruhian Heung-Kil, conductor, is praised for his dynamic and passionate performance of the Beethoven symphony.

JAZZ
A new jazz club opens in New York City, attracting a diverse audience. The club features local and national acts, and is praised for its cozy atmosphere and high-quality sound system.

The contemporary crossover section is praised for its diverse range of artists, including classical, world, and pop music, and for its innovative collaborations.

NEW AGE
A new age album is praised for its calming and soothing sounds, making it a popular choice for relaxation and meditation.

TOP VIDEOS
The Top Videos section features the latest music videos, with highlights from popular artists and genres.

RENTALS
A new rental service is praised for its extensive collection of movies, including classic films and recent releases.

This Week's Unpublished Charts
No. 1 on This Week's Unpublished Charts

ARTISTS & MUSIC
The report includes updates on popular artists and their latest releases, with comments on their performance and reception.

HOT SINGLES
A new single from the pop superstar is praised for its catchy melody and unique style.

TIGHT SINGLES
A new pop album is praised for its chart-topping singles and strong overall performance.

HOT LPs
The report features the latest chart rankings for albums across various genres.

TOP LPs
A new album from a popular artist is praised for its strong sales and critical acclaim.

RECORD STORES
The report includes updates on the latest album releases and sales figures, with comments on the impact of new releases.

COACH'S CORNER
New nods for the 1996 season are highlighted, with comments on the team's potential for success.

CLASSICAL CROSSOVER
A new crossover album is praised for its innovative blend of classical and contemporary elements.

NO. 1 IN BILLBOARD
The report features the top singles and albums of the week, with comments on their performance and chart performance.

www.americanradiohistory.com
MAXIMUM LOMAX

Thanks to Jim Beseman for writing and to Billboard for printing such a lengthy and informative feature [Billboard, March 29] about Rounder’s imminent
NARM should get to know Lester.
Hal Cook
Palm Desert, Calif.

Your March 8 cover story by Ed Christman and Don Jeffrey. “Electronics Website Confront Troubled Music Departments,” describes the music section of one major chain as “a sham
dumph,” “unkempt,” “chaotic,” “decimated,” with even co-op product in understock rather than on display; and with endcaps pathetically

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_virtual_ recording equipment was available. The CDs rep

papered and cut sales for these stores. But the new “aural movies” of people
time (who were making money) was vitally important to them. The collection presents

reserves the commendation and support of the entire music industry for committing and funding such a wealth of amazing source material, much of it drawn from the dawn of the recording era.

John Lomax III

ARTIST/MANAGER/CO-PRODUCER

Music Kinetic Management

TALES OF RETAIL HEARTBREAK

Once again Billboard has made me question whether opening a music store was a good idea. Two articles in the March 15 issue prove once again that the rich get richer, and the

Billboard, March 16] was welcome news and offered up his usual blend of detailed reportage seasoned with a clear regard for his subject. I’m eager for the hardcore "Music To My Ears" nexus of musicological and social observations. Inevitably, White tells me what I’m thinking, so confirmation is his approach! Prose artful enough to convert a nonparticipant observer to a point of view.

Von Dyke Parks

Los Angeles

Thank you very much to Timothy White for the excellent column on Anita Cochran! I saw her on “Prime Time Country” almost a month ago (with Deana Carter) and have been anxiously waiting to hear more about her. So I read your article — no, I devoured it! and really got me pumped up again for the new "Back To You" album (due April 22), which may not hit this one-house-hit even May.

Jack R. Sachjen

Stevens Point, Wis.

KANCHEERING FOR HANK

Thanks for the excellent article, “Studio Could Be Another 1st For Thompson” [Nashville Scene, Billboard, March 29], by Chet Fitzpio, on Hank Thompson.

Casey Monahan

Texas Music Office
NOT FOR SALE WITH THIS INTERVIEW

ENTHUSIASM FOR AN ANNIVERSARY

Flying cross-country, I read Timothy White’s recent piece [“Anniversary Of An Outlook” 12, Billboard, March 29] celebrating the anniversary of his column. I was touched, and I mea

ED Eckstein

President

debrics records

New York

I really enjoyed the personal Music to My Ears “Anniversary” column.

Bryan Thomas

Director of Publicity

Del-FI Records Inc.

West Hollywood, Calif.

Timothy White’s Music to My Ears columns are always insightful, informative, and entertaining. My love for “Anniversary Of An Outlook” of Enthusiasm was especially good for me. And I am sure many others, it came at just the right time. The importance of living “an original life” can never be overestimated.

Steven V. Holsley

Detroit

VISTORSIONS VS. THE HERD

David Flinker’s commentary, “Don’t Stifle Rock’s Creative Expansion” [Billboard, March 23], raised some fundamentally cre

to cut its selling, general, and administrative expenses to the bone.

It ought not take a rocket scientist or a Harvard MBA, to figure out that way to the get the CDs out of the cardboard boxes, the

understock into the bins; and the displays where they can be perused and purchased is to hire additional clerks for each store to do these relatively simple but time-consuming tasks. But no, the company’s reported solution is a mid-level restructurizing effort of the sort the comely-consultant Dogbert might have dreamed up (including “senior management reps” reporting to “district media merchants”) to move that the company boasts will permit the layoffs of 25 field staff in order to further reduce overhead.

Hoohy! Anything to avoid employing a few more flesh-and-blood hourly-wage workers who might actually get the job done. That, in a nutshell, is the sorry mentality of American business management in the 90s.

Steven J. Hofman

Takoma Park, Md.

GETTING ‘BACK TO’ ANITA COCHRAN

The column by Timothy White on Anita Cochran [Music to My Ears, Billboard, March 15] was welcome news and offered up his usual blend of detailed reportage seasoned with a clear regard for his subject. I’m eager for the hardcore “Music To My Ears” nexus of musicological and social observations. Inevitably, White tells me what I’m thinking, so confirmation is his approach! Prose artful enough to convert a nonparticipant observer to a point of view.

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Jack R. Sachjen

Stevens Point, Wis.
A HIGHER STANDARD

VERVE MASTER EDITIONS — THE ULTIMATE IN SOUND AND PACKAGING — AVAILABLE IN 20 BEST-SELLING CATALOG TITLES.

Verve Master Editions are new reissues of landmark Verve records from the '50s and '60s, using the best possible audio sources. Meticulous restoration of the original master tapes and high resolution 20-bit digital transfer deliver optimal sonic clarity, far superior to previous versions released on CD in the mid-'80s.

Additional music is included for the first time: bonus tracks, alternative takes, singles, incomplete versions — even studio conversations. (Placed at the end of each disc, these selections leave the original LP sequence intact.) Beautifully designed full-color digipaks include the LP cover art and liner notes, plus new essays and previously unavailable photography.

Verve Master Editions set a higher standard in the realm of classic jazz reissues, offering a superb value to the consumer. The series will include 20 releases this year, starting with the ones pictured here in May and the remainder in June and July. These titles are proven best-sellers, with broad appeal to both the occasional and hard-core jazz enthusiast.
**HBO To Launch Rock Series**

**Warner To Co- Produce Weekly "Reverb"**

**BY BRET ATWOOD**

**LOS ANGELES—HBO is making its first entry into original music series programming with "Reverb," a weekly show that features uncensored performances and interviews with developing major and independent-label rock acts.**

The commercial-free program, which is being produced with sister company Warner Music Group, is scheduled to air Sundays at 11 p.m.

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**‘VH1 Honors’ Seeks To Save The Music**

**BY BRET ATWOOD**

**LOS ANGELES—VH1 is partnering with local cable systems and public schools to promote the establishment of the nonprofit fund to support music education through the purchase and donation of musical instruments to public school systems.**

The charity will be formally introduced at the fourth annual “VH1 Honors” event, to be held April 10 at the Universal Amphitheatre in L.A. The show, set to air April 11 at 9 p.m., will feature live performances by Ovadia, Steve Wonders, Sheryl Crow, Celine Dion, Steve Winwood, James Taylor, and the Wallflowers.

“VH1 Honors” will also contain a taped message from President Bill Clinton, who will stress the importance of supporting music education in schools.

“The perception in past administrations has been that music education is among the perks of education that can be cut. That’s not the case,” says VH1 president John Sykes. “The smart lobbyists were able to focus on the more abstract arts programs to get funding cuts on the table. But music education is an absolute luxury. It doesn’t matter whether or not you are liberal, conservative, Democrat, or Republican. This is a bipartisan message to invest in the future of our children.”

The music channel will encourage **(Continued on page 8)**

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**Shand Bows Eagle Rock New Company Backed By BMG**

**BY JEFF CLARK-MEADS**

**LONDON—Castle Communications founder Terry Shand is returning to the music industry with a new BMG-backed company, Eagle Rock Entertainment.**

Shand left Castle at the end of last year (Billboard, Nov. 30) over reported disagreements with Al Teller, head of the Alliance Entertainment group, which owns Castle.

Before the purchase, Castle was a strongly independent-minded company that, in a 14-year history, had grown to a level where annual revenues were an estimated $65 million in 1996. The tactics it used to achieve that will be broadly replicated at Eagle Rock.

An Eagle Rock statement says that the new company will sign artists for new, full-priced recordings, that there will be “an aggressive catalog acquisition and exploitation strategy with plans for mid-price and budget lines,” and that “Eagle will also create and produce television and video programs of major music events for worldwide distribution.”

Shand says the major difference between Castle and Eagle Rock was the 14 years of experience he has accumulated in the interim and the level of funding available. “I started Castle with $125,000,” Shand says. “Now we have a hundred times more money.”

BMG Entertainment U.K. and Ireland has taken a significant minority stake in the venture, with Shand and his fellow directors holding the remaining equity. Those directors include his former Castle colleagues Geoff Kempen, though Shand’s longstanding associate Jon Beecher and Dougde Dudgeon, who also departed Castle last year, are not part of the new company.

The liaison with BMG means that Eagle Rock’s first source for catalog **(Continued on page 8)**

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**Gaylord Buys Blandon/Harrell, Launches FVE**

**BY DEBORAH EVANS PRICE**

**NASHVILLE—Gaylord Entertainment Co. has purchased Nash- ville’s co-owned BMI and Rounder Records from Blandon/Harrell Entertainment for an undisclosed sum and is launching a new division, Gaylord Values Entertain- ment. Michael Blandon and Dan Harrell will serve as co-presidents of the new venture.**

Gaylord has acquired BMI and Rounder Records from Blandon/Harrell Entertainment, which managed the careers of Amy Grant, Michael W. Smith, Gary Chapman, author Frank Peretti, and recent Grammy-winner Donnie McClurkin.

Gaylord’s acquisition of BMI and Rounder comes on the heels of a co-venture with the Erick Clapton hit “Change The World.”

Gaylord will encompass Blandon/Harrell Entertainment; Z Music Television, the company’s Christian video network, which will **(Continued on page 8)**

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**Record Bust May Curb Bootleg Biz Worldwide**

**BY BILL HOLLAND**

**WASHINGTON, D.C.—A bust that netted some 800,000 bootlegs resulted in the indictments of 13 people is expected to disrupt the global bootleg industry, according to the Recording Industry Assn. of America (RIAA).**

A massive sting operation March 27 snared several alleged international bootleggers, including the most prominent bootleg bust in the history of the RIAA.

According to the RIAA, the individ- uals, who operate in the U.S. and 12 other countries, were indicted on charges of conspiracy to manufacture, **(Continued on page 8)**

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**French Revive Value- Added Tax Controversy**

**BY REMI BOUTON**

**PARIS—The European record indus- try’s most entrenched problem is back on the political agenda.**

But this time—the rate of value-added tax (VAT) on music—is shrouded in as much confusion and conflicting priori- ties as ever.

The core of the issue, though, re- mains clear. The European record industry has long argued against the current 15% rate of VAT levied on music and labels. Contend- ing that it is unfair that both and magazines are classified as the European Union as cultural goods and therefore have zero VAT, whereas audio and video CD’s are charged normal VAT.

In practical terms, this means that, in France, for example, a VAT is paid on pornographic magazines, while consumers have to pay a 15% levy for CD’s and vinyl symphonies.

The French industry, often seen as the standard-bearer in the pan-European VAT fight, is now being bolstered by the issuing return of French President Jacques Chirac.

Chirac said during his 1995 election campaign that he would consider halving the VAT rate for music and sound recordings and other publications to 10%.

**At Irish Confab, U.S. Faulted On Royalties Issue**

**BY KEN STEWART**

**DUBLIN—The U.S. is being accused of failing to honor international copy- right conventions by allowing perform- ance-royalty payments for music used in bars and stores.**

The so-called Aiken Exemption deals with the so-called Irish sleeve song that allows limited nonpayment of royalties in the broadcasting of music in a retail environment.

But, contends Irish copy- right lawyer Damian Collins, that exemption contravenes the Berne Conven- tion treaty.

Collins, speaking at the “Copyright and Related Rights in The 21st Centu- ry” conference here March 22, argued, “The provision which effectively exempts from copyright protection the use of broadcast music in a large number of retail premises, such as bars, restaurants, shops, and so forth, means that if Irish music is [used] in an Irish pub in New York or London or Glasgow, then there is no protection or compensation for the artist.”

Collins said that “as far as I can understand, there seems to be a tendency to the opposite direction, because at the moment we have before **(Continued on page 8)**

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**CMA Campaign Tells Madison Ave.: ‘America’s Sold On Country’**

**BY TERRI HORAK**

**NEW YORK—The Country Music Assn. (CMA) is going directly to Madi- son Avenue and corporate America in an effort to attract advertisers and to promote country music.**

The CMA has launched a series of regional presentations designed to educate ad agency and corporate mar- keting executives about the buying power of consumers within the coun- try music audience and the added value of connecting brands to country music acts.

“It’s good for our business, and it’s good for the people we’re pitching to, so that’s why we’re so aggressively committed,” says CMA executive director Ed Benson. “These kind of [marketing] involvements provide growing opportunities for our industry and growing satisfaction and results on the corporate side.”

Other primary sponsors of what has been dubbed the America’s Sold on Country Tour include Billboard sister publication Adweek Magazines and Interop, the radio sales and marketing firm CMT, TNT, and Country America and Country Weekly magazines are also on board with secondary spon- sorships. **(Continued on page 15)**

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Your presence lit up our lives, your personality, your singing and playing will be impossible to replace. We all miss you and love you and will remember you always as “The Ambassador of the Tina Turner Band.”
V.P. Records’ Hall Bends Voice To Reggae Groove

BY ELENA OUMANO

NEW YORK—Singer Pam Hall’s third album, “Magic,” released March 25 on V.P. Records, bends her plaint, husky alto to the broad range of styles accommodated by the elastic reggae groove. As is typical for a Jamaican female vocalist, Hall’s career has been devoted mostly to “sweetening” — providing harmonies and counterpoints for male artists. But starting with her first single release, “You Should Never Do That,” a mid-tempo duet with singer Tinga Stewart, Hall has worked with the best. In recordings, she’s backed everyone from Dennis Brown, Peter Tosh, Jimmy Cliff, and Bunny Wailer to the Pilgrims, in their recent reissue of Bob Marley’s “No Woman No Cry.”

From time to time, Hall has slapped bass on wax, for others as well as for her own recordings. In performance, Hall is equally distinguished, having worked with Toots & the Maytals and Ziggy Marley & the Melody Makers and filled in for Judy Mattock of the I-Threes. Also, typical for a woman reggae artist, Hall’s solo stage career has not been as active as it should have been.

“In terms of getting shows, it’s rough, because most of them feature only men,” says Hall, whose sister Audrey and brother (under the moniker Name II) are highly-regarded singers in the Jamaican industry. “But in general, I get tremendous respect from the musicians and producers and everyone I work with. And my partner in crime, [producer/manager] Errol Wilson, is very supportive and creative. I can be kind of passive sometimes, and he says, ‘Go and do it, show you can do it.’”

Hall recorded “Perfect,” her first solo album, in 1987. It was followed by 1996’s “Missing You Baby.” “Magic,” which Hall co-produced with Wilson, was first released in 1996 in Japan, where she’s an established reggae superstar.

“The album’s theme is love,” says Hall, “because it is very valuable — the world and between man and woman. She adds, only half joking, “If you had more peace between men and women, crime would drop dramatically.”

That unifying concept ties together “Magic’s” grab bag of original Hall tunes past and present and her reggae treatments of R&B, gospel, pop, and reggae classics. Hall’s soaring version of Randy Stott’s “Young Heart Run Free” is a fitting opener that gives way to an original, “Lonely Days,” released as two singles in Jamaica in approximately two years, one in combination with DJ [reggae rapper] General Degree, the other with another hip hop rocker, Nardo Ranks.

Another Hall standard played to this day and freshestened up for the album, “I Was Born A Woman,” was written by Lenny Littlewhite for his 1979 movie “Children Of Babylon,” featuring Jamaican singer leased Bob Andy. Among other reggae covers are Bill Withers’ “Lean On Me” (an old favorite of mine,” says Hall) and the Carpenters’ “I Know I Need To Be In Love”—both of which were suggested by Hall’s Japanese distributors, Telchiku and 247.

Although the title track features Hall’s singing in different single versions of the tune Hall switches gears and DJs (reggae raps). “I’m one of the first to go off these and sing DJ,” she notes.

The stand-out exception to “Magic’s” reggae rule is Hall’s ambivalent “Need To Know” in 1995. That album spawned two top 10 hits on the Hot Country Singles & Tracks chart with the title track and “Fall In Love” and resulted in album sales of more than 180,000 copies, according to SoundScan.

“I’m really glad it developed the way it has,” says Chesney. “We’ve been taking these steps we go out with a new album, and that’s very cool way to go about it. Looking back, I can see that I learned something at every level that carried me into the next one.”

BNA’s Chesney Ready To Break Out Of Pack

BY DOUG REECE

LOS ANGELES—BNA recording artist Kenny Chesney’s career to date has been characterized as “a slow-burning fuse on its way to a big explosion.”

That explosion, the climax of a three-year haul in the lower half of The Billboard 200, was finally realized when his latest album, “Me And You,” reached No. 89 on The Billboard 200 for the week ending April 5, making Chesney a Heatseeker Impact artist.

This issue, the album climbs to No. 86 and has sold more than 270,000 units since its June 1996 release, according to SoundScan.

The artist’s career, which began with the noticeable performance of his 1994 Capitol debut, “In My Wildest Dreams,” took a turn for the better when RCA’s BNA label released “All I Need To Know” in 1995. That album spawned two top 10 hits on the Hot Country Singles & Tracks chart with the title track and “Fall In Love” and resulted in album sales of more than 180,000 copies, according to SoundScan.

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Europe Embraces Garfunkel’s Hybrid Debut

BY PAUL SEXTON

LONDON—In the words of one of his solo songs, and to considerable commercial effect, Art Garfunkel has become a “Traveling Boy.”

The veteran singer, whose career has been relatively low-key in recent years, has made a surprise international comeback at retail thanks to “The Very Best Of Art Garfunkel—Across America,” the first-ever live album in his 27-year solo career.

At press time, the 17-track recording, made last April at his Ellis Island, N.Y., shows, was close to gold status (100,000 units) in the U.K. It has also charted in Germany, the Netherlands, and Spain, inspiring a 36-date European tour, beginning March 28 in Denmark, at venues with an average 2,000-person capacity.

“My central creative activity these days is live concerts,” says Garfunkel. “I love refining my show, getting the band to grow as much as possible. So being the leader of a band doing shows all around Europe is a dream.

The record title refers to his spare-time, 12-year solo walk across the U.S. (something he might try next in Europe, he says), while the album includes both highlights of his individual career and his first solo recordings of several landmark Simon & Garfunkel songs.

“Sometimes I think you get points when you travel far,” says Garfunkel of his current overseas success. “If I were to go to New Zealand, I might get a particularly large audience, because if you were to come out to reach them, you’d appreciate more for it.”

The album and the artist will soon be coming home, however, when the set becomes the first U.S. release (on May 27) for Hybrid Recordings, a division of the Metropolitan Entertainment Group. Garfunkel is a client of the group’s management company, and the television division of Metropolitan was co-producer with the Disney Channel and NHK in Japan of the TV special made from the Ellis Island shows.

Hybrid Recordings CEO Metropolitian senior VP Michael Leon says, “The plan was to have a successful TV special.
Artists & Music

Blige ‘Shares Her World’ On MCA Album
New Attitude, And Producers, Mark Artist’s 4th Set

By Shawnee Smith

NEW YORK—With Mary J. Blige’s fourth album, “Share My World,” dat- ing back to the music industry, the MCA recording artist just recently found the courage to listen to her first set. She says she was not interested in the music produced in 1992 and went on to sell 2.3 million units, according to SoundScan.

“It took me [a while] to sit down and listen to the ‘411’ album because I didn’t like what was going on personally when I recorded it,” says Blige. “I was at this point in my life doing different things, singing in my room or even talk on the answering machine. I didn’t like my life.”

But now, with Blige having recently shed all the negative personal and professional influences in her life—she’s single, hangs out only with her sister, Latonya, and has hired new managers, Steve Lucas and Steve Stoute—“Share My World” marks her personal and musical rebirth.

“I feel myself right now,” she says, “I’m important to me now, so I don’t have time to be trying to please [people] with some hard rock bullshit.”

Dubbed the “Queen of Hip-Hop Soul” for her heavily sampled tracks and street-inspired fashion, Blige has revealed a softer side as a result of her new outlook. Instead of the baseball caps and combat boots she popularized, ads now showcase Blige in high-fashion hats and fur coats.

On her new album, too, Blige has traded in the hardcore sounds of Sean “Puffy” Combs, who produced the bulk of her previous sets, for the production talents of Jimmy Jam and Terry Lewis, Kenneth “Babyface” Edmonds, James Mtume, Rodney Jerkins, and Maska.

The new collaborations have given Blige room to experiment lyrically and musically, which is a far cry from the days of being “absent of the desperate longing for love and happiness found on previous sets.”

The album also includes a duet with R&B singer Carl Thomas.

“From a musical standpoint, I think the producers really expanded [Blige’s]

Meat Loaf, Elton, Diamond Lead March Cerifications

By Chris Morris

LOS ANGELES—Meat Loaf’s “Bat Out Of Hell” flew to new heights in March, when the Recording Industry Assn. of America (RIAA) certified the album for sales of 15 million units.

Last month, the group certified the Eagles’ “Their Greatest Hits 1971-1975” (Asylum, 1976) at 24-times platinum, tying the U.S. sales peak of Michael Jackson’s “Thriller” (Epic, 1982) (Billboard, March 29).

Veteran performers Elton John and Neil Diamond weighed in with some landmarks in March. John’s “Love Songs” (MCA, 1996) became his 20th platinum album, while Diamond’s “Live In America” was certified at his 48th gold title. Elvis Presley leads in both categories among male solo performers, with 29 platinum albums and 61 gold awards.

Mariah Carey’s “Daydream” (Columbia, 1996) was certified for sales of 9 million, matching the level set by her 1993 Columbia set “Music Box.” Whitney Houston is the only other female soloist with two or more albums that have sold at that magnitude.

Joining the million-selling elite with first-time platinum cerifications were the Wallflowers featuring Bob Dylan’s son Jakob (Inter- scope); R&B sensations Quad City DJs (Quadrasiag/Big Beat); and neo-soul smoothie Maxwell (Columbia).

Alone among gold-album debu- tantes in March was country vocalist Trace Atkins (Capitol Nashville).

Bad Boy Entertainment mogul Sean “Puffy” Combs had a big month as a performer: His single “Can’t Stop The Flow” (Bad Boy), released under the handle Puff Daddy, was simultaneously certified platinum and gold, marking his first RIAA awards as a performer. U.K. quintet Spice Girls also picked up platinum and gold plaques for their Virgin smash “Wannabe.”

A complete list of March RIAA cerifications follows.

MULTIPLatinum ALBUMs


Maxwell, “Magnified,” Atlantic, 4 million.

Alvina, “Space Jam,” Atlantic, 3 million.


Warner Bros., 2 million.


Alice In Chains, “Alice In Chains,” Columbia, 2 million.

Alice In Chains, “Face Lift,” Columbia, 2 million.


Warner Bros., their first.

Quad City DJs, “Get Up And Dance,” Quadrasiag/Big Beat, their first.


Little Texas, “Kiss A Little,” (Continued on page 11)

EXECUTIVE TURNTABLE

RECORD COMPANIES: John Ray is promoted to senior VP of legal and business affairs for Capitol Records in Hollywood, Calif. He was VP of business affairs.

Mike Maska is promoted to VP of sales and field marketing/VP of marketing, associated labels for Mercury Records in New York. He was VP of sales and field marketing.

Jeff Appleton is appointed VP of promotion, East Coast, for Island Records in New York. He was VP of rock promotion and field operations at Epic Records.

N2K Encoded Music in New York promotes Kent Anderson to VP of sales. It appoints Michael Stone VP of promotion; Mick Stevanovich Midwest regional sales manager; Rhonda Foreman national sales coordinator; and Bud Katzel sales consultant. They were, respectively, director of sales and merchandiser; national director of pop promotion at Virgin Records; Midwest regional sales manager for MCA Records; East Coast regional sales manager for MCA Records; and senior VP of sales and distribution at GRP Records.

Paul Burgess is promoted to VP of marketing for TTV Records in New York. He was director of sales and marketing.

Paul Gilbert is promoted to senior director of business administration for Sony Music International in New York. He was director of contract administration.

Jive Records in New York pro- motes David Goldfarb to director of product development and Cheryl Brown-Marks to director of marketing. They were managers of marketing.

PolyGram Holding in New York promotes Carol Hendricks to director of artist acquisitions and Lisa Graneway to director of Island royalty. They were, respectively, manager of artist contracts and manager of Island royalties.

Eric Kayser is promoted to associate director of radio promotion for Rhino Records in Los Angeles. He was regional manager of promotion.

Joseph Guzik is promoted to senior director of promotion and marketing for Earsache Records in New York. He was national director of radio promotion.

Ray Mancison is appointed national director of radio promotion at Par- dipp's Associated Labels in New York. He was director of promotion, North- east region, for Giant/Revolution Records.

PUBLISHING: Robert E. Allen is pro- moted to director of legal affairs for PolyGram Music Publishing Group in Los Angeles. He was an attorney in legal affairs.

Robert J. Shaw is appointed COO/executive VP of the Harry Fox Agency in New York. He was an independent consultant.

D. Hutton Miller is appointed A&R coordinator for TV and film sound- tracks, urban, at EMI Music Publishing in Los Angeles. He manages artists and producers.

RELATED FIELDS: House of Blues Entertainment in West Hollywood, Calif., appoints Joseph C. Kaczorows- ki CPO and Rick DeMarco senior VP of operations. They were, respectively, senior VP/CPO at the Cannell Studios and VP of operations for the California Pizza Kitchen.
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Mark Eitzel Lightsens Up On “West WB Sees Peter Buck Collaboration As Breakthrough

BY BY ROSE ROSEN

LOS ANGELES—With “West,” the second solo effort by former American Music Club front man Mark Eitzel, the artist/songwriter comes out that, for his melancholy, confession songs has made the most upbeat album of his career, thanks to a little help from his friends.

The album, due May 6 on Warner Bros., is a collaboration between Eitzel, Tuatara, and the Magnificent Seven Versus the United States, will feature a revolving lineup that will play songs by Eitzel, Tuatara, and the Magnificent Seven. (Eitzel is managed by Janet Billig of

MARK EITZEL & PETER BUCK

Manage This and booked by Bob Lawton at JCM.

“It’s going to be fun,” says Eitzel. “That’s my modus operandi. I just keep telling myself just to have fun.”

And such a mantra is necessary, but for Eitzel, having fun isn’t easy. “I’m a neurotic bastard,” he admits, “and I think I have a drinking, it’s a bad, bad, bad thing.”

That darker side is also present on “West,” which at times recalls Eitzel’s previous work on such tracks as “Fresh Screedrivel” and the more somber moments of R.E.M.’s “Automatic For The People” in such cuts as “American & French.”

Says Eitzel, “These songs were really thrown off the cuff. A lot of my songs I will probably try to make internal statements. I know it’s not a good thing for pop music to do or talk about, but I try to make music that will last beyond my life.”

While Eitzel may have used a very studied approach to songwriting and recording in the past, that wasn’t the case with “West.” In fact, the entire project was a fluke.

“I came down for the idea of putting a guitar track on a song of mine or something, but then we

(Continued on next page)

Putting Down Roots. Members of new RCA signing Agents Of Good Roots meet with label executives to discuss their label debut, which will be out in early 1998. Standing, from left, are band members Andrew Winn, J.C. Kuhl, and Brian Jones and Red Light Management’s Chris Tetzell. Sitting, from left, are Jack Roemer, executive VP/GM, RCA Records; Bruce Flohr, senior VP of A&R/artistic development, RCA; and band member Stewart Meyers.

Fresh Fellow Starts Malt Records; Zombie Has Something To ‘Crow’ About

S TUFF: Scott McCaughey of Young Fresh Fellows has started Malt Records, a new imprint that will be distributed through Hollywood Records. The label’s first release will be “The Lonesome Death Of Buck McCoy” by the Minus 5, a side project of McCaughey’s with Eitzel’s Peter Buck. Out May 6, the album also includes appearances by vocals by Ken Stringfellow and Jon Auer, Screaming Trees’ Barrett Martin, and Pearl Jam’s Mike McCready. The idea for Malt began brewing when McCaughey, who became a Minus 5 contributer to Hollywood’s 1995 John Lennon tribute album, “Working Class Hero.” McCaughey plans to release two to three albums a year. Additionally, McCaughey may act as an A&R source for Hollywood Records. Hall & Oates are working on a reunion record, according to Tommy Sims, who says he’s been asked to write and produce for the project. “We haven’t gone into the studio yet, I think it will be sometime this year,” he says. “I’m a big fan of theirs. I grew up on ‘Sara Smile.’”

Rob Zombie is talking to “The X-Files” creator Chris Carter about directing an episode of the popular show. The busy Zombie has also written the third installment of “The Crow,” which he will direct. “It’s a sequel,” says Zombie, who adds that he’s working on a score with Nine Inch Nails. “I’ve been working on the music for this movie a lot. I’ve got a real career going on. I’ve got a new band, and I’ve got a new movie,” says Zombie.

Brooks attributes part of her appeal to being at odds with some prevailing trends in the rock world. “I was really bored with music, to a point, during the grunge period,” she explains. “I really believe music is cyclical, and I saw the darkness evolve in the Nineties. I wasn’t getting interested in being a part of that, and I wasn’t finding an interest for what I was doing. People are interested now, because people got tired of hearing how bad it is.”

The band’s announcement that it is reuniting for an MTV Unplugged” special, which will be released on Reparse Records in June or July (Billboard, April 5), is set in Europe, P.D.G., whose new Mercury album, “Sweet Potato Pie,” streets May 6, will tour with B.B. King this summer.

The tour starts June 9 in Saratoga, N.Y., and runs until the middle of September. Although no official word has been issued, look for the two guitar titans to jam together on a number of songs.

For Ozzfest ’97, which kicks off in late May, has announced its lineup in addition to Ozzy Osbourne, who created the festival, the main stage will feature Marilyn Manson (in select markets), Pantera, Type O Negative, and Peacemaker. Second- stage performers will include Coal Chamber, downeet, Vision Of Disorder, Neurosis, Drain S.T.E.M., and Slo Burn. The tour will last through June ... Grand Funk Railroad will start its reunion tour with three benefit concerts for the Rosalyn Fund. Included is an April 25 date at the Beacon Theatre in New York ... Discovery Records artist Marcioesha is on the road opening for Live and Fiona Apple through mid-April. The British trio will then begin its own headline tour. ... Ringo Starr will start a U.S. tour, sponsored by Glade, April 29 in Seattle. His All-Star Band for this outing includes Peter Frampton, Dave Mason, Procol Harum’s Gary Brooker, Cream’s Jack Bruce, and horn player Mark Rivera. In addition to planning his own tour, Starr makes a guest appearance on Paul McCartney’s new album, “Flaming Pie,” which will be out in May ... The ROA tour (that stands for Revolution of Alternative Rhythm) will start May 23 in Iowa. Appearing on the bill are Iggy Pop, Spoon, Sonic Youth, The Rev, Hector Boto, Bloodhound Gang, and Linda Perry. A club tour offshoot, featuring Eric Hamilton Band, M.I.B.V., Speaker, and two local bands per gig, started April 2 in Baltimore ... Bruce Springsteen continues his “Ghost Of Tom Joad” tour in Europe in May. Dates include his first-ever concerts in Austria, Poland, and the Czech Republic. On May 5, Springsteen will receive the 1997 Polar Music Prize, which is awarded by the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music. The award is given to an individual who has made a significant achievement in music.
MARK EITZEL LIGHTENS UP ON 'WEST'
(Continued from preceding page)

ended up writing all of these songs." (Eitzel's songs are published by I Failed in Life/BM, with Buck's contribution going through Night Garden Music/BM).

After writing 11 songs in three days, Buck suggested that he and Eitzel enter the studio to record an album.

"I've collaborated with other people, but not to that extent or certainly not that quickly," Buck says. "It seemed to click really well, and there wasn't a huge amount of ego involved... After the end of three days, we just kind of looked at each other and said, 'Let's not chicken out, let's make an album.'"

Buck booked Ironwood Studios in Seattle, hired engineer Ed Brooks, who had worked on "Automatic For The People," and called in Travis Tarken as guest musicians McCaughey, Los Lobos' Steve Berlin, and Pearl Jam's Mike McCready to record the album. "We just put it all together with our assistant managers and record companies or anything," says Buck.

Warner Bros., of course, was the label this new project was an ac- tion. Says product manager Peter Rauh, "It is a literal gift horse... mainstream heaven..." Eitzel remains one of the most provocative and import- ant songwriters, and this record provides us a chance to prove our belief in him.

The label will do by launching its first serious campaign at radio in support of an Eitzel record. On April 29, Warner Bros. will service the upbeat "In Your Life" to Triple-A stations with the hopes of eventually crossing the tracks over to modern rock and mainstream rock outlets. "Certainly Mark has made a record that has broad appeal, and we hope to connect to a broader audience," says Rauh.

Although there are no plans at press time to shoot a videoclip until the album is officially released, the label has commissioned a "Words & Music" interview disc with Eitzel and Buck, which will include some acoustic performances. It will be shipped in late April to key press, radio, and retail contacts. Rauh says the label expects "West" to be a breakthrough for Eitzel at retail and will be investing in supporting the album with a strong merchandising campaign and consumer advertising. There's a number of tie-ins," says Buck. "The Peter Buck curiosity factor alone is worth investing more up front, and we love this record.

Joel Orosz, director of operations for the 10-store Tempo Music & Video chain, also thinks the collabora- tion nature of the album allows well for Eitzel. "The collaboration with Buck will hopefully intrigue people, and they'll want to check it out," he says. Eitzel is also pleased and seems downright happy about the set. "Halfway through the recording of the thing, I was like, Jesus Christ, [Buck] is amazing... I've always liked R.E.M., but usually when you deal with rich and famous people like that, it is really hard to get past all the bullshit. It's funny, because he is like this rich guy, but he is still one of the most ambitious people I have ever met."

"R.E.M. gets a bad review, and he is passed, and I love that. He didn't need any review anymore, but he still re- luctantly committed to R.E.M. It's completely the love of his life. I respect that more than I do the $80 million superstar. That shit doesn't last."
"Que Paz" stresses the hallmarks of Barbieri's work: a fervent attack and commitment to melody. It includes new pieces penned by both Barbieri and the younger, older Latin standards such as "Granada," and even bittersweet soul ballads such as "Stevie Wonder's Case We've Ended As Lovers."

"It's a very bold album," says McAnany, who worked on the saxophonist's 1970s A&M disc "Callrene." And it's definitely in the tradition of his past work.

"Gato had such a long layoff. I think a lot of the world assumed he was uninterested in recording anymore. That's why they market it as a comeback album, it should really sell. It is the logical extension of what he was doing. He is an accomplished and original player, and popular his older records are, the question may very well be, 'Comeback from what?'

"His rhetoric breaks with the quality of Barbieri's past work, which includes more than 20 recordings, including a 1972 soundtrack to "Last Tango In Paris," and a SoundScan figure of 225,000 units sold for his most popular disc, "1984." We have a catalog of music, and we've decided to include both the old and the new," said Gato.

"People appreciate authenticity, and Gato offers that, and only that, the whole time."
says he was confident of Chesney's prospects from early on. "Kenny had a lot of equity when he came to BNA," says Howie. "He's one of the most likable guys in the business, and he had made a lot of important friends during his time at Capitol. We just helped him make more.

Still, Howie says the label realized early that while Chesney had a good core audience from previous releases, it was essential to differentiate the artist from the pack of new and developing talent.

BNA's efforts got off to a slow start. The first single from the album, "When I Close My Eyes," which was serviced to country radio in April 1996, peaked at No. 41 on Hot Country Singles & Tracks for the week ending June 6.

The turning point, says Howie, occurred when Chesney scored back-to-back radio hits with the album tracks "Me And You" and "When I Close My Eyes."
The former peaked at No. 2 on the Hot Country Singles & Tracks chart, while the latter jumped from No. 6 to No. 3 this issue. "Having both songs react heavily has helped consumers finally make the connection between the music and the name and face," says Howie. "Now, the best is yet to come."

Country WSIX Nashville PD Dave Kelly agrees. "Kenny's last album did very, very well, but I think he got a little lost in the shuffle," he says. "Now he is a much more viable and recognizable artist."

With Chesney's future looking bright, Howie says BNA is eager to piggyback the success of "Me And You" onto the artist's forthcoming, as-yet-untitled July release. Chesney says fans can look forward to contributions by such artists as George Jones and Tracy Lawrence.

"When I Close My Eyes" is the last single we'll be working on this album," says Howie. "That's when we'll drop the new album on top of that success and hopefully keep the momentum going with its first single. The downbeat between singles is hard enough to overcome. We don't want the elements behind Chesney's success are a diehard work ethic, charisma, and heart. The latter quality is illustrated by a liner-notes section dedicated to promoting St. Jude Children's Research Hospital. In-store events, radio visits, listening parties and touring have also been continuous.

Chesney, who is booked by Dale Morris and Associates and managed by Howie, is currently performing a series of dates with Milla Mason on Wal-Mart's Country Across America tour. "I'm afraid I'm going to miss something if I stop touring," says Chesney.

MEAT LOAF, ELTON, DIAMOND LEAD MARCH CERTIFICATIONS
(Continued from page 10)

his 20th.

GOLD ALBUMS
Neil Diamond, "Live In America, Columbia, his 11th.

Dave Matthews Band, "Remember Two Things," Bama Rags, his third.

Various artists, "Rock & Roll Era, Warner Special Products, his 14th.


Trace Adkins, "Dreamin' Out Loud," Capitol Nashville, his fourth.

Terri Clark, "Just The Same," Mercury Nashville, his second.

Las Tigres Del Norte, "Unidos"

CMA: 'AMERICA'S SOLD ON COUNTRY'
(Continued from page 6)

The new tour is part of an ongoing initiative by the CMA. It began making presentations directly to advertising agencies in 1988 in response to resistance to the genre on local television stations, according to Benson.

The success of those early presentations led to a trade advertising campaign, beginning in 1992, that extolled the buying power of the country music audience.

The CMA is a trade association for corporations and brands interested in linking with the country music format, Benson says.

The first of the America's Sold on Country presentations took place April 2 in New York, and a second is scheduled for April 17 in Chicago. Other cities are being considered, including Detroit and Atlanta.

In New York, Craig Reiss, editor in chief of Adweek Magazine, delivered the keynote address, outlining the advertising industry's growth into more broadband media campaigns.

Bob Lobdell, director of the Cold Spring Harbor Group, provided a detailed analysis of the country music audience and its buying potential based on data culled by the Simmons Market Research Bureau. The day concluded with a "case study" of the evolution of Fruit of the Loom's multi-faceted country music sponsorship.

The events will also feature an artist showcase and an "Acoustic Cafe," a multi-artist performance, with Chesney.

At the New York event, Capitol Records artist John Berry performed during the conference and provided details of specific tie-ins that have involved his songs.

In New York, the luncheon performances featured Suzzy Boggus, Matraca Berg, Brady Seals, and Ray Vegas. The Chicago "Acoustic Cafe" will feature Boggus, Berg, Jim Lauderdale, and the Mavericks' Raul Malo. BNA artist Mindy McCready will do the solo showcase set.

V.P.'S RECORDS' HALL

"We're selling records and getting airplay. This is the time to break. We do every state fair and honky-tonk that America has to offer."

The artist, who will perform a second set opening for Alabama, says he and his band have noticed some big changes on the road.

"I'll be staying in a hotel across from a club, and though we're not going on until 11 p.m., the place is packed at 8:00," says Chesney. "It's a long way from having three or four cows parked out front and praying that someone, anyone, will show up, to not being able to pull the bus into the parking lot."

In print, V.P.'s campaign launched on the grass-roots level with the "ethnic, reggae magazines," says Chin. "And since she's really popular in Japan, we're working closely with our Japanese distributors and with the magazines there."

The album's retail campaign includes featuring Hall in V.P.'s April edition of "Reggae Source," says Chin, "our new release listing that goes to all our retailers and distributors in all the major cities of the U.S. We're also going to be exploring some different marketing strategies with major stores and chains to do end-caps and listening stations."

Again, Hall's history of quality marketing sets him apart. "She's one of the artists whose success is well deserved," says Jaffe. "If she's the only one of the few female vocalists out of Jamaica," says Sheryl Foster, manager of Moodies Records in the Bronx, N.Y. "Over the years, she's the only one to put out consistently excellent music. I see her dancehall, lover's rock, and a jazz track that is a mind-blower. She's already very popular in Europe and Japan, and I hope that translates here."

For more information about V.P. Records, call Marie Rothf, (615) 915-4259.
Welcome To The Jungle. Gee Street recording act the Jungle Brothers appear throughout the Southeast this week while in the midst of a nationwide tour. The act, made up of Mike, G, and "Sweet Daddy" Sammy B, is also known for being the founding members of Native Tongues, which featured such artists as Queen Latifah and De La Soul. Their latest album, "Raw Deluxe," bows May 13.

the Heatseekers chart.

Two artists who are hoping to ride those Celtic coattails are Nikola Parov and John Whelan. Hungarian multi-instrumentalist Parov, who has been wowing crowds as part of the Violet Rider orchestra since 1984, has struck out on his own with "Kilim." The album, which was released by

Hannibal March 18, features fellow "Riverdance" musicians, including Derry Spillane, Kenneth Edge, Noel Eccles, and Des Moore. Meanwhile, Nova Scotia artist John Whelan (no relation to Bill), saw a sales spike of his album "Celtic Crossroads" as the result of a blanket of St. Patrick's Day media exposure. Whelan simultaneously hit three markets, appearing on "After Breakfast" and NPR's "Morning Edition." During the holiday the Celtic-country act also featured in The Wall Street Journal.

T E E T H I N G: Though TTY will release "28 Teeth" by Southern California ska outfit Buck-O-Nine April 15, the label is holding back on its promotional efforts. According to representatives of the label, the hand opens for Face To Face throughout this month, but the label won't begin its promotions and radio campaign until May and August, respectively.

This is in keeping with the band's grassroots growth as part of the San Diego ska scene. The band's last album, "Barfly," released by Taang! Records, has sold more than 17,000 copies, according to SoundsScan. The effort will also coincide with the band's scheduled appearance on this summer's War tour.

P O W E R U P: Reflecting its fierce Boston following, DreamWorks recording act Powerman 5000 continues to flex its muscle in the Northeast, as "Mega! Kung Fu Kid" moves up to No. 11 on the Regional Roundup this issue.

R O A D W O R K: Medeski Martin And Wood will begin a spring tour Tuesday (8) in Tuscon, Ariz. Gramavision will release the act's remixed CD-5, "Bub-blehouse," Tuesday (8).


The Moon Seven Times begins its tour of Midwestern Beer & Music this week. Roadrunner released the band's album "Sanburnt" Feb. 11.

Septic Tank recording group Touchcanid will perform at the Sunset Stage in Hollywood, Calif., April 18 as part of the record release party for its new album "The Nights Of Touchcanid Part I."
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R&B Foundation's Grant Winners Unveiled; Raging Bull Charges Forth With Hot Lineup

EMPOWERING PIONEERS: The Rhythm & Blues Foundation has announced the 16 recipients of its first performance-grant awards for 1996. The awards, which total $75,000, will be doled out in sums ranging from $5,000 to $7,500. The goal of the grants is to help fund concert events designed to empower pioneering R&B artists seeking to earn a living.

The performance-grant program awards come in the wake of this year's Pioneer Awards, which issued a record $200,000 in awards to 12 veteran R&B groups from the '50s, '60s, '70s, and '80s (Billboard, March 15). This program is of vital importance to the R&B music industry; not only does it provide opportunities for veteran soul pioneers to help themselves, it stands as a beacon of hope for similar programs.

The following is a complete list of performance-grant recipients: The Artists Collective Inc., Hartford, Conn., to support a concert/lecture demonstration featuring hobby Blue Bland and his eight-piece band; Artis Center, Coralvo, N.C., to support the Staple Singers in addition to lectures at senior centers; ArtisPoiure, Raleigh, N.C., to support the presentation of Johnny Otis and his orchestra at ArtisPoiure's Spring Jazz Art Festival—a free event featuring music, art, and children's activities; the city of Las Vegas community-affairs division, to support a festival featuring Irma Thomas and Charles Brown at the Sammy Davis Jr. Festival Plaza that includes a workshop with Thomas, who will discuss the historical perspective and direction R&B is taking today; Roscoe Gordon, Rego Park, N.Y., to support Gordon's performance and lecture at the 1997 re-expert experience of the New York area; Vernon Green (and the Medallions), Perris, Calif., to support the act in a performance at the local Veteran's Administration for handicapped veterans and area high school children; InterMedia Arts, Huntington, N.Y., to support the presentation of several artists, including the Drifters/Maxwellites, the Coasters/Platters, and Clarence "Gatemouth" Brown; and in 1997, Ziggy Leonard, Los Angeles, to support the Robins' concert at inner-city schools targeting children ages 6-13, in association with the Parent/Teachers' Assn., within the proposed school districts; Natchez Blues Network, Norfolk, Va., to support artist fees for the 1997 Blues at the Beach Festival with vocalist Etta James; New Orleans Jazz Center, New Orleans, to support in-person presentations with legendary saxophonist Hank Baker, who will present "informances" (performance/information programs) while teaching the roots of American music; David "Fathead" Newman, West Hurley, N.Y., to support the artist and his band in concert at Bard College, Annadale-on-Hudson, N.Y., which will consist of both instrumental and vocal illustrations followed by a 30-minute question-and-answer segment; Robert Phillips/Earl "Speedo" Carroll, to support the Cadillacs in a concert performance to the city's middle, and high school students, featuring choreographer and group member Gary K. Lewis, who will demonstrate dance routines from the '50s and '60s; Philadelphia Chi Club, Philadelphia, to support a free concert and master class; featuring Diana Ross and the Supremes, Bee Gees, and the Four Tops at rabbit Washington, Little Milton, and Jon Gardner, as part of the Preservation Jazz Festival; Smithsonian Center, Washington, D.C., to support the presentation of Rufus Thomas in concert for the annual Festival of American Folklife; and Sugarloaf Music Inc., Chesters, N.Y., to support the presentation of "Little Jimmy Scott at the Sugarloaf Music Series, which will include a concert and free afternoon workshop.

BULLISH ON R&B: With legal troubles apparently behind him (Billboard, April 13, 1996), Raging Bull founder/CEO Joe Isgro has shifted his label into high gear.

Among the upcoming releases coming from the Alliance Entertainment-distributed company is the soundtrack "Klatch," due in late spring, which features the reggae work of such artists as Mad Cobra, Shaggy, and Steel Pulse. "Bootyrama" by dance act Hot Motion is slated to street April 29 and features "It's A Groove," which has been serviced to radio. In May, the label enters the alternative realm with "Head Machine" by the Bredrin Daddys. In August, the label is releasing a new album by Evelyn "Champagne" King, whose 1981 "I'm In Love" and 1982 "Love Come Down" reached No. 1 on the R&B albums chart.

Speaking of veteran acts, Raging Bull's late-'80 release, "The Emotions Live In '86," is a 17-track charter that includes some of the Emotions' treasured favorites. The set also features four never-before-released studio tracks. The album was recorded at the Hollywood Musician Institute Concert Hall in L.A., and, according to the label, the set represents the first time that the act was captured live.

Incidentally, the Emotions are in rehearsal for the musical "Bigger Than Bubble Gum," a Pacademia Playhouse production based on the artists' musical careers. The Pasadena, Calif.-based show is scheduled to begin in May.

Rap acts with projects in the pipeline include Problum Child and Black Noyz. Both have sets scheduled for release this summer in the concert/rap format. The Boys Prophets Of Rage—who are "brand New World"—is currently in stores—and labelmates Killafornia will appear...
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41. "Can't Nobody Hold Me Down" - Cassie
42. "Feeling Myself" - Nicki Minaj
43. "Give It to Me" - Aaliyah
44. "Big Daddy" - Juvenile
45. "Mama's Heart" - 8tracks
46. "Too Many Times" - Fantasia
47. "I'm Not For Sale" - K. Michelle
48. "I'm Not Ready" - Missy Elliott
49. "Don't Keep Wasting My Time" - Sisqó
50. "Let's Go Out Tonight" - Faith Evans
51. "What's On Tonight" - Montell Jordan
52. "BarBQ Baby" - Sparkle
53. "I Want You" - Mario
54. "Don't Matter To Me" - Usher
55. "So Egoistic" - The Neptunes

R&B SINGLES Sales

61. "My Boo" - Jennifer Hudson & Ludacris
62. "Like I Love You" - Usher & Alicia Keys
63. "P.Y.T. (Pretty Young Thing)" - Mariah Carey
64. "Roly Poly" - Tyga
65. "Don't Stop" - Usher
66. "Ain't No Other Man" - Beyoncé
67. "On the Floor" - Jennifer Lopez
70. "Empire State of Mind" - Jay-Z feat. Alicia Keys

Hot R&B Airplay

Recorded from a national sample of singles supplied by Billboard's Radio Data System, Radio Tracker service. 95 R&B stations, sorted by gross performance, compiled by cross-referencing exact times of airing with Arbitron listener data. The data is used in the Hot R&B Singles chart.

Title: "No. 1" on May 3, 1998

1. "In My Bed" - Dr. Dre feat. Snoop Dogg
2. "Still Doin' It" - Isley Brothers
3. "I'm With You" - Blackstreet
4. "I'm Not Easy" - Phife Dawg
5. "No Diggity" - Method Man & Redman
6. "Let's Get It" - TLC
7. "I'm Not Alright" - Sisqó
8. "Lonely" - Usher
9. "The Sickness" - K-Ci & JoJo
10. "No No No" - Bobby Brown & Dangerous

"No. 1" on May 3, 1998

11. "Color My World" - Dr. Dre feat. Snoop Dogg
12. "Still Doin' It" - Isley Brothers
13. "I'm Not Easy" - Phife Dawg
15. "Let's Get It" - TLC
16. "I'm Not Alright" - Sisqó
17. "Lonely" - Usher
18. "The Sickness" - K-Ci & JoJo
19. "No No No" - Bobby Brown & Dangerous
20. "I Can't Sleep Baby" - Usher
21. "All The Things You Man Won't Do" - Usher
22. "On The Floor" - Jennifer Lopez
25. "Empire State of Mind" - Alicia Keys

Hot R&B Recurrent Airplay

1. "No Diggity" - Method Man & Redman
2. "Yes!" - Snoop Dogg & Warren G
3. "You're Makin' Me High" - Tom Brown & Lil' C
4. "I'll Be There" - The Notorious B.I.G. & Dru Down
5. "Lover's Album" - Mary J. Blige
6. "Can't Help Myself" - Mary J. Blige
7. "Don't Ever Think About It" - Mary J. Blige
8. "Touch Me I Feel Good" - Mary J. Blige
9. "I'm Not Easy" - Phife Dawg
10. "I'm Still Wearing Your Name" - Aaliyah
11. "Doin' It" - Aaliyah
12. "Uptown" - Blackstreet
13. "I'm Still" - Dr. Dre feat. Snoop Dogg
15. "Put It on Me" - Dr. Dre feat. Snoop Dogg
16. "I'm Not Easy" - Phife Dawg
17. "I'm Not Alright" - Sisqó
18. "Lonely" - Usher
19. "The Sickness" - K-Ci & JoJo
20. "Lonely" - Usher

Hot R&B & Hip-Hop Songs

1. "No Diggity" - Method Man & Redman
2. "Yes!" - Snoop Dogg & Warren G
3. "You're Makin' Me High" - Tom Brown & Lil' C
4. "I'll Be There" - The Notorious B.I.G. & Dru Down
5. "Lover's Album" - Mary J. Blige
6. "Can't Help Myself" - Mary J. Blige
7. "Don't Ever Think About It" - Mary J. Blige
8. "Touch Me I Feel Good" - Mary J. Blige
9. "I'm Not Easy" - Phife Dawg
10. "I'm Still Wearing Your Name" - Aaliyah
11. "Doin' It" - Aaliyah
12. "Uptown" - Blackstreet
13. "I'm Still" - Dr. Dre feat. Snoop Dogg
15. "Put It on Me" - Dr. Dre feat. Snoop Dogg
16. "I'm Not Easy" - Phife Dawg
17. "I'm Not Alright" - Sisqó
18. "Lonely" - Usher
19. "The Sickness" - K-Ci & JoJo
20. "Lonely" - Usher
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<td>IN MY BED A</td>
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<td>GET IT TOGETHER</td>
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<td>GANGSTAS MAKE THE WORLD GO ROUND</td>
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<td>KNOCKS ME OFF MY FEET/YOU SHOULD KNOW</td>
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<td>YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU</td>
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*Greatest Gainer/Single  = Greatest Gainer or Greatest Gainer/Artists*
B.I.G. WEEK: After a week of guessing games and even *No. 1* sales in Hot R&B Singles, the music industry was not surprised by the release of Notorious B.I.G.'s "Life After Death." The album, released on April 1, was greeted with critical acclaim and sold 669,500 units in its first week. The album's success was driven by its two singles, "Juicy" and "Gin & Juice," which both topped the charts. The album's release was marked by the rapper's tragic death on March 9, adding a sense of urgency and emotional weight to the release.

TRAGIC IRONY: In an effort to curb gang violence among urban youth, 2Pac, the Notorious B.I.G., rapper/label owner Trapp, and several other hip-hop artists pooled their talents in 1993 to create "Stop The Violence." The album, released on April 22, was a 13-song anti-violence compilation. It was never released but, four years later, after the passing of both 2Pac and the Notorious B.I.G., the artists continued to contribute to the cause by donating a portion of proceeds from each album sold to support the movement.

THE RHYTHM & THE BLUES: In a per-pay-view concert that is being shot at a yet-to-be-determined venue in Palm Desert, Calif., May 8, What a Legacy: Sony Legacy is set to release "The Philly Sound: Kenny Gamble, Leon Huff & The Story of Brotherly Love (1966-1976)," a three-CD set spanning the glory years of Philadelphia International Records. The set features hits by many of the label's most iconic artists, including the O'Jays,â€”"Back Stabbers" and "Love Train," Harold Melvin & the Blue Notes' "Bad Luck" and "If You Don't Know Me By Now," and Billy Paul's "Am And M And Mama Jones." Included in the project's liner notes is a testimonial on the significance of Kenny Gamble and Leon Huff and Philadelphia International Records by Thad Spencer, one of the industry's most influential figures.

CORRECT RECORDS has signed New York-based hip-hop producer/re- artist DJ Spinn. The artist's skill and versatility has recently collected a slew of producer credits.

In the SoundScan era, only one R&B title, Snoop Doggy Dogg's "Doggy Style" (Death Row/Interscope), sold more units in its first week than the album opened with 800,000 units. "Hypnotize," the first radio track from "Life After Death," hit stores April 1 and is a strong contender to debut at No. 1 on next issue's Hot R&B Singles chart. The song spent eight weeks on Hot R&B Airplay and has more than 34 million audience impressions with airplay on 71 R&B monitored stations. Station leaders include WWMH Greensboro, N.C. (17 plays); KDKA Dallas (85 plays); KMFZ Melrose Park (56 plays).

THE BILLBOARD 200: The 2Pac album "Life After Death," released on April 1, became the highest-selling debut album of all time, with 669,500 units sold in its first week. The album's success was driven by its two singles, "Juicy" and "Gin & Juice," which both topped the charts. The album's release was marked by the rapper's tragic death on March 9, adding a sense of urgency and emotional weight to the release. The album's success was driven by its two singles, "Juicy" and "Gin & Juice," which both topped the charts. The album's release was marked by the rapper's tragic death on March 9, adding a sense of urgency and emotional weight to the release.
Michael Jackson Strengthens Dancefloor Credibility

Riley on production, and the original riffs have been changed into a mildly funky funk/hip-hop pace, allowing ample room for an ear-grabbing sprey of dry-heaving grunts and a likely layered, deliciously infectious chorus.

On the groove tip, Tony Moran, Freddie & Holler, and the Fugees ride to the rescue with remixes that push "Blood On The Dance Floor" over the creative top. The Fugees' song's melody over a chilled, finger-snappin' classic-funk bassline, while Farley & Holler sharpen the warmly harmonious house of their Eurohouse bassline. Moran hits the home run of this package with another of his disco-baked post-productions, melding the song into a roof-raising epic that is destined to dominate turntables and saturate radio airwaves with its infectious appeal. Once again, the mind reels with fantasies of what the results might have been had James Brown, Hall & Oates opened his mind and directly collaborated with any of these producers.

Due in stores on April 22, the single "Blood On The Dance Floor: HIStory In The Mix," a set that combines five new compositions with club-grown versions of songs from 1980's 'HiStory,' several of the other new cuts—"Morning," "Superfly Sister," "Is It Scary," and "Ghosts"—were still in the mixing stage as we went to press.

Rounding out the album, which will be out May 20, is the rarely heard Jimmy Jam/Terry Lewis remix of "Scream;" Farley & Holler's "Money," a percussive, James Brown-sounding mix of "2 Bad." The Fugees' "Hani's gloriously ethereal dub mix/trance interpretation of "Earth Song;" a Todd Terry deep-house mix of "Stranger In Moscow" that was previously available only in the U.K. and Europe; David Morales' lush, upbeat version of "This Time Around;" Frankie Knuckles' now-classic disco reconstruction of "You Are Not Alone;" and a stormin' reinvention of "History" by Moran look likely candidates for the mainstream viability of some of clubland's finest.

According to Ceralo, 'Blood On The Dance Floor: HIStory In The Mix' was initially intended to bolster Jackson's forthcoming Europe.

Today, however, he says the project soon blossomed into a tip o' the hat to the club community, which has been unavailing in its support of the often-controversial artist.

"Clubgoers have not been consumed with the negativity that a lot of us has been experiencing," he says, "We can't be bothered with it. They just want to dance to his music. That's what this album is about—giving people something great to dance to, which has always been one of Michael's greatest strengths as an artist.

FREE AT LAST: "Free" is more than merely the name of Ultra Nate's first single with Strictly Rhythm Records. The Mood II Swing production is also a personal declaration of a new phase in the enduring diva's career.

"Over the last couple of years, I've tried to adopt a learning spirit," she says, "In many ways, 'Free' embodies all of the things that have happened in my career, as well as what it feels like to be in a different place and trying to change direction.

Part of that change has been taking the navigator's role in her career. Several years ago, she parted ways with both Warner Bros. and longtime collaborator the Basement Boys, with whom she enjoyed a string of early-'90s hits that included "Is It Love," "Szanal," and "Rejoicing." The move triggered an odyssey into self-examination and creative experimentation. "I realized that there was a lot that I wanted and needed to learn about the music business and about life in general," she says. "I heard these words of wisdom and freedom to explore and enrich my mind.

To accomplish that, Nate has gone back to school...literally. "I feel like I missed that experience by getting into the music business at such a young age," she says, "I feel like I'm stealing the experience of another person and I'd like to make sure that I get to share in my success."

"Boogie Wonderland: After years of bouncing and building clubland with the promise of an indie label, Def Mix Productions honcho Judy Weinstein and David Morales are finally launching Definitive Records with "Moment Of My Life" by Bobby D'Ambrosio. Featuring the venerable Michelle Weeks on lead vocals, this cover of a Jocelyn Brown/Inner Life disco-era chestnut has the kind of classic house groove that would make the genre's Chicago forefathers smile with pride. D'Ambrosio has matured tremendously as a producer, giving Weeks an array of punchy keyboards and a firm bassline to play with.

One of the most exciting bits of information to cross our desk in recent days is that the legendary Robert Owens is back in the studio, unleashing that gorgeous baritone voice all over a hearty house groove. He's putting the finishing touches to "High Hope," which will be out this spring on his own Musical Directions label. In the meantime, you can feast on the recently released classic "I'll Be Your Friend" on Perfecto U.K. (Continued on next page)
Here's just what the dance community needs. A double meaning for already innocent terms. Along the U.K. and German underground, electronic producers are indulging in a compositional form they’ve dubbed “freestyle”—not to be confused with the Latin dance/pop sound of the same name. This new freestyle sound is captured on “The Freestyle Files,” a sleek double-disc compilation that pits jams by Englishmen like DJ Rockit, Kid Loops, and Ed Rush in a mock war against a German team consisting of Kruder & Dorfmeister, Turntable Terrorist, and Kreidler, among several others. It’s a snappy sound-clash that will soothe the soul of the electronic adventurer in us all. Still, we wonder if anyone else is chuckling at the notion of some kid in Miami picking up this collection, pretending to be a professional to hear Giggles or Sa-Fire.

Elsewhere in the world of compilations, Geffen continues to infuse a little disco drama into its onto-alternna-rock sound with “Global Grooves,” a collection of cuts ranging from K7 Records rarities and remixed to suit dancefloors. The set opens with a surprisingly rugged tribal reconstruction of the terminal kitasha “Shoopy Shoop Song” by Cher. Nicholas & Sibley and Ronnie Ventura each deliver mixes that make this single essential to the turntables of any DJ who flexed Cher’s recent Reprise hits “One By One” and “Paradise Is Here.”

Other tasty bits on “Global Grooves” include a Euro-NRG interpretation of Lisa Left Eye Lopes’s “No More Tears” by Juan Pantino, Ventura’s dark take on “Sex” by Berlin, and a ratting Rabbit In The Moon remix of “Queer” by Garbage. This is all quite amusing and encouraging, but Geffen’s next step should be to start signing club-berliner and/or instead of giving a dance image to its guitar-slingers. We’ve got our fingers crossed that a change is in the wind.
RCA Catches New ‘Tiger By The Tail’

Classic Tune Leads To Sara Evans’ Debut Set

BY CHET FLIPPO

NASHVILLE—Under normal circumstances, in 1965, Hibberson-Howard classic “I’ve Got A Tiger By The Tail” would not be the song of choice for a new female singer’s audition tape for a major Nashville label.

But then, Sara Evans is not your average female vocalist, and the RCA Label Group these days is far from being a predictable major Nashville label.

RCA senior director of A&R Renee Bell says that once songwriting legend Howard heard Evans singing his song, he was after Bell for weeks to listen.

Bell finally listened to Evans’ demo of “Tiger By The Tail” and was impressed, but when she heard a tape of Evans’ own songs, “they just killed me—they blew me away,” says Bell.

“She is so far beyond just a new artist. This is like seeing Patsy Cline. She’s a star.”

Bell took the tape to RCA label Group chairman Joe Galante, who had been considering several new female artists.

“Then,” says Galante, “she came in here and sang ‘Tiger By The Tail.’ We’ve set and we were blown away. We sat down and talked about what she wanted to do. We knew we had an artist, not just a singer. She is very talented, not just in music or songwriting, but also is a very bright person and decided that this is the right place for her to be.”

Once the deal was done, Evans and RCA looked outside Nashville for an unconventional choice as producer and selected Pete Anderson, the respected Los Angeles musician, artist, and producer of Dwight Yoakam, among others.

The result is a stunning debut album, “Three Chords And The Truth,” which blends traditional and contemporary country. It’s due May 25.

Writer Shew Seeks Singer’s Spotlight On 2nd Reprise Set

BY DEBORAH EVANS PRICE

NASHVILLE—Most people who have heard that fast-food ad campaign proclaiming that “Different is good!” would agree. But when it comes to country radio, being different can be a double-edged sword.

Such is the case with singer-songwriter Victoria Shaw. Horr 1966 debut album was loved by critics but failed to garner significant radio airplay. With the May 20 release of her self-titled Reprise sophomore album, however, Shaw and label executives believe they are delivering a package that will help her make the transition from acclaimed songwriter to successful recording artist.

“I know I’m different. I don’t have the normal country music background,” says Shaw a New Yorker who also spent time in California. “I know I have an accent like the typical country music act, but I like not being typical. I wasn’t born into country music, I found it. I sought it out and fell passionately, madly in love with it and came to it from a career.”

Shaw first translated that passion into songwriting and is known for hits including Garth Brook’s “The River” and John Michael Montgomery’s “I Love The Way You Love Me.” Shaw’s reputation as a songwriter places her on the map in country. But her recent release has been being heavily pursued by Razing Tide when RCA weighed in with an offer: “I asked Joe to tell me about RCA and why I should sign with him,” she says, “and he did.”

She had also decided on Anderson as producer, she says, and RCA concurred. “We liked the idea,” says Galante “of Pete producing and taking her out of the process here and using completely different players.”

“I would routinely pass on any offer coming from Nashville,” says Anderson, saying he trusts Renee Bell’s (Continued on page 27)

Wynonna To Make A Leap In Labels; O’Donnell Gets Busy With Stateside Gigs

ON THE ROW: Wynonna exits her Curb/MCA label affiliation for Curb/Universal. The deal is not yet official and no announcement has been made.

Best-selling Irish country singer Daniel O’Donnell was in Nashville and stopped to visit with Nashville Scene. A big fan of Music City, Daniel was here with record label VP Jimmy Gilmer; has formed JAG Management. Initial clients are Curb/Universal act Caedmon’s Call and Brad Paisley… Rhonda Pulfora arrives as Arista Nashville media and publicity manager. She is engaged to Capitol artist Trace Adkins … Tracey Graham-McClellan is named sales and marketing manager at Sony Nashville… Craig Campbell is named associate director of media and publicity for Epic.

Rosie Flores joins Asleep At The Wheel. The San Antonio, Texas, country chanteuse also has a three-album deal with Rounder Records … MCA Nashville ups Bill Macky to director of national promotion. He replaces Scott Borchetta, who has not announced his plans … RCA also names Guy Floyd manager of product development… Rod Parkin is named professional manager at peermusic. He was at Life Music Group … Former Capitol Nashville executive VPGM Walt Wilson will soon announce a joint venture with Miles Copeland… Wayne Hancock signs with Ten Ten Music … Imprint Records names Joe Redmond national promotion director. He was at Capitol Promotions… T.R. Byrd, his corporate sponsor Norman Lores, and WSX Nashville sponsor “Big Bass Tournament” April 26 at Old Hickory Lake in Hendersonville, Tenn. Proceeds benefit the Police Athletic League. The winner will receive a $27,000 bass boat.

The Mark Collie Foundation has presented the Vanderbilt University Medical Center with a check for $270,000 for diabetes research. The money was raised by the 1996 “Collie Race For Diabetes Cure” General Motors, who signed on as corporate sponsor for Michelle Wright’s upcoming 33-city Canadian tour … The Country Music Assn., promotes Peggy Whitaker to director of board administration.

The Late Bill Monroe will be honored with a special concert April 17 at the Ryman Auditorium. “The Songs of Bill Monroe Returns To The Ryman” will feature Marty Stuart, RickySkaggs, James Monroe, Jerry & Tammy Sullivan, Ralph Stanley, Charlie Daniels, Jim & Jesse McMynolds, John Hartfield, Jimmy Tim O’Brien, the Osborne Brothers, Mac Wiseman, Connie Smith, Larry Sparks, Mark O’Connor, Del McCoury, the Bluegrass Boys, and others. Proceeds will go to construction and maintenance of a monument being built to mark Monroe’s grave site in Rosine, Ky. … The Belmont University Center for Entertainment Industry Entrepreneurship Education hosts a seminar/workshop on starting a business in the music industry (11)-Saturday (12) … Belmont professor Don Cuise, who is finishing a biography of Eddy Arnold, tells us that his research shows that Arnold has sold in excess of 85 million records, most of it before Recording Industry Assn. of America certification and SoundScan.

Record Roundup: The great Tennessee Ernie Ford is well represented by a two-disc reissue on Reprise & TIE and a single CD on Capitol Nashville Vintage Collections. The latter label also has self-titled single-CD collections from Slim Whitman and Tex Ritter … Among Apple Legacy’s releases of the Byrds’ albums is one of particular interest to country fans. “Sweetheart Of The Rodeo,” from 1968, was a landmark album in country-rock fusion, but some of seminal member Gram Parsons’ original vocals were replaced by Roger McGuinn on the set because of label problems. Parsons faces his release again next Tuesday, eight bonus tracks, including some restored Parsons vocals… Nashville’s Compass Records is issuing “In The Country Of Country People And Places In American Music” in conjunction with the Nicholas Dawidoff book of the same name. Artists on the CD range from Jimmie Rodgers, Patsy Cline, and George Jones to Buck Owens, Merle Haggard, Iris DeMent, the Flattlanders (the early group with Joe Ely, Jimmie Dale Gilmore, and Butch Hancock), and Emmylou Harris.
GRASS SEED: With more than 21,000 units, Allison Krauss & Union Station's "So Long So Wrong" opens with Hot Shot Debut honors at No. 5 on Top Country Albums and enters The Billboard 200 at No. 62. This is the biggest opening week for Krauss and her ensemble, tripling their prior watermark of 7,000 units when "Now That I've Found You: A Collection" bowed at No. 31 in the Feb. 25, 1995, Billboard. That title peaked at No. 2 on the June 10, 1995, issue and rises 12-on Top Country Catalog Albums.

“Our mission with this record is to inform consumers that we have a new album and that can be tricky with this group," says Mark Wheeler, director of sales and marketing at Rounder. "We had immediate response with the lead single from Triple-A radio, and our goal is to duplicate that reception at country radio. We're also working hard to increase our rotation at CMQ.

Walker says the marketing plan includes a grass-roots campaign targeting Krauss' existing fan base (Billboard, Feb. 22) and a value-added retail offering, which includes a booklet containing a condensed history of bluegrass.

BRUSH ARBORS: "Peace In The Valley," a set of inspirational songs by artists signed to Arista and Career, earns Pacesetter roses on Top Country Albums with a 50% increase over Easter weekend show-up spurt. Meanwhile, sources at the network tell Country Corner that the special, "Peace In The Valley: A Country Music Journey Through Gospel," isn't slated to air again until Dec. 1.

TO TWO TIMING: Allen Jackson's reprise of Charly McClain's 1981 hit "Who's Cheatin' Who" (Arista) steals the Hot Shot Debut on Hot Country Singles & Tracks, popping on at No. 61. Jackson's take is airin' on 24 of our 162 monitored stations, including K-san San Francisco, KRIK Houston, and KM-LE Phoenix.

The Houston outlet, which recently adopted the trademarked "Young Country" moniker and is aiming its programming at younger listeners, played Jackson's song 35 times. PD John Roberts says this type of heavy airplay for new releases won't necessarily be typical for the new format, but at least in the case of Jackson's song, "we felt we couldn't do anything else on it".

McClain's version of "Who's Cheatin' Who" (Epic) peaked at No. 1 on our airplay chart in the Feb. 14, 1981, issue.

SIX OF ONE: In a tight battle for the top slot on Hot Country Singles & Tracks, Clay Walker's "Rumor Has It" (Giant) bumps "This Ain't No Thinkin' Thing" by Trace Adkins (Capitol Nashville) back to No. 2. Walker's song is airin' on 62 of our 162 monitored stations, while Adkins' song gains 191 detections.

Both tracks are airin' on each of our 162 monitored stations, but Walker's song outdrew Adkins by 39 spots.

"This Ain't No Thinkin' Thing" by Adkins' first No. 1 song. "Rumor Has It" is Walker's sixth chart-topper and the title track from a new album scheduled to arrive at retail (Tuesday).

RCA CATCHES NEW 'TIGER BY THE TAIL' (Continued from page 25)

instinct." I told Renee, O.K., send it on. She sent me the demo of "Tiger By The Tail." It was just different. She said, "Hey, this girl can sing, and she understands country." I met with her here. We both thought it was very focused, and she knows what she wants to be and what she wants to sing. Dwight (Shahan) was very focused like that. I met with (Adrienne) with Michelle Shocked, she was very focused like that.

Anderson calls the title song, which Evans wrote as a "career song," the "second single off the album, after the current "True Lies." Anderson says, "When I heard "[the title]," I immediately called Renee and saw, 'here's the song. This defines the project.' It's that George Jones feeling to it, it's a big-leaguer song.

"Once you hear her sing, you're hooked," says RCA VP Dale Turner. "We radio, we started her campaign last October and then did a lot of radio listening events in Los Angeles, because Pete produced her there. We brought in stations to Pete's studio two weekends ago, had a cut-by-cut presentation, and Pete talked about producing it, and Sara talked about the songs.

The label offered Evans a December with a showcase in Las Vegas during the rodeo finals there. "Then we did one in January to promote the album," says Turner. "We had radio there along with the BMI staff there. Then, all along up to now, we're continuing with her one-on-one promotional tour. She's been to 140 stations at least. The feedback I'm getting is that she's so at ease and poised in any setting. Sara's been a national tourer. But she's never performed tourin' since age 5. She's got the voice, the look, the personality—the whole package. She sells herself.

As an awareness campaign, RCA is also servicing radio and press with a limited-edition version of Evans album, with "What's Going On" and "True Lies" included. Anderson and a specially created Evans scrapbook.

"I want the country and the song live on," Turner points.

WMIC Smithtown, N.Y., PD Jim Askar, "and everyone fell in love with her. It was a special radio moment. She's a star waiting to happen.

RCA VP of sales Ron Howie says that, given Evans' personality, in-stores (particularly in her home state) will be a centerpiece of the campaign, but that RCA also has decided to make her release a test case in cassette availability and pricing. Noting that country and urban markets are bucking the cassette attrition rate but that store space for cassettes continues to shrink, RCA says the Evans' cassettes sets from $9.98 to $9.89.

"We'll put the ball into the court of our account friends," says Howie, "and we're going to make it more attractive from a pricing standpoint. We think country buyers will continue to show interest in the category and that we can find them.

Evans grew up with six brothers and sisters on a tobacco farm in Boonesboro, Mo. She began singing at age 4 and then learned mandolin. She and two of her brothers began performing as the Sara Evans Show. The bluegrass act played weekends and during summers at barn dances, bluegrass festivals, and in churches and retirement homes. It was determined that she sang from her wheelchair after being hit by a car at age 8.

When she was about 10, she switched from bluegrass to country and began traveling in a motor home with "The Sara Evans Show" painted on the side. At about 16, she regularly began playin' a 2,000-capacity dance hall called the the Country Stampede, near Columbia, Mo. The experience was invaluable, she says, not only musically but also in handling and working crowds.

She came to Nashville in 1991 and wrote songs and waitressed. She met and married Craig Schelske, and they moved to his native Oregon, where they formed the group in the spring of duo Evans & North Santiam. After returnin' here in 1995, she began singing demos, which led to her meeting Howard, who wanted to pitch his song to female singers here. After Harlan heard it and met him, says Evans, "he told me I was the one he had been looking for for years to sing his songs. He said, 'I'll help you get a record deal.'"

Evans is managed by Frank Callari and Brenner Van Meter, booked by Creative Artists Agency, and published by Sony/ATV Tree.

WRITER SHAW SEeks SINGER’S SPOTTING (Continued from page 25)

askin' Who's the artist" and Where can I find this song?

KKQ in Houston, whose head, has known Shaw for years, says her time may have come. "If there's anyone who has earned it ... who has been tolling and paying her dues, it's Victoria." He first met her when she was singing in a New York piano bar with sheet music on the back. As independently in the mid '80s. He hasn't yet decided about adding "Different Drum" to his playlist but says Shaw does a "great job on it and it's a formidable, familiar record, and we tend to go with those.

Warner/Reprise marketing efforts won't be in the U.S. only. "She's exciting, versatile, and one of the most electric talents I've ever seen," says Ken Schery, Warner's VP Bob Saporiti.

"With her we not only have a great campaign going here, but also in New York, where she's being promoted by a promotion man in the U.K. on the lot since she opened for Don Williams in England and Ireland. She's going to be doing a hit in Cannes, France, England, Germany, Ireland, (Continued on page 40)
### Top Country Albums

**Billboard APRIL 12, 1997**

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<tr>
<td>LEANN RIMES</td>
<td>CUBS (1978) (1990-96)</td>
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<tr>
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<td>SHANIA TWAIN</td>
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<td>WILSON NELSON</td>
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<tr>
<td>CHARLIE DANIELS</td>
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<td>GARTH BROOKS</td>
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<tr>
<td>MARY CARPENTER</td>
<td>A PLACE IN THE WORLD</td>
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<tr>
<td>REBA McENTIRE</td>
<td>&quot;I WASHED MY LOVE&quot;</td>
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<tr>
<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE (1996-99)</td>
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<td>VANCE GIULIANI</td>
<td>WHEN LOVE FINDS YOU</td>
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#### Chart Week of May 3, 1997

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**FREEWHEELING BILL FRISSELL GIVES 'NASHVILLE' A NOD**

Gone Country: Cross-genre collaborations are commonplace for freewheeling modernists like Bill Frisell.

But "Nashville," his genteel partnership with members of Alison Krauss' Union Station ensemble, is sure to turn a few heads. Recorded in Music City and dueling from Nonesuch, the disc is breezy, sentimental, and contains only dab of refined improvising—fully able, it would seem, to snuggle into a liberal triple-A radio format. The guitarist/composer, one of jazz's most respected artists due to the distinctive and malleable personality of his work, is candid about his dissatisfaction with stylistic orthodoxy.

"People think things have to be stuck in these holes," he says. "I love breathing those boundaries. I'm known in a lot of realms, but in none of them is that big. I don't sell many records. So I can kind of whatever I want. I would just love it if folks in Nashville heard this music. I really wonder what they'd think. When people hear my music, I usually get a good, emotional reaction, even if they don't know anything about it.

Produced by Wayne Horvitz and featuring vocals by Robin Holcomb, "Nashville" finds Frisell sharing instrumental ideas with banjoist Ron Block and mandolinist Adam Steffey, both of Union Station. Also aboard are dobro virtuoso Jerry Douglas and bassist Victor Krause, who plays in Lee Lovett's Large Band. The celebrated Ms. Krauss, who wasn't available for the recording, says last year, recently said that, to her at least, the music "actually sounds like nothing else I've ever come across."

Frisell says that he learned a trick or two about the language of country picking from the Station masters. "Both of those guys were strong players," he recalls, "one especially played a lot of pretty stuff. People always refer to the country thing in my music. I have a little bit of that in there, but not really. Those guys really, really do that."

"Nashville" offers several instrumental pieces and a few older vocal tunes, including "Will Jesus Wash The Stains From Your Hands," by folk singer Hazel Dickens. Sæther also contributes a timeless pop hit "The End Of The World," and Neil Young's "One Of Those Days.""I had just seen Cassandra Wilson," says Frisell, "and said to myself, 'Oh man... ' She does that stuff so well." The current arrival of Union Station's "So Long So Wrong" on Rounder and the surprise double platinum status of Krauss last outing, "Now That I Found You: A Collection," can't help but enhance visibility for "Nashville."

DATA: When crafting a tribute record, most jazz musicians put a personal spin on the pieces of another artist. Guitarist Larry Coryell has come up with a novel twist to that tack. He's recorded an album inspired by one of his own classic outings, the 1970 disc "Spaces," originally released on Vanguard. "Spaces Revisited" is a new album inspired by one of Coryell's most revered works. The album was made by a hot band: guitarist Bireli Lagrene, drummer Billy Cobham, and bassist Richard Bona are all on board. They play new Coryell pieces that go for the "Spaces" attitude... Speaking of homages, Ronnie Laws' "Tribute (Continued on next page)"
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Artists & Music

SINGERS ON FILM: Where can you see Luisa Tetrazzini bending over an old gramophone and singing along to a recording of Caruso doing "M'aparti" from "Martha"? That clip, from 1922, is part of the National Video Corp. Arts video program "The Art Of Singing: Golden Voices Of The Century," to be released April 15 by Atlantic Classics. The 90-minute program shows 27 singers in movies, short films, and screen tests, retrieved from archives and film studios in the U.S. and Europe. They run the gamut from Caruso, voicelessly emoting in silent films while accompanied by his recordings, to Kirsten Flagstad, in full Valkyrie regalia, belting out "Hojotoho" and dangerously waving a spear in time to the music ("The Big Broadcast Of 1938," introduced by Bob Hope), to Rise Stevens leaning on a piano and singing "Mon coeur s'ouvre à ta voix" from the film "The Chocolate Soldier" (1941), to Jussi Björling and Renata Tebaldi performing the final scene of Act I from "La Bohème" and Boris Christoff in the death scene from "Boris Gudunov." These last two are from "Producer's Showcase" broadcast of 1958.

The video includes insightful commentary from veterans (Magda Olivera) as well as contemporary singers (Thomas Hampson).

PIANIST: Murray Perahia, who turns 50 this year, is celebrating the 25th anniversary of his debut with CBS Masterworks (now Sony Classical) with a new repertoire direction. Perahia made his recording name with the complete Mozart piano concertos, conducted from the keyboard with the English Chamber Orchestra, and has made his way through Beethoven, Chopin, and even the Grieg Piano Concerto. Now he is going back a few centuries. First is the elegant new recording of Handel suites and Scarlatti sonatas, just released. Perahia is also at work on a Bach recording. Perahia's Carnegie Hall recital April 5 features Handel, Schumann, and Chopin; he returns to the U.S. in the fall for concert appearances with the orchestras of Boston, Atlanta, Pittsburgh, and Detroit, as well as recitals. Sony has a three-CD boxed set by Perahia, including previously unreleased material, and two Schumann recordings are planned for the fall.

COMPETITION: Benjamin Britten's comic opera "Albert Herring" gets a double tribute for the 50th anniversary of its premiere. Both the U.S. label Vox Classics and the British label Collins Classics have new versions, the first since the composer recorded the opera in 1960. The Vox "Albert Herring," issued at midprice, is a studio recording of the December 1956, Manhattan School of Music production, conducted by David Gilbert, with a young American cast, including Christopher Pfunf as Albert and Kirsten Dickerson as Lady Billows.

The Collins version, a continuation of the label's Britten Edition, has name singers, with Christopher Gilett in the title role and Josephine Barstow as the matron wedding guest. Felicity Palmer, Della Jones, and Robert Lloyd. Steuart Bedford conducts the Northern Sinfonia.

NEW FACE: Koch International has appointed Susan Napodano DelGiorio, 26, GM of Koch International Classics. She replaces Michael Fine, VP of Koch International Classics, who is now VP of A&R for Deutsche Grammophon. DelGiorio has been with Koch since 1992 and was A&R manager for Fine as well as assistant producer on Fine's KIC recordings. Upcoming Koch recordings that DelGiorio will produce are Roger Sessions' Violin Concerto, with Jorja Fleece and the New World Symphony, and Alan Hovhaness' "Mountain Meditation" with the Northwest Symphony.

DelGiorio earned a BS in music merchandising and performance from Hofstra University, and she continues to perform as a clarinetist in the New York area. DelGiorio's promotion makes Koch International Classics' top management an all-female team; she joins Deb Micallef (national sales manager) and Liz Jones (executive VP).


BLUE NOTES (Continued from preceding page)

To The Legendary Eddie Harris" is due from Blue Note Tuesday (8). It includes Harris' hits such as "Freedom Jazz Dance" and "Cold Duck Time." At a couple of weeks in my disc-player, it's easy to hear that one of the better tribes of late is the Essence All-Stars' nod to alto sax master Jackie McLean. "Jackie's Blues Bag," with performances by Craig Handy, Joe Lovano, Abraham Burton, Branford Marsalis, Jon Robinson, and Donald Harrison, among others, is as tart and feisty as the playing of the master it fetes. It streeted March 18. The CTI catalog turned a lot of people onto jazz. One my first experiences "getting" the music back was with Eddie Hubbard's "Red Clay." Columbia Legacy is reissuing a big drop of CTI pieces in June. Included are George Benson's "Beyond The Blue," B.B. King's "Sunflower," Stanley Turrentine's "Salt Song," and Jim Hall's "Cordiera." Journalist Steve Futterman's notes help explain the music's impact. Titles arrive June 24.

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When you walk into the classical section of the fancy new Tower Records at New York's Lincoln Center, the first thing you notice, under a "Compilations" sign, is a sea of Naxos recordings selling for $5.99 each. A sign of the times? Klaus Heymann, founder of the 10-year-old budget label, thinks that his encyclopedic approach and repertoire—rather than artist-driven company is ideally situated to take advantage of the latest change in the classical record industry. "The majors are withdrawing from the traditional catalog business," says Heymann. "They're looking for concepts, like '3 Tenors.' "Chant!, 'Out Classics.' They're not embarking on long-term repertoire cycles. So there's growth potential for us and the others. We try to get new, younger buyers."

These buyers, presumably, would be more likely to take a flyer on a classical recording (even of music by Dittersdorf) that costs $5.99 than one at $13.99.

Budget and midline categories are drawing strength from the record industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from their back catalogs. And although the field is crowded, these areas remain ripe for new entrants in the effort to stay on top.

In the budget field, Naxos, with its 1,000-plus titles and all-new recording policy, has become the 800-pound gorilla, racking up 70% market share in Sweden, for example, according to Heymann. Heymann still keeps his overhead low, pays a flat fee rather than royalties to artists and economically markets his label as a whole rather than individual recordings. But he has compared himself to independents like Hyperion and Chandos and distanced himself from the early days of the label, when he'd hire any artist if the price was right to fill out the catalog. Still, in 1996, he says, he was able to make 420 new recordings with his catalog earnings for the year, and only cash cows like "The Four Seasons," now at the 400,000 mark, pay for "expensive" recordings, like a $150,000 "Faust." 

Other budget labels, like the venerable Vox (founded in 1945), which recently put out a four-CD set ($52.98) featuring Puccini's alternative versions of "Madame Butterfly," and which has a catalog that includes recordings by Alfred Brendel, the Tokyo String Quartet and Leonard Slatkin, do far less new recording. Vox now licenses recordings and pays royalties rather than owning them outright. "We're not recording for posterity," says Tedd Landor, managing director of the Vox Music Group. "We want to make money."

Wound up Budget:

The Boom In Budget: High Volume, Low Prices Drive The Bottom Line

Born of the industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from back catalogs, cut-rate and super-discounted lines are cleaning up.

Will they grab the lion's share of the business?

By Heidi Walsen

The booming budget line, growing at double-digit market share rates, is costing the majors millions. "We're losing money," says a VP at CBS, "and our catalogs are losing money, too." Although the midprice field, which includes new labels like Hyperion and Chandos, and even the majors' own budget divisions, continues to expand, the buzz word these days is: budget. Budget, budget, budget. The term is on every lip, from record company executives to cheaper disk buyers. And with budget labels gaining momentum, the majors are taking note. "We're concerned," says an RCA VP. "When you look at what's been going on in the last few years, there's an obvious concern."

And yet, despite this growth in the budget field, the majors, in particular, are still reeling from the effects of a market that few predicted would continue to grow. "We were surprised," says an A&R executive at a major.
LONDON—"Stuck `em high, sell `em cheap" may have proved an effective marketing philosophy in the battle to sell banked beans, but classical record companies have traditionally recorded from the idea. Beethoven and Mozart appeared to demand full-price treatment, with classical budget labels usually reserved for lackluster items from the back catalog.

The appearance of super-budget label Naxos in 1987 challenged that conventional wisdom. Naxos founder Klaus Heymann's vision of creating a large catalog of new recordings retailing for less than an average bottle of wine was dismissed by many rivals as ridiculous and seen by others as an unwelcome threat to the premium-price classical market.

Dark mutterings about Heymann's use of low-cost Eastern European orchestras and the rough-and-ready sound quality of many early Naxos releases did little to upset the label's progress. Naxos now can boast worldwide sales figures of 14 million units per annum and a catalog that includes such "esoterica" as the Lutoslawski's "Second Symphony" and Machaut's "Messe De Notre Dame.

The British Photographic Industry (BPI) reports that Naxos' parent company, HNH, increased its share of the U.K. budget-classical market from 19.0% in 1993 to 30.9% in 1995, considerably ahead of its nearest rivals in the budget-classical field, PolyGram and EMI. More than 1 million units were sold in the U.K. in 1995, the highest per capita Naxos sales figure in any major territory.

QUALITY-CONTROL IMPROVEMENT

Barry Holden, head of marketing for HNH's U.K. distributors, Select, suggests that "the significant development that critical listeners will notice in Naxos product is the massive improvement in quality, in terms of the artists, the recorded sound and presentation. Naxos has completely changed the budget sector, taking it from the weak end of the re-release sector to become an important source of new recordings."

In the drive toward market leadership, the Naxos team has shown that artistic standards need not necessarily decline to meet bargain-budget prices. A price tag of $4.99 (pounds £3.49) is likely to remain a fundamental marketing proposition for Naxos. Recent market research suggests that record pricing is a sensitive issue, with genuine bargains and unusual repertoire appealing to discerning collectors. The recently released premiere recording of Sir Malcolm Arnold's "Ninth Symphony," for instance, has already sold more than 6,000 units in the U.K., although it is unlikely to satisfy Heymann's original aspiration to sell at least 50,000 of each Naxos title worldwide.

"The game has moved on," says Holden. "People are no longer interested in buying second-best at whatever price. You can no longer put out average discs at 14.99 pounds; neither can you get away with it in the budget sector." Off's "Campania Hurna," the Rachmaninov "Piano Concertos," and Elgar's "First Symphony" stand among the label's dependable best-sellers, with the Off disc reaching up 60,000 sales worldwide last year.

HIGH-CLASS CATALOG

In 1995, according to BPI figures, PolyGram with its triumvirate of classical companies—Decca, Deutsche Grammophon and Philips—took a 23.4% slice of the U.K. budget market, while EMI managed 20.8%.

Bill Holland, division director of PolyGram Classics U.K., explains that the company's Bellet label offers an ideal outlet for high-class material from the back catalog without posing direct competition to PolyGram's full-price releases. "It is a significant part of our overall strategy," he says. "There are people who would never dream of paying full price for a record if a good performance can be had for less, while there are others who are more motivated by great names and high-profile artists when they come to make a purchase. The old image of budget recordings being reissues of dubious origin with perhaps inferior recording quality and poor artists no longer rings true."

The acquisition last year by BMG U.K. of the Cameo label, experienced hands in the budget business, looks set to draw another major player toward the market leaders, helped along by the creation of Arte Nova, a new BMG super-budget label to rival Naxos.

"The Arte Nova label was established in Germany," explains BMG's Ann Catter, "and released elsewhere in Europe in 1995 and in the U.K. last November. It uses lesser-known but quality artists; all of the material is newly recorded and has been well-received by the trade and critics."

No other company secured a double-figure percentage in the 1995 BPI index, begging questions about the nature of the budget business and the efficacy of marketing policies. The dedicated space given to Naxos, PolyGram and EMI budget lines in many specialist retailers has proved invaluable in establishing brand loyalty, presenting customers with attractive series of recordings at affordable prices. Arte Nova aims to follow suit. "Once a customer sees the product in an advertisement and on sale," says Catter, "it immediately should become clear that here is an attractive series of recordings."

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CLASSICAL MUSIC

Cut-Rating The Classics
In The Kingdom

Having overcome initial skepticism and snobbery, a handful of U.K. budget lines have made a solid dent in the market and have shown that artistic standards need not necessarily decline to meet bargain-budget prices.

BY ANDREW STEWART
The recaps in this issue represent accumulated SoundScan sales for each week a title spent on Top Classical Midline or Top Classical Budget from the start of the chart year, which began with the Dec. 7, 1996, issue, through the Billboard dated March 8. They offer a year-to-date peek at how these categories will stand in the Year In Music issue that will conclude 1997.

Midline compact discs have a wholesale cost between $8.98 and $12.97. Those with a lower wholesale value appear on Top Classical Budget.

The recaps were prepared by classical charts manager Marc Zubatkin with assistance from Michael Casson.

Top Classical Budget Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PERSIAN NIGHTS</td>
<td>Various/Laserlight</td>
</tr>
<tr>
<td>2</td>
<td>THE NUTCRACKER</td>
<td>Berlin Symphony</td>
</tr>
<tr>
<td>3</td>
<td>JS BACH: MESSIAH</td>
<td>Various/Laserlight</td>
</tr>
<tr>
<td>4</td>
<td>CHRISTMAS AT THE POPS</td>
<td>Various/Intersound</td>
</tr>
<tr>
<td>5</td>
<td>20 CLASSICAL FAVORITES</td>
<td>Various/Midline</td>
</tr>
<tr>
<td>6</td>
<td>CHRISTMAS TIME</td>
<td>Various/Midline</td>
</tr>
<tr>
<td>7</td>
<td>CHRISTMAS IN THE輸</td>
<td>Various/Midline</td>
</tr>
<tr>
<td>8</td>
<td>CHRISTMAS IS COMING</td>
<td>Various/Midline</td>
</tr>
<tr>
<td>9</td>
<td>MOZART: TRIO NO. 1</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>10</td>
<td>MOZART: VIOLIN CONCERTO</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>11</td>
<td>MOZART: REQUIEM</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>12</td>
<td>MOZART: DON GIOVANNI</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>13</td>
<td>MOZART: WTICHES' WEDNESDAY NIGHT</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>14</td>
<td>MOZART: REQUIEM</td>
<td>Various/Pilz</td>
</tr>
<tr>
<td>15</td>
<td>MOZART: STRING QUARTET NO. 1</td>
<td>Various/Pilz</td>
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Top Classical Midline Albums

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<td>Various/Sony Classical</td>
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<td>3</td>
<td>CHRISTMAS AT THE POPS</td>
<td>Various/RCA Victor</td>
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<td>4</td>
<td>CHRISTMAS IN THE MANGER</td>
<td>Various/RCA Victor</td>
</tr>
<tr>
<td>5</td>
<td>MOZART FOR YOUR MIND</td>
<td>Various/Philips</td>
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<td>6</td>
<td>MOZART: SYMPHONY NO. 40</td>
<td>Various/Philips</td>
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<td>Various/Philips</td>
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<td>Various/Philips</td>
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<td>Various/Philips</td>
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Top Classical Budget Labels

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<td>2</td>
<td>LASERLIGHT (5)</td>
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<tr>
<td>3</td>
<td>MASTERY (6)</td>
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<tr>
<td>4</td>
<td>MADACY (5)</td>
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<td>5</td>
<td>INFINITY DIGITAL (1)</td>
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Top Classical Midline Labels

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<td>2</td>
<td>RCA VICTOR (13)</td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (12)</td>
</tr>
<tr>
<td>4</td>
<td>RCA (2)</td>
</tr>
<tr>
<td>5</td>
<td>EMI CLASSICS (2)</td>
</tr>
</tbody>
</table>

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**THE BOOM IN BUDGET**

Continued from page 31

To Music' has sustained itself.

The reissue and compilation market is particularly curiously at the budget and superbudget level. Laserlight, which entered the U.S. market in 1989, now puts out about 20 new classical titles a year, many of which are compilations. (Laserlight's sister label, Capriccio, operates at midline and focuses on unusual repertoire.)

"There was a glut of product at budget from labels like Pilz, which bought up old masters and put them on the market very cheaply," says Michael McClain, president of Delta Music Inc., which owns Laserlight. Laserlight does 75% to 80% of its business in such alternative retail outlets as Walmart and Circuit City, and wholesale stores such as Price Costco.

**EDITING THE CLASSICS**

Vox has also ventured into alternative retail, with its new "25 Favorites" series ("25 Tschaikovsky Favorites," "25 Baroque Favorites"), the cuts on which are "edited for leisure listening," priced at $8.50 and bought, says Landor, by "people who don't know what to buy"—on impulse. The Tschaikovsky recording, for example, includes bits of all three movements of Symphony No. 6, so the whole thing lasts just over 11 minutes. Since the line's fall launch, two titles have sold nearly 40,000 each; the others have come closer to 20,000, according to the label.

Another competitor in that arena is the Canadian label Majestic, which, Landor points out, is majority-owned by the rack jobber Handlerman, an important stocker of such retail outlets "in budget, the focus is on what they look like and how cheap they are," Landor says. "The question is, who is going to get the biggest promotion at Best Buy? You have to give them a good deal, let them pile them high and return what's left over. When it's that cheap, there's a question of how profitable that can be." (Budget margins are greater in Europe, where the prices are higher.)

Budget can represent an attractive prospect, however. DG's "Mad About" series, with its distinctive Ro. Chast art, is now being repositioned as a budget line for alternative retail. But Murves caution, "Budget is always hot, but you have to sell a huge volume, because there are only pennies of profit. And Naxos has the retail locked up.

Don't tell that to BMG, which this spring is issuing its challenge to Naxos with Arte Nova, a German budget label, with new digital recordings of basic and contemporary repertoire by unknown artists. The label is in negotiation with major traditional retailers, a promotion with Tower, which will give special positioning to 50 titles at $4.99, is planned. "We can't just put a few titles in a box and expect them to go through and get their feedback," says Kauch. "We feel the time is right for a fresh budget series."

Midline and budget are likely to become even more important in coming years. At BMG, Kauch says, frontline releases (including those of distributed labels such as Conifer and Deutsche Harmonia Mundi) now represent 70% of sales; the other 30% is in midline. With the new budget line coming in, and the expected drop in frontline releases, Kauch says that percentage will rise.

"It's very cost-effective to make these series, and we market them as a group," Kauch says. "The profit margins are much higher there for a new Red Seal record. They are very good for our bottom line."
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- Dosis (Sony Mexico)
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- Herb Alpert (Almo Sounds)
- Robi Rosa (Sony)
- others to be announced

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**Hot Latin Tracks**

AUGUST 19, 1997

**ARTIST**

**TITLE**

1. **ENRIQUE IGLESIAS**
2. **LOS TEMERARIOS**
3. **LOS TIGRES DEL NORTE**
4. **MARCO ANTONIO SOLIS**
5. **GRUPO LIMITE**
6. **BREDA NELSON**
7. **GROUP MOJADO**
8. **LOS TIRANOS DEL NORTE**
9. **LORENZO ANTONIO**
10. **EMMANUEL**
11. **CHAYANNE**
12. **LOS TUCANES DE Tijuana**
13. **SHAIKRA**
14. **FEY**
15. **LAURA PAUSINI**
16. **LOS TONOS**
17. **RICKY MARTIN**
18. **INTOCABLE**
19. **DIEGO TORRES**
20. **CECILIO**
21. **ALEJANDRO FERNANDEZ**
22. **VICTOR FERNANDEZ**
23. **GILBERTO SANTA ROSA**
24. **LOS MISMOS**
25. **JON SECADA**
26. **E. O. CHAN**
27. **JOSE LUIS PEDRERA**
28. **RE - ENTRY**
29. **BOBBY PULIDO**
30. **PEDRO FERNANDEZ**
31. **LOS ANGELES AZULES**
32. **OSCAR FUGITOS**
33. **JULIO IGLESIAS**
34. **LA TRADICION DEL NORTE**
35. **MARTIN SOTO**
36. **MICHAEL SALGADO**
37. **MARTIN L. SARABIA**
38. **MARTIN L. SARABIA**
39. **DIANNA STUART**
40. **MILOMEN**
41. **EMMANUEL**
42. **LAURITO**
43. **JIMMY ALENCAR**
44. **THE BARBER BOY**

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**Latin Notas**

**by John Lannert**

H **ERNANDEZ TO SONO:** After a year of negotiations, Sony Music Chile and Sony Music Mexico have signed Chilean pop singer Myriam Hernández to a four-year deal. An emotive torch singer, Hernández is being tapped as a regional priority act in Latin America.

Formerly signed to Warner Music Mexico, Hernández is slated to begin recording her label debut in the next few months. The album will be recorded in Los Ángeles “with the latest technology and the best musicians,” Sony Chile executives say.

Although the album’s producer and songs have not been selected, Sony Chile already has collected 300 songs, which will be heard by the A&R directors of all the Sony affiliates in Latin America. They ultimately will decide which tunes to include on the disc.

Sony Chile execs say that they expect Hernández to help increase Sony’s market share in the southern region of Latin America.

Though Hernández’s deal with Warner culled for three discs, only two were recorded. The low sales of her latest album, which was self-titled and the unsuccessful campaign to make her a regional star led to the mutual decision by Hernández and Warner to dissolve the contract.

**CONFERENCE UPDATE:** With Billboard’s eighth annual International Latin Music Conference a scant few weeks away, there still are a few additional announcements to make regarding the schedule.

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**Latin Artists & Music**

First of all, Larry Flick, Billboard’s resident expert on all things pertaining to dance music, is slated to participate in the Latin dance panel April 30. Jorge Santana, who handles artist relations at Santana Management, has been confirmed as a panelist on the Latin rock panel. Santana says that the upcoming album by his brother Carlos will contain two Spanish-language tracks.

Joey Records’ ultra-hot roost-Tijuana star Michael Salgado, who has placed two albums in the top 20 of the Billboard Latin 50, is slated to perform at the April 28 showcase. Sony’s dance artist Nyahoe has been confirmed to appear at the Latin dance showcase April 29 at Steely Fingers in Coconut Grove, Fla.

Finally, EMi Latin’s noted Tejano veteran La Tropa Fure set to perform April 30 at Billboard’s fourth annual Latin Music Awards.

**MYRIA IN MIA:** Miami’s salsa/merengue station WRTO-FM (Tropical 89.3) recently decided to go more Cuban in its musical format by playing tunes from such island stars as Los Van Van, Isael Delgado, and NG L A Randa.

Although the station claimed its listeners loved the Cuban sounds, others in Miami clearly did not. An ad agency pulled few spots from WRTO. Local, Cuban-centric talk radio stations, which rely on a daily news hit against Cuban leader Fidel Castro, attacked Tropical 89.3 for playing “communist music.”

Predictably, WRTO backed away from the heat by tweeking the station’s repertoire from the air. The station’s GM, Luis Diaz Albertini, then resigned.

This latest episode of intolerance in Miami bears a strong resemblance to the easterly totalitarianism described so often by local talk-show hosts. For years, Cuban music in Miami has been politicized to suit the aims (Continued on next page)
ARTISTS & MUSIC

NOTAS (Continued from preceding page)

of those who could not possibly acknowledge the notion that this music might be credited to art, or political reasons. Numerous talented Latin artists targeted at pro-Castro have stayed away from Miami or have had their shows mysteriously canceled.

Anti-Castro zealots assert that a portion of earnings by Cuban artists goes to the Cuban government. So what? A vast majority of the Cuban artists are not in Cuba, most are not aligned with Castro in any way, one day in Miami, we hope—listened to as well.

PARA LOS NIÑOS: The kiddie music market continues to gain interest in Miami. Convincing proof of that interest is a trio of musical events for children in Miami this month.

The leadoff event is a multi-art concert in Miami City sponsored by that city’s radio station, XETR-FM (Stéreo 97.9). To be staged April 1 at Palacio de los Deportes, the show will feature a strong line of artists that includes Lourdes, Kababy, Ragazzi, Sasha, Pablo, Onda Vaselina, Ernesto Rangel, Giovanni, and Gustavo Loho. Balancing the talent for the event is station manager Gabriel Fernandez and PD Arturo Flores. A pair of kiddie musical happenings is also postponed. A Springtime event for little kids April 23 at Miami City, Florida’s Titiatia, the current idol of young music lovers, is producing a parade that runs through Miami City and concludes with a concert at the 50,000-seat venue Plaza de Toros. Titiatia, dressed her own show on Televi- sion, "El Especial De Tatiana," March 22. She can be reached on the Internet at www.comcast.com.

Sony’s hot teenage pop air Fry aimes to please her young faithful with two shows (April 27, 28) at the Audito rio Nacional.

Mexican NOTAS: BMG Mexico is slated to drop the twin-CD "Juntos Otra Vez" by Juan Gabriel and Rocio Durcal April 26. The double-CD contains 19 vocal tracks and one instrumental unit. Included in the set are nine duet numbers, five songs by Juan Gabriel, and five songs by Durcal. One tune by Juan Gabriel is "Te Sigo Amanco," the titular theme track of the Televi- sion soap opera. A versatile musical package, "Juntos Otra Vez" sports a variety of home-grown rhythms such as Amapungo, banda, sones and mariachi. BMG’s shipment is 150,000 units. BMG U.S. Latin is slated to drop the disc April 26. Warner Music’s star rock act Mana is busy preparing its new album, due out in June or July.

Elsewhere, Warner is scheduled to ship "Cuando Tu No Estas," the upcoming disc by Mexico’s revered rock idol El Tri, sometime in May. The album’s leadoff single, "Virgen Morena," boasts a guest contribution from Carlos Santana.

ARGENTINA PAYS TRIBUTE: A couple of albums coming out in May honor two enduring rock legions: The Clash and Queen. Spearheading The Clash tribute disc is Flavio Cenar- rullo, bassist of BMG’s Los Fabulosos Cadillacs. Among the guest performers on the album are the Cadillacs, Dou and more. (Continued on page 10)
Artists & Music

CELEBRATING BOTH DREAM AND DREAMER: More than 2,500 musicians—singers, announcers, manufacturers, and aficionados alike—toured March 18-22 in Houston for the annual Gospel Music Workshop of America (GMWA) Global Music Conference. The annual event, which serves as the planning session for the group's annual summer conference. At the "Stand Out" Hobbs, chairman of the Gospel Announcers Guild (commonly referred to as "the gospel industry track"), is particularly excited about the group's milestone 30th-anniversary meeting in August and its theme, "Celebrating the dream and the dreamer."

The workshop, featuring Rev. Cleveland's legacy and showcasing what we have done to perpetuate that legacy in all areas of endeavor," Hobbs says, referring to GMWA founder James Cleveland. "With 50 classes, the GMWA is the only place on the world you can get the kind of instruction you need in any facet of gospel music imaginable."

Another highlight was a reception marking the March 25 release of "So You Would Know," the debut project from the GMWA Gospel Announcers Radio Angels. The reception, hosted by Althea Records, its distributors, Star Song Communications; and the GMWA's Houston chapter—celebrated the release and provided a listening forum. The project was part of Star Song's newly established "We're Having Church" marketing series.

NO FEAR: AIR Records is pulling out the plugs with a massive ad campaign in conjunction with the April 15 release of the latest from the Winstoners—Charity. "Fear Not." The lead single, "Say So," was written by Donald Lawrence, while the title track features Lutricia Campbell. "I think it's the best project we've done in five years," says the choir's CEO, Christopher Squire, who runs it like a business. "We are more prepared, and it's the most contemporary project we've ever done."

Incidentally, business for the choir is good, with a full slate of bookings through November.

BRIEFLY: Former Commission member and Word recording artist Marvin Sapp will take a stab at acting with a featured role in the play "Fake Friends." It is being produced by gospel playwright Mike Matthews and will tour for six weeks in the Dallas Fort Worth area. Also featured is the songstress Vanessa Bell Armstrong.

Sapp's sophomore solo project, "Grace & Mercy," is due in April. . . . Steven Spences & The Divine Messengers are negotiating for the opening slot in a tour headlined by Hezekiah Walker and John P. Kee that is prepping for a May launch . . . Finally, Redemption Records is releasing for release a full-length concert video to complement Jossy Dixon & the Chicago Community Choir's current project, "He's Alive." The video is set to drop next month. Meanwhile, the group is just back from Europe, where it was paired up with Bill Gaither in a homecoming reunion concert.

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AN INSIDE VIEW: The evolution of an artistic career can be a wonderful thing to see. For artists who are passionate about their music as Out Of The Grey's Scott and Christine Dente, it's always exciting to see what each new album brings. Their new Sparrow release, "(See Inside)," is both warmly familiar and fresh, marked by the innovative songwriting the duo has always known for but differing monically from their previous releases. Scott and Christine recently took time to stop by Billboard's Nashville office and chat about their new project.

After four albums with producer Charlie Peacock, the Dentes opted to work with Brown Bannister. "Like any relationship, we thought, 'We've gotten very comfortable with this,'" Scott says. "So we thought we'd shake things up and slip outside our comfort zone."

Christine says Peacock was gracious and encouraged them to make a change. "He said, 'You guys need a little different direction,' and we've walked down this path as far as we should go together," she says.

As they experimented with new sounds on the record, Christine says she decided to take a few risks vocally. "I knew that my strength as a singer has been the airy, whispery things, but I wanted to stretch myself and sing a little rougher," she says. "I grew up singing with Linda Ronstadt and thought I was going to be like her. . . . I actually sang in the country show at Opryland in 1984. Steven Curtis Chapman was in the same cast. I thought I was either going to sing country or he like Linda Ronstadt. On this record we wrote a lot of songs around a vocal [where] I could push myself a little bit—a little more edgy, more raspiness. We've been listening to Sheryl Crow and women that aren't afraid to cut losses."

Brown let her go out there, and she scored every time," says husband Scott, who himself scores vocally on the cut: "That's Where I Live" (which he also wrote). Well known for his guitar playing, he has an accessible, evocative voice and should step out more often.

The first single is "Disappear." "I think it's a great way to start because the sound and the tone of that record represent the record (see inside)," Christine says. Other prime cuts include "Constant," which Christine says was written about "the distractions of life that make you feel lonely." "They've always been a favorite of his because it will go down in history as [the song] that made Brown Bannister dance ... Guys that had been working with him for years said he'd never done anything like that."

JOINING FORCES: Resource Media Group and Parker Creative have combined forces to create the Resource Agency, a Brentwood, Tenn.-based advertising, marketing, and promotional firm. Mike Keil is president, Jason Parker is VP and Jeff Trubey is director of advertising and marketing. Keil previously was a graduate of Mike Keil and Associates. Following the merger, Parker will continue exclusive advertising representation for Joshua Christian Stores and Z-Jam Interactive Radio. Separately, both companies have a long list of credits and have been involved in a multitude of projects involving all facets of the Christian entertainment industry, from successful book-marketing campaigns to hosting the Christian video industry.

NEWS NOTES: Jonathan Pierce has signed with Erickson & Bourque Inc. for management. Also, chef and author Carla Greene has been appointed director of artist relations for the management company . . . Carleen Communi- cations artist Jean sang the national anthem for the NBA Phoenix Suns game on Easter Sunday at Phoenix's America West Arena . . . Mrp's single "Chick Magnet," from its second album, "Teenage Politics," is airing on MTV's "100 Minutes" and M2.

HIGHER GROUND by Deborah Evans Price

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**Artists & Music**

**WITH HOT NEW CUT, CAPITOL'S BROOKS MAKES RADIO CONNECTION**

(Continued from page 12)

"The belief is there," Norman says, "because of her great abilities as a songwriter [and] her passion for entertaining and performing. There are so many aspects of her abilities, so many aspects of her persona that are absolutely complete with respect to artistic identity. The label is just trying to come up with a record that works in this marketplace."

**Latin Notes**

(Continued from page 8)

Lastly, the Gipsy Kings' "The Best Of The Gipsy Kings" (Nonesuch/AG) has been deleted from Billboard's Latin 50 chart this week and is just going to let her get out and tell her story.

**Latin Notes**

Selenas 1996 bilingual set "Dreaming Of You" (EMI/Mercury Latin) rests atop The Billboard Latin 50 for the first time since May 19, 1996. The 85% sales spurt enjoyed by this album this issue undoubtedly was due in part to the Warner Bros. brood of Selenas, even though her official figures for the film plummeted 47% in its second week of release.

Also, the second anniversary of her death has been observed, and this has driven sales of "411" and "Selenas last year," which has been used as the English-language smash "All By Myself."

Finally, PolyGram Latinas Brazilianidos studio 3 & 6 began tour 58-58 with a 4-bullet with their "Viva Tu Vida," which has been used as the English-language smash "All By Myself."
Michael Rosen Brings Love Of The Studio to R&B, Metal, Punk and Pop

By DAVID JOHN FARINELLA

OAKLAND, Calif.—“It’s hard to believe it’s the best career move,” recalls Michael Rosen, now technical manager at Fantasy Studios in Berkeley, Calif. “When I left Michael Rosen ever received was at 3 a.m. while working at a 7-Eleven store in Los Angeles, but it’s true. It was during the graveyard shift that he asked a haggard-looking man, who had been coming in every morning for months, to come over and talk. The man answered that he worked at a recording studio, Rosen’s fate was sealed.

“I hadn’t quite figured out what I wanted to do in life, so he took me to Capitol Studios, where he worked,” recollects Rosen. “We went in and met Booker T. & the MG’s. As soon as I walked in, I said, ‘Uh, this is what I want to do.’ He was a smart guy, and he suggested that I learn the technical side of engineering so I could get a job as a maintenance engineer.”

That, Rosen says, was all he needed to hear. He dropped out of school in Los Angeles and headed to the San Francisco Bay Area. He got a degree in electrical engineering at San Francisco State University in broadcasting, and a gig doing sound for a rock band called The Excitement and the Honesters. It was a whirlwind time, but Rosen couldn’t find a gig in the San Francisco studio scene, so he took a job at a local French restaurant. He realized after a short time that every day he was paid the same defunct, but then famous, Automatt Studios.

“Finally I just said, ‘That’s it, that’s where I’m going to work.’ I went in one day and said, ‘Hi, I’m Michael, I’m going to work for you.’” The studio manager, Michelle Zarin, informed him that she didn’t have any openings, but he stopped with the job hunt and has been with the company ever since.

Attracting talent beyond Nashville’s borders has been a staple at the facility for all three studios, and De La Garza cites several successes for Starstruck Studios in that area, including production and mixing for Bon Jovi’s forthcoming recording earlier this year as well as projects with ex-Chicago front man Peter Cetera; touring and overdubs for Barry Manilow’s next record, produced by Michael Omartian, who is now a Nashville resident; and a string session for pop songstress Vanessa Williams.

Country artists who have used the facility include McEntire herself (the first session there, for her now-platinum-selling album, “Behind Strait,” Mindy McCready, and Faith Hill. The label client is still predominately country, though De La Garza expects non-country to continue to climb as a percentage of its revenue base.

Starstruck Studios is a “natural progression,” for Nashville, De La Garza believes—a combination of a rapidly changing technology base and Nashville’s reputation for quality and potential as a music center beyond country.

“The technology has taken a huge leap forward in recent years,” he says, citing mixing to magneto-optical formats as well as to DAT and analog half-inch, and noting that technology at a certain level renders geography loss of a factor in where artists choose to record. “We have ISDN and T-1 lines,” he says, “In fact, we designed [the studio] so that any telephone in the facility can be used with ISDN. So what Nashville gives us is fantasy, but this studio can go head-to-head with any world-class facility anywhere in the world.”

The studio is constructed as an adjacent to the grand edifice that now houses Starstruck Entertainment and its various offshore businesses—an equestrian farm, a construction company (which built the complex), a book- ing agency, and a charter jet operation. Starstruck Studios has a pair of studios in its 5,000-square-foot interior with identical control rooms (and identical 72-in SSL 9000A consoles) designed by Neil Harris of the U.K. design firm Harris Grant Associates. The Gallery has the larger recording space, dominated by a balcony that juts out above the main recording room and that, in turn, is connected to two isolation spaces (162 square feet and 187 square feet) that ring the rear and side walls above the main recording room, which, when fully opened, covers 1,077 square feet. Each of those skybox-type iso booths has glass panels in their flooring, providing comprehensive sightlines with the rest of the room.

The Pond room has an identical control room in terms of size, design, and technology. The Pond’s three isolation spaces include the Cherry Room, a highly ambient area perfect for one of the two hand-picked Yamaha Conservatory Grand pianos at Starstruck; the highly reflective Slate Room; and the Pond Room, a vocal isolation area that overlooks a running waterworks in front of the building and that also incorporates new electrically charged polarizing polymer “privacy” windows developed by SM. The windows go from clear to translucently opaque at the

Continued on next page

NEW PRODUCTS & SERVICES

AT THE 102ND Audio Engineering Society Convention in Munich, Alexia Corp. unveiled the latest version of its enormously popular Adat system—the 20-bit Adat Type II. Alexia is implementing the new technology in its Meridian unit, concurrently with Studer’s plans to introduce its own Adat Type II-compatible V Eight unit. The Meridian, which will be priced at less than $7,000 when it begins shipping late this summer, is aimed primarily at the project and home studio markets, while Studer’s V Eight—which is expected to be a price tag 10%–15% higher than the Meridian—is tailored to professional music, post, and broadcast facilities, according to executives at the two companies. Equipped with jog/shuttle wheels, built-in time code capabilities, 20-bit audio, tape transport capacities significantly faster than the Adat-XT’s, automatic head-cleaning, and backward compatibility with the Adat and Adat-XT formats, Type II constitutes a quantum leap forward for the modular digital recording system, according to Adat executives.

HIGH-END CONSOLE SPECIALIST Solid State Logic (SSL) debuted its newest recording/mixing/post-production system, the Alitmix. It offers a full range of hard-disc recording/editing features, digital mixing, and picture editing for post- production and broadcast. The system complements SSL’s Axiom and Aysis systems.

SOUNDBRIDGE unveiled the DPC-11, a digital mixer that will position itself as flagship, top-of-the-line desk. The unit at 64 or 104 channel, it’s a touch-sensitive LCD display for each 16-channel block; four-band, fully parametric equalization on every channel; dynamics processing, including compression, ducking, and noise gating; 16 auxiliary sends; and surround-sound passing. The DPC-11 is aimed at the post-production, broadcast, and recording markets.

Time Waits For No One. Fresh from releasing a greatest-hits package, British rock band John Waite has completed his debut album for Mercury Records at Bear Sound in New York. Shown, from left, are Waite, engineer Tony Phillips, Bear Sound assistant Tom Schick, and studio owner Walter Seer. Featured on the set are guitarists Shane Fontayne and Jeff Golub, keyboardist Donny Vassos, and drummer Tony Beard.
Michael Rosen Brings Love of the Studio

(Continued from preceding page)

Michael Rosen brings love of the studio.

He's busy working on Rancid's next album—not long after completing projects for ska/punk band Less Than Jake and punk acts AFI and Union—Rosen is being careful not to overextend himself in the punk playground. "I'm trying to not become the new punk kid," he says. "I like a lot of different kinds of music, I like the real thing, not something I'm just trying to get away from."

Rosen is full of ideas, but he's also busy. He's working with the metal guys, the punk bands, and the pop stars. "I'm just trying to keep making sure everything is still real, that's all I'm trying to do," he says. "I'm not interested in doing a second punk album, I'm interested in doing something new."}

Michael Rosen is a record producer and music producer who has worked with a variety of artists. He is known for his work with metal and punk bands, as well as his production of pop and rock music.

Production Credits

(Continued from preceding page)

Production credits for Billboard's No. 1 singles. The categories include Pop, R&B, Country, Rock, and Mainstream Rock. The credit information includes the artist, producer, label, and studio.

The production credits are a testament to the diverse range of music produced and the collaboration between artists and producers.
Famous’ Success Story Goes On
 Paramount Publishing Unit A Hit In Many Genres

by Irvin Robinson

NEW YORK—The association that started 20 years ago with Bush is going to generate lots of plaudits for Paramount Pictures, and the revenue for Famous Music, but the music publishing wing of Paramount Pictures has managed quite well before the deal was made.

Irwin Robinson, chairman/CEO of Famous, says that the company's 1996 earnings before taxes, depreciation, and amortization were almost $300 million, and that in 1995, when the publisher also achieved record results. In fact, 1994 was a banner year, too. Famous, part of Viacom, does not break out specific dollar figures.

A few years ago, it looked as if Famous' days as a member of the Viacom family were numbered, partly due to the parent's need to pay down debt incurred from its purchase of Blockbuster Video. However, a decision was made to keep the publisher. Now, Robinson, who is based in New York, says that Famous and Paramount are being very supportive of Viacom. They are giving us the money to invest. Besides putting money behind publishing deals, Famous plans to install a new copyright and royalty system this year.

"We told a convincing financial story of what the company could be like if management supported us. We're seeing some of those projections come true."

The international markets for Famous, now being administered by BMG Music Publishing, are also undergoing a growth pattern, according to Robinson. "We hope to staff our London office again starting in 1998, as well. Famous' presence in both Paris and Tokyo and in Brazil."

Famous' success story is a musical bread tale, says by Irja Jaffe, West Coast-based president of the company. "The company's scope of music covers virtually all formats, and I'm happy to say that in each area, we are experiencing a great deal of success."

Robinson adds, "Our plans for 1997 are ambitious, but we are holding to our philosophy of producing works that are一听good singing across all genres of music."

For the second quarter of 1997, Famous will be the publisher for a number of new acts. They include Polara (Interscope), Radiolight (Mercury), Rule 02 (Maverick), Edna Swap (Island), A Michael Shurz (street distributed by BMI), and Bobgoblin (MCA). Later in the year, the company will be associated with an album studio Goo Boys 11 Men, Bjorn, and the Cummings, a new group on Revolution Records.

But there is nothing going quite like Trauma/Interscope group Bush. Its latest album, "Razorblade Suitcase," has worldwide sales of 3 million units. The set is also the source of two hit singles, "Swallowed" and "Greedy Fly."

Famous' publishing stable involves other active pop acts, such as Paula Cole, Crystal Waters, Placebo, and Puff Johnson, plus tracks on albums by Snoopy Dogg Dogg and Famous act Priest.

In Nashville, the company—where new management has been augmented with the Froehlich/Palmer joint venture—"is charting its songs via renditions by LeAnn Rimes, Mindy McCready, George Strait, Vince Gill, Tracy Lawrence, and Tanya Tucker, among others. Other Famous songs have also generated three top 10 hits for Suzy Bogguss and Jo Dee Messina. Famous also has a toehold in the Latin markets with a top 10 single, "Volar," by Ricky Martin."

Famous, of course, wouldn't be Famous without its relationship to parent Paramount, which formed the company in the late '20s. Its recent soundtrack successes include "Clueless," "The First Wives Club," "Mission: Impossible," and the gold-certified "Braveheart."

Composer Marvin Hamlisch, a Famous writer, is co-author of the Oscar-nominated "I Finally Found Someone," along with Barbara Streisand, Robert John "Mutt" Lange, and Bryan Adams. That tune is from the Streisand movie "The Mirror Has Two Faces," the soundtrack to which was certified platinum.

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"But there is nothing going quite like Trauma/Interscope group Bush. Its latest album, "Razorblade Suitcase," has worldwide sales of 3 million units. The set is also the source of two hit singles, "Swallowed" and "Greedy Fly."

Famous' publishing stable involves other active pop acts, such as Paula Cole, Crystal Waters, Placebo, and Puff Johnson, plus tracks on albums by Snoopy Dogg Dogg and Famous act Priest.

In Nashville, the company—where new management has been augmented with the Froehlich/Palmer joint venture—"is charting its songs via renditions by LeAnn Rimes, Mindy McCready, George Strait, Vince Gill, Tracy Lawrence, and Tanya Tucker, among others. Other Famous songs have also generated three top 10 hits for Suzy Bogguss and Jo Dee Messina. Famous also has a toehold in the Latin markets with a top 10 single, "Volar," by Ricky Martin."

Famous, of course, wouldn't be Famous without its relationship to parent Paramount, which formed the company in the late '20s. Its recent soundtrack successes include "Clueless," "The First Wives Club," "Mission: Impossible," and the gold-certified "Braveheart."

Composer Marvin Hamlisch, a Famous writer, is co-author of the Oscar-nominated "I Finally Found Someone," along with Barbara Streisand, Robert John "Mutt" Lange, and Bryan Adams. That tune is from the Streisand movie "The Mirror Has Two Faces," the soundtrack to which was certified platinum.
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CD Plant Growth Tops IFPI’s Agenda

Labels Alarmed By Rise In Production Capacity

BY GEOFF BURPEE AND JEFF CLARK-MEADS

HONG KONG—The international record industry will begin to tackle a new and potentially huge piracy threat when its leaders meet later this month.

At the top of the agenda for the biannual board meeting of the International Federation of the Phonographic Industry (IFPI), to be held April 14-16 in Rome, is excessive growth in new CD plants, says IFPI director general Nic Garnett.

Garnett says, “It is well established in our experience that overcapacity in CD production provides scope for that excess capacity to be misused. Such overcapacity in the market is always a cause for concern.”

The problem has become manifest in Southeast Asia, where the IFPI says that it has identified a “substantial increase” in pirate plants.

Independent radio on the rise in Ghana

BY KWAKU

ACCRA, Ghana—After a long struggle, independent commercial radio is now a growing and well-loved almost-2-year-old reality in Ghana.

For successive governments since the early ’70s, independent radio posed a substantive threat. Many administrations came to power through coups d’état: a key factor in one successful coup was the capture of the heads of state in Accra (population 1.3 million) of the sole national TV and radio broadcaster, Ghana Broadcasting Corporation (GBC).

The constitution upon which President Jerry Rawlings’ democratically elected government took power in 1992 allowed freedom of the press—leading to a proliferation of independent and mostly anti-government newspapers. However, the granting of radio licenses was continually deferred.

In desperation, a station calling itself Radio Eye exercised its claimed constitutional right to operate without the need for a license in a now-legitimate series of pirate broadcasts in December 1994. The government’s Frequency Registration and Control Board (FRCB) pushed for criminal prosecution of Eye’s owners. However, the station’s unilateral move produced the desired effect, and the FRCB awarded the first FM license in early 1996 to a small college radio station at Legon University near Accra.

In addition to state-owned GBC’s national and local broadcasts, the FM radio-scene in Accra now has five 24-hour independent stations: Joy, Vibe, Great, Sunrise, and 91.9FM—Rite Radio.

“91.9FM’s focus is entertainment,” says acting director Garnett. “We play most of the hits that have been hits in Europe and America,” says the station’s controller of programs, Tommy Forson. “As for local repertoire, he adds, “we make them hits by playing them on the station.”

Independent radio on the rise in Ghana

British Trade Union BECTU Protests Decca Layoffs

BY CHRISTIE ELIEZER

OZNEY—Australia’s 28-year-old Copyright Act is being tested in terms of how it applies to the digital age. A case has been initiated by the Australian Performing Rights Assn. (APRA) against the country’s largest Internet company, OzEmail. The federal court action alleges that copyright infringement by OzEmail takes place when music files are transferred to subscribers.

Last June, APRA circulated a letter to the country’s 200 Internet service providers (ISPs) suggesting an annual payment from each ISP of one Australian dollar (about 80 U.S. cents) per subscriber. Annually, this would reap an extra $600,000 Australian ($455,000) for APRA’s 20,000 Australian and New Zealand members, as well as for import and export revenue through agreements overseas performing right groups.

This claim is being opposed by the Internet Industry Assn. of Australia (IIA), which has set up a fund to defend the case. The IIA claims that APRA’s stance disregards “a whole of government principle” and that the ISPs are not liable.

Despite moves since 1993 by the Australian government, the Copyright Act has not been updated since 1969. But Brett Cottle, APRA CEO, argues that this is not true. Section 36 (1) of the act provides protection “over wires, or over other paths provided by a material substance.” Section 26 (2a) states that “the person operating the service shall be deemed to be the person causing the work or other subject-matter to be so transmitted.”

The ISPs are liable, says Cottle, “because they are retailers for a service for which they obtain a fee, and they have to take responsibility.”

(Continued on page 50)

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OzEmail Target Of Court Action Over C’rights

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(Continued on page 50)

British Trade Union BECTU Protests Decca Layoffs

BY CHRISTIE ELIEZER

LONDON—A trade union is protesting to Decca over a loss of jobs at the label’s London headquarters. 

Entertainment industry union BECTU says 29 posts were cut March 8 and notes that staffs have not received the notice to which they are entitled under employment law. Decca president Roger Lewis countered that only 16 people have been laid off, with others being relocated within parent company PolyGram or taking early retirement. Lewis states that the 16 layoffs will be implemented between now and the end of the year.

The BECTU official responsible for the Decca staff, Sue Harris, says that the union is eager to reach a settlement with the company but notes that staffs say they are prepared to begin formal action if necessary to obtain the considerations they say they are due. Lewis states that Decca is implementing the job losses with sensitivity and has more than met its responsibilities under the law.
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International

‘Music Talks’ Center On European Acts

Toshiba-EMI Confab Reflects Busy Foreign Release Schedule

BY STEVE McCLURE

TOKYO—European repertoire was the focus of Toshiba-EMI’s “Music Talks” new-release preview event, held March 17 in Tokyo. Key releases highlighted during the presentation, which was attended by label staffers as well as dealers from around the country, included: "Blu", by Supergrass; "In It For The Money", by Radiohead’s Aimee Mann, and "Naimere Coleman".

Toshiba-EMI started holding such pop-talk style seminars in fall 1995 under the title "Now, The Music Conference." The March 17 conflag was the first event of the series to be held in spring, reflecting the label’s crowded foreign and domestic release schedule over the next few months.

In 1996, Japan’s No. 1 label scored several major foreign signees, most notably with Danish pop duo Me & My, which last year was Japan’s top-selling international act in sales of 1.29 million albums and 64,661 singles. Toshiba-EMI hopes to capitalize on the duo’s success this year with Tiggby, a female Danish singer in the Me & My vein.

Another Scandinavian act for which Toshiba-EMI has high hopes is Sweden’s Merrymakers, which has been getting lots of radio play here in advance of the April 26 release of its album "No Sleep Till Famous.

Also highlighted at the event was the “Dancemania” series, which consists of material licensed from Germany’s Intercord label. The four “Dancemania” albums released so far have sold a total of 1.3 million units. A priority release for Toshiba-EMI’s Virgin label is “Dig Your Own Hole,” the second album by British techno unit the Chemical Brothers.

The label also announced a historic tie-up deal in which John Lennon’s "Starting Over" will be used as the theme song for TV drama series "The Most Important Person," which debuts April 18. It is believed to be the first time that a Lennon solo work has been used in this way. The deal was negotiated through music publisher Rupjafur. Toshiba-EMI will release "Starting Over" as a CD single May 8.

Poland’s Sweet Noise Aims To Rock Out With ‘Ghetto’

BY BEATA PRZEPEDLSKA

WARSAW—For perhaps the first time, a Polish rock band has three of its releases on foreign labels, which make it into the international winners’ circle.

In a move called "Ghetto," the second PolyGram Polish band by hard-rocking five-piece Sweet Noise, was released March 8 in Europe in an English-language version. That same day MTV Europe’s "Respect" album was in France began airing the video clip for the title song. PolyGram’s affiliate companies in the Netherlands, Sweden, Greece, Portugal, the Irish Republic, Hungary, the Czech Republic, and Slovakia are all releasing the album.

Sweet Noise, whose music lies somewhere between thrash metal, hard rock, blues, and alternative, was formed in 1990 in its home city, Poznan. But, it was many years before, in 1995, that the band had its first album for PolyGram Poland, “Respect.” It turned out to be happily welcomed debut, with estimated sales of 15,000 copies to date, and popular Polish music magazines were generous in their praise. Rock monthly Noise’s version of "Respect" was "a tremendous band with great technical skills," while the country’s leading rock periodical, Tym Rock, said, “This record is the real deal down to its final bits of beautiful, hard, and crushing sound.

END

“INDEPENDENT RADIO ON THE RISE IN GHANA

(Continued from preceding page)

the soul of the continent," began pumping its popular sounds from a 1-watt pig in April of last year. Cooke says that "the best is yet to come" which also covers education, information, entertainment. "We’ve also like to see that the station" giving new life to local music industry." Cooke says.

While much of Voice’s output is akin to the U.S. top 40/rhythm-and-swing crossover format, it does not shy from local peculiarities. Though English is the prevalent language, highlife music speakers speak local languages. There are also programs in which Frens, Spanish, and Indian are used.

Ghanian people like Spanish music, like the Gipsy Kings," says Cooke. "We get the feedback from the clubs, and Spanish music and high-life are quite similar."

Nevertheless, there are those who feel the mostly Anglo-American-music-driven programming across the independent radio airwaves is one-dimensional and missing an opportunity to enlighten its eager new listeners.

"When I released my ‘Ghana Jams’ album, I got some good radio play on the GhC FM stations," says Amoat, a popular Ghanaian singer/songwriter who blends spiritual high-life with traditional Ghanaian musical styles. "But since the independent stations came on-air, I haven’t had much airplay on them, except on special occasions, like Independence Day or Nkomo (the annual Ga traditional festivities held in Accra)."

One explanation for this reliance on international repertoire is technical: Most local productions are issued on cassette, as CD and vinyl have a negligible share of recorded music at retail. However, according to Joy’s director of engineering, Jackson Quay, CD is increasingly the format used on his station.

Fritz Baffour, a producer of commercials and TV programs and a former GH radio presenter, says that there should be some guidelines for programming content. "Because the constitution promotes unbridled freedom of speech and free press, the government cannot dictate broadcasters’ programming policy," he says. "Hence, they overwhelmingly have chosen to concentrate on popular music as the way of gaining listenership."

"Local programming, like promoting the culture and music of Ghana, isn’t happening—it certainly hasn’t happened," continues Baffour. "Nor are the indigenous languages very frequently used. Third world countries can’t afford the luxury of total entertainment radio, even when many people face lives of total drudgery. We need to use radio to know where we’re heading."

The next round of licenses may be awarded to specific interest groups. For example, a proposal for a station geared toward the growing Malian population in Accra.

Meanwhile, the local radio industry has its eyes on an upcoming communications bill that may change the framework within which independent radio operates. It is thought that in some quarters that the proposed legislation could include provisions on programming policy.
Portuguese Star Pedro Abrunhosa Seeks International Success

This story was prepared by Thessa Mues in Concerto/Emi Press European office in Oporto, Portugal.

Pedro Abrunhosa took his native Portugal by surprise two years ago when his debut album, "Viagens," became the fastest-selling album in the country's history. Now PolyGram has made the artist and his band Bandemônio an international priority.

The mellow grooves of Abrunhosa's jazz/dance sound qualifies him as an overnight star, with "Viagens" being certified a platinum-plus release. Sales are now close to 200,000.

Abrunhosa's follow-up, "Tempo," on Polydor Portugal, reached quadruple-platinum status in only seven weeks, and PolyGram is building up to an international launch. A performance in January at MIDEM in Cannes was one of the first steps in the European marketing campaign, and Abrunhosa and his band have expanded their tracks in English for the set's international release this month.

Already in 1994, PolyGram has sold Abrunhosa's albums worldwide, and the group has performed on television and in clubs across Europe. Abrunhosa's sound has been described as a cross between jazz and dance music.

The album "Viagens" was heavily influenced by the poppy side of the genre. "Jazz was a great style that I always have room for, but there was a rhythm and blues beat breathing inside of me."

Consequently, "Tempo" offers a wide variety of old-style R&B, more subdued ballads, and even a traditional Portuguese fado. If the saxophones were replaced by a 9-piece horn section to Bandemônio, Paisley Park's chief engineer, Tom Tucker, handled engineering and mixing in Minneapolis.

"I'm a Prince fan," confesses Abrunhosa. "I really appreciate his brilliance; he's a contemporary Mozart. You get that true funky sound in Paisley Park."

EMI's Ritto Sees Growth Potential
Nordic Cos. Can Learn From Each Other

By CHARLES FERRO

COPENHAGEN—Michael Ritto, who became president/regional managing director for EMI Music Scandinavia and Finland April 1, says that EMI's Scandinavian companies can learn from one another to boost sales and enhance international success.

Ritto replaces Rolf Nygren, who has been in the business 31 years (Billboard, Feb. 15), at the helm of a company that has achieved respect and the attention of international partners. The group's market share, which was 30% in 1993, is now close to 40,000 copies.

"Scandinavia is not a single picture," says Ritto. "I do think there's room to grow. Because I think we can do better. We have a lot of help on our international repertoire the past couple of years. We started the local market thing, and it looks like we have room to grow, but I think the changes that have gone in on the U.S. and U.K. and the last couple of years for EMI will lead to stronger repertoire for us," Ritto says, noting that 30% of the Scandinavian market is U.S. repertoire.

"The new marketing model is to sell to a consumer model, and the company can still grow without the market growing. It's an easy way to grow—to follow the market—but it's not as good as the market growing.

"A lot of things don't sell as well as they should, and we advertise another [portion]. We need to evaluate it, work with it, and be creative. It may be a new thing for the people on the catalog side, but I think it's an experience the business will go through. There's also mid-price—we have growth in mid-price, but the market is smaller, and it's a different market than the $14.87, our current pricing. There's also room to grow there," Ritto argues. "Again, on the creative process, it's always difficult. You never learn it; everything changes. One thing is in fashion, and we say, 'Now we understand this.'"

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Nordic Cos. Can Learn From Each Other

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SOUTH AFRICA: Bayete is looking for international recognition with its new album, “Africa Unite” (Mango). For more than a decade, the group has focused on the domestic scene, but its performance at a gala performance last year at the Royal Albert Hall in London (Billboard, Aug. 3, 1996) in the presence of Nelson Mandela and Queen Elizabeth—a performance that echoed both sides of the tracks—has stirred up interest in the act to go international. Bayete’s leader, Lanéka Baweja, says, “Lady Blackie Mandhambazo are virtually the only internationally recognized South African band, and almost three years after the advent of majority rule, it is about time that changed. We need a new music for the new South Africa, without barriers.” Infectious township jive, sublime harmonies, and chiming guitars are Bayete’s trademark, and its music is ripe for export; the band, unlike so many others, stayed in South Africa throughout the apartheid era. As for that famous performance before the queen, Khanyile says, “That was very nice. I was told she had never danced at an event like that before.”

NIGEL WILLIAMSON

GREECE: “Fara” (Lighthouse), the new album by composer Nikos Gregorialis, is scheduled for release by Virgin International April 24 in France, Spain, Italy, Japan, Hong Kong, Thailand, and Brazil. Apart from one song that features the singing of Katerina Karymizi, it is an album of instrumental tracks. “My music reflects emotions inspired by the sea,” the 38-year-old Gregorialis says. It is a theme that prompts Virgin Greece marketing manager Costas Zougrias to flight of fancy: “Many centuries ago, the ancient Greeks traveled the big seas to spread their culture,” Zougrias says. “In our days, Nikos makes his own sea trip into the international music scene.” Such evocative music has obvious potential as soundtrack material, and director Nanni Moretti has shown great interest in working with Gregorialis on his next film. Meanwhile, a track from “Fara” called “The Sea” is to be included on an Italian multi-artist compilation, “Mysti-2,” which also features many international acts.

COSMAS DEYVLELEAS

GHANA: As the first sub-Saharan African country to gain political independence from Britain, Ghana celebrated its 40th anniversary of self-rule March 6. There were earth tremors on that day across the capital city of Accra, but that did not stop the celebrations, which carried on to the weekend. Music played an important role, naturally. Artists who performed included South African diva Miriam Makeba, Joseph Hill of Jamaican reggae group Culture, Earth, Wind & Fire Horns, plus popular Ghanaian artists Athel Atou and George Darko & the African Foundation, Gyedu-Blay Ambolley, Akwasi Dede, and master percussionist Okegbe. At the next major musical celebration here is the Panafest 97 (Pan-African Historical Festival), which takes place Aug. 29–Sept. 7.

KRAKU

IRELAND: Traditional Irish music embraces many strands and a rich repertoire that varies not only from county to county, but even from one parish to another. “Celtic Sessions,” on CMR Records in this country and Nashville-based Honest Entertainment in the U.S., that reflects diversity. It is an album of tunes played by Na Conneys (the Connays), seven top musicians, whose individual identities are not singularly defined on the soundtracks of Donal Lunny, Mary Black, Sligo, among others. The musicians take their name from three county Waterford brothers who were convicted of killing a landlord by an allegedly bribed jury; probably sometime in the 18th century. The public outcry that ensued resulted in the verdict being reversed, although the bulls were eventually exiled to Australia. The idea behind “Celtic Sessions” was to reproduce the spontaneous atmosphere of a jam session, with a choice of music that will appeal to listeners whether or not they had any previous interest in traditional Irish music. Among the numbers included are the ligs “Father O’Flynn” and “Irish Washerwoman,” the reels “Reedy” and “The Bucks Of Oranmore,” and the slow air “Na Conneys.”

KEN STEWART

U.K.: The rapid breakbeats and rolling bass lines of drum’n’bass music have figured on new albums by mainstream acts ranging from David Bowie to U2. But the freshest hope for the future of drum’n’bass is that grass-roots artists are beginning to perform it (as opposed to mixing it on tape and record decks). On March 13, drum’n’bass group Voyager launched its debut album, “Future Bass” (R&B Records), with a full-band performance at London’s leading jazz club, Ronnie Scott’s. Led by drummer Pete Parsons, Voyager features the ethereal vocals of Tina Murphy and the atmospheric saxophone playing of Jake Felford, creating an accessible style exemplified by the radio-friendly single “Desire.” The same night, R&B singer/songwriter Geoffrey Williams and his band gave a performance at London’s Hanover Grand to launch his album “The Drop” (Hands on Records). The gig ended with a version of his top 50 hit “Drive,” which is underpinned by a cracking drum’n’bass rhythm.

KRANKED

NETHERLANDS: While most bands here seem content to jump on the Britpop-influenced bandwagon, there are still some acts that prefer to follow their own musical instincts. One such outfit is Babyface Armstrong, a semi-acoustic pop-rock quintet whose well-crafted debut album, “Mama” (Rana/CRN), is one of the hardest-to-pigeonhole albums to surface in Dutch rock in many years. The band is fronted by Jim de Groog, the son of legendary folk singer Willem de Groog, and for these performers, playing music is more of a challenge than merely providing entertainment. Their songs, some of which verge on cabaret, stay within a clear pop context. At one extreme, a tinkling ragtime piano unexpectedly enhances the depressively simple tune of “I’ll Lie.” At the other end of the spectrum, “Rainbow Trains” is bolstered by a horn section at full blast, which staves off any hint of boredom as this ambitiously long numbered album. All told, “Mama” is an intriguing album that maintains a perfect balance between musical skill and quirky pop appeal.

ROBERT TILLI
Southern Sound North Of The Border

Lhasa De Sela Conveys Her Love Of Hispanic Music

BY LARRY LeBLANC

TORONTO--"La Llorona," an exquisitely Spanish-language album featuring a hybrid of traditional Mexican ranchera and Mexican-American corrido styles, is raking in rave reviews. Lhasa De Sela, a singer-songwriter, has brought the Catkill town of Big Indian, N.Y., the daughter of Mexican-born Alejandro Sela, a professor of Spanish and literature at Queens, and her sister Susan, a lawyer and singer, are the two artists behind the album. The album, "The Last Goodnight," released last month, has been a critical and commercial success, debuting at number one on the Billboard charts.

Lhasa De Sela was born in 1981 in the mostly French-speaking province of Flanders, in Belgium, where her father was a professor of Spanish and literature. She began singing and playing the guitar at an early age, and by the time she was 14, she had formed her first band. She spent her teens in Spain, where she learned Spanish and fell in love with the music. She began writing and performing her own songs, and in 2000, she released her debut album, "La Llorona," which became an instant classic.

"La Llorona" is a collection of ten songs, all written and performed by Lhasa De Sela. The album features a mix of traditional Mexican ranchera and Mexican-American corrido styles, and is sung entirely in Spanish. The songs are deeply personal, and are about love, loss, and longing. The music is haunting, and is accompanied by beautiful melodies and harmonies.

Lhasa De Sela's music is full of emotion, and is deeply rooted in the Latin American culture. She is a skilled songwriter, and her lyrics are written in Spanish, which is her mother tongue.

Lhasa De Sela is a true artist, and her music is a true testament to her talent. She is a singer and songwriter, and her music is a true reflection of her personality.

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Lhasa De Sela is a true artist, and her music is a true testament to her talent. She is a singer and songwriter, and her music is a true reflection of her personality.
LOS ANGELES—While most major record companies are promoting enhanced CDs (ECDs) as an "added value" to conventional audio CDs, BMG Entertainment North America is using the format to gain valuable demographic and marketing information about consumers.

The music company, which recently launched two new World Wide Web sites, is rewarding ECD buyers with bonus music and multimedia content that is separated from the disc only after consumers register for a password at its Web site.

When they register, consumers provide personal information as answers to several questions, such as preferred music styles and other demographic information. The company plans to then use the database to send audio greetings from artists to consumers, as well as sound samples from select BMG releases.

Though some E-mail updates may go to the entire list of customers in the database, the updates will often be customized to consumers based on their location, music preferences, and other specifications. The demographic information may eventually be used to market music directly to consumers via e-mail.

"We will also be able to track the e-mail offers, however, there are no immediate plans to do so. We don't see the Enhanced CD as a stand-alone product but as an added-value experience that brings together online and offline content," says Gabriel Levy, manager of interactive music development for IMG Entertainment North America. "The idea behind enhanced CDs is to give the consumer as much as we can for their money. But, while we are doing that, we can also learn more about information about our consumers."

However, don't expect BMG to "spam" its customers with unwanted E-mail. Each consumer who registers has the option of opting out to receive E-mail updates from BMG.

"If a consumer buys the ECD and takes the time to fill out the registration form, they are probably interested in hearing about that artist," says Levy.

With its first Internet-linked ECD, for Mob Deep's "Hell On Earth" on Loud, BMG acquired an extensive database containing marketing and demographic information on more than 25,000 music consumers who were lured to the Web to get a secret song. New releases for enhancements such as enhancements from BMG, which also contain hidden content, are expected to enlarge the database further in the coming weeks.

"If we can obtain 25,000 names about consumers who we know are interested in our products, then that is a plus," says Levy. "E-mail is about the cheapest form of direct marketing there is. It helps justifying the cost of ECDs which do not have to cost a lot to produce.

Though BMG executives declined to detail specific ECD development plans, many E-mail marketing enthusiasts believe the ECD projects have been produced for around $5,000—which is considerably less than the $20,000 or so spent on the first-generation ECD releases.

ECONOMICS IMPROVE

"The economics associated with creating enhanced CDs have really become more favorable in the past 18 months," says Kevin Conroy, senior VP of marketing for IMG Entertainment North America. "The production cost used to be much higher, the deals with developers were not as attractive, and compatibility issues made them harder to process. The studio has changed... It makes sense for us as a major music company to marry music content with multimedia. The ECD is a bridge to link audio CDs with the Internet."

BMG is also upping its stake on the Internet with plans to unveil a dozen or more sites that draw content from acts from IMG-affiliated labels. They include Whitney Houston, the Dave Matthews Band, Toni Braxton, Clint Black, R. Kelly, Brooks & Dunn, and numerous others.

"BMG has a wide range of repertoire, we are creating a more compelling site that will draw more traffic," says Conroy.

The R&B, rap, and hip-hop themed site Peeps Republic (http://www.peeps.com), which debuted in 1996, has been joined by two new sites. The modern rock/pop/dance-themed Bug Juice (http://www.bugjuice.com) and the country-themed Twang This! (http://www.twangthis.com) contain artist biographies, new releases, and E-mail updates. The sites also feature contests that reward Web users with prizes such as an autographed poster and CDs. Exclusive content from the artists, including unreleased songs and other material, will also be available.

The sites aim to reinforce the connection between artist and fan and to establish a sense of community through the "Stop By Aardman's Conroy. For example, Peeps recent—(Continued on next page)
NIMBUS MANUFACTURING, a replicator of CDs, is closing a plant in Sun-nyvale, Calif., and consolidating its operations in two plants in Provo, Utah, and Charlotteville, Va. However, the company says it is increasing the overall capacity of its facilities to 180 million discs a year. Nimbus is anticipating increased demand from the debut of DVD this year. The Charlotteville-based company also plans to build a new CD replication plant in Luxembourg to support international expansion.

BET HOLDINGS, the parent of the Black Entertainment Television (BET) cable network, has formed a joint venture with Chey Chase Bank, called BET Financial Services, that will market a BET VISA credit card to African-American consumers. The long-range plan is to "build a suc-cessful financial-services business." BET's cable network programs music videos and other entertainment for more than 47 million households. Chey Chase Bank has more than $5 billion in assets.

THE BOX WORLDWIDE, operator of the interactive music video television network the Box, reports a net profit of $1.1 million on $20.2 million in revenue for the 1996 fiscal year, compared with a profit of $485,008 on revenue of $22.2 million the year before. But the company booked a gain of $6.7 million last year from the sale of a 50% interest in its U.K. oper-ations. The year before, it sold the other 50% for a $1.3 million gain. Advertising revenue rose to $10.3 million in 1996 from $9.8 million the previous year. But net viewer revenue fell to $9.9 million from $12.4 million in 1995 because some cable operators—for instance, in New York—dropped the programming. The Box shares revenue with phone companies when viewers call to request videos.

VIDEO UPDATE, a video retail chain, reports net income of $2.2 million for the third fiscal quarter, which ended Jan. 31, compared with a profit of $1.2 million in the same period the year before. Revenue rose $38.8% to $20.1 million from $17.5 million a year earlier. Same-store sales (based on 181 stores) increased 11% in the quarter. At quarter's end, the St. Paul, Minn.-based retailer operated 296 company-owned stores. The compa-ny also increased its credit facility to $60 million to finance expansion. It recently acquired a 23-unit chain in Alberta and a seven-store chain in Texas and Oklahoma, in addition to 19 new openings. Currently, Video Update has 331 video superstores in North America, of which 302 are company-owned and 29 are fran-chised.

ERNEST TUBB RECORD SHOP in Nashville will be celebrating its 50th anniversary May 3 with a live broadcast of the country star Tubb's Midnight Jamboree radio program, featuring Loretta Lynn, Buck Owens, between Fourth and Fifth Avenues, will be shut down for the broadcast. Tubb, who died in 1984, was frequently partnered musically with Lynn. Record-shop executives say other events are planned during the year.

IMAGE ENTERTAINMENT, a laserdisc distributor, announces plans to release three additional titles on the DVD format this year: "The Terminator," with Arnold Schwarzenegger ($29.99 list price); the Stephen Sond-heim musical "Into The Woods," with Bernadette Peters ($29.99); and "Knebworth," a three-hour concert featuring such artists as Phil Collins, Paul McCartney, Eric Clapton, Elton John, and Pink Floyd ($34.99). Image previously announced that it had an exclusive DVD licensing and distribution deal with Playboy Home Video.

RETAIL. Blockbuster in Fort Lauderdale, Fla., promotes John McDow-ell to executive VP of merchandising and Richard Ungaro to executive VP of domestic retail operations. They were, respectively, senior VP of development and senior VP of operations, Eastern division.

Damon S个多 is appointed manager of specialties and merchandise cat-egories for HMV U.S.A. in Stamford, Conn. He was manager of the chain's 72nd Street and Broadway branch in New York.

George Meyer is promoted to VP divisional merchandise manager, for the music and movies minority categories for Nobody Beats the Wiz in Carteret, N.J. He was merchandise manager.

DISTRIBUTION. Cecile Pagariagan is appointed senior director of marketing for Universal Music and Video Distrib-

BMG (Continued from preceding page)

ly added a bulletin board where fans of the Notorious B.I.G. can post their candid thoughts about the death of the rapper. On the Twang This! site, consumers are invited to directly e-mail BMG's country artists.

"This is a way for us to market and promote music in a way that has never been possible before," says Conroy. "The intention is to heighten awareness of these artists to consumers and to drive sales through traditional retail channels, as well as to create new retail opportunities."

Though it may make some tradi-
tional retailers nervous, BMG is looking at the possibility of offering direct sales on the Internet.

"The reality is that there are sales opportunities through the Internet," says Conroy. "The indus-try needs to research and under-
stand that there is a distinction between the consumer who buys from traditional retail outlets and those who represent a potential for direct sales ... We are currently evaluating whether it makes sense for us to develop our own means of fulfilling products for those con-sumers who are interested in direct sales.

Conroy says that traditional retailers will likely get a sales boost from BMG's promotional efforts on the Internet.

A recent research study by Chicago-based Strategic Record Research found that 64% of con-sumers fail to buy new releases by artists they like because they are unaware of the releases' availability.

"That is a shocking statistic," says Conroy. "We all work hard to try to get word out that new music is available through radio and music videos, but we can't stop there. We have to look for new and different ways to generate awareness."

We don't see the enhanced CD as a stand-alone product but as an added-value experience."

Billboard's 1997 International Buyer's Guide

If you're interested in joining those well-connected folks who do the big deal, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

BG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With BG '97, you will be able to:
- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
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Or send check/money order for $125 plus $6 S&H ($13 for interna-tional orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakeowood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, & DC. Orders payable in U.S. funds only. All sales are final.
NARM Names Its Best Seller Awards

Dion, Rimes, Fugaces, Metallica Among The Winners

ORLANDO, Fla. — The National Assn. of Recording Merchandisers (NARM) announced the winners of its 1996-97 Best Seller Awards during a luncheon at the organization's 30th annual convention, held March 8-11 here.

Winners were based on SoundScan figures for the sales period between March 4, 1996, and Feb. 16, 1997. At more than 14,000 retail locations, SoundScan tracks more than 75% of all recordings sold in the U.S. A listing of the winners follows.

Dance recording: "How Do U Want It?"-California Love, 2Pac Featuring KC & Julia, Death Row/Interscope.

Comedy recording: "What The Hell Happened To Me," Adam Sandler, Warner Bros.

Soundtrack recording: "Romeo + Juliet," various artists, Capitol.


Rock recording: "Load," Metallica, Elektra.

Children's recording: "Classic Disney Volume I: 60 Years Of Magical Music," various artists, Walt Disney.


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Merchants & Marketing

Strawberries Secures Deals For Financing, Vendor Credit

Getting Credit: Strawberries, which filed for Chapter 11 Feb. 19, received final court approval of a $35 million debtor-in-possession financing facility, which will be supplied by Foothill Capital Corp. The U.S. Bankruptcy Court, District of Delaware, had already granted interim approval the day the chain filed.

In addition, the court approved vendor financing agreements with five of the six majors. As part of that, Strawberries will return up to 25% owed to each major as of the filing date, in exchange, on a dollar-for-dollar basis, for new credit lines with the majors.

According to the credit agreements, the maximum credit available from the five majors is as follows: PolyGram Group Distribution, $1.5 million; Sony Music Distribution, $1.6 million; EMI Music Distribution, $1.4 million; BMG, $255,000. However, the maximum credit available to Strawberries under an agreement with Equitable Capital Private Income and Equity Partnership is capped at $7.7 million. Universal Music Distribution and Strawberries are said to be still negotiating a credit agreement.

Initially, Strawberries had sought new credit lines up to 20% of the prepetition debt owed each major. But Equitable, which holds a $20 million senior note, objected to the credit agreements. Equitable withdrew its objection when Strawberries agreed to

boss, Lee Schoenfeld. The firm, dubbed Schoenfeld & Abrams, is positioning itself as marketing consultants to the hardware and software industries.

Clients include Future Shop, a Canadian consumer-electronics chain; the Movie Co.; and Cambridge Soundworks, a hardware company. Future Shop, which is based in Vancouver, has 78 stores in Canada and 22 outlets in the U.S. Northwest. The chain has music and video in most of its U.S. locations.

Abrams, whom Retail Track run into at the National Assn. of Recording Merchandisers annual convention, declined to talk about Future Shop, referring inquiries to the chain's corporate headquarters, which didn't return calls.

In the meantime, although Abrams now has a consulting business and has moved back to Minneapolis, he still is (Continued on next page)
**MERCHANTS & MARKETING**

**Indie Labels Need To Help Reduce Product Glut; Nels Cline Gets Around**

OVERLOAD: Casting about for a topic for this week, Declarations of Independents had to look no further than our business for inspiration.

Our housekeeping skills had given us a unique opportunity to study an interesting phenomenon in the marketplace. We remove leaves from the tree, leaving us with 10 towering columns of CDs piled in a corner. Each of these columns was stacked 3 feet high and ready to topple to the floor if ignored. Thus, the course of a frutile day. Enough is enough, we said, and we proceeded to dig through the accumulated records.

As we sorted through these hundreds of CDs, we became increasingly unsettled and depressed. While there were some major-label titles to be found, the vast majority of the records were independent releases, and there we found an album by a group or an artist we recognized, the preponderance of the material was by performers with whom we were generally unfamiliar. Many of these pieces came in packages of such poor— and sometimes hidden—quality that the lanes felt little inclination to explore their musical virtues.

We found ourselves saying, time and again, “Too much.” And therein we confronted the source of a very basic problem with the U.S. music business in 1997.

We haven’t seen any current figures on the number of titles released in this country during 1996, but we were thunderstruck when Benigno J. Chrisman revealed in Retail Track last year that around 27,000 titles were issued in America in 1995. Based on the burgeoning amount of product received over the last year, we can only assume that figure was surpassed in 1996.

In conversations with indie labels, we find that people’s jaws go slack and their eyes glaze over when we cite the number of albums released, and yet... However, as stunning as that number is, the flow continues unabated, with indie labels—both new and established—emerging as the obvious culprits in the glut of product clogging the market.

We hope, enough already.

The ongoing overloading of the marketplace is distinctly at odds with the prevailing realities of the business today. At the same time that strapped retailers are stocking their bins more shallowly (in both new releases and catalog) and focusing increasingly on hits to buoy their uncertain position, wholesalers like Independent National Distributors Inc. are boxing off hundreds of labels to relieve their clogged systems.

It’s time to find labels to get a grip on the situation and take a realistic look at their release schedules.

For starters, established labels may have to start paring their releases to focus on priority artists. We won’t mention any names, but certain companies that have been in business for years continue to churn out as many as a dozen albums a month, without any apparent consideration of whether the majority of these titles will be accepted by retailers. Sure, ongoing product flow is a necessity for market viability, but when that flow becomes an indiscriminate flood, it’s time to come down to earth and consider what the market will truly bear.

Neophyte labels have to take even more serious look at what they’re doing. The decline of CD production costs in recent years has led many new companies into the market, but all too many of these imprints arrive in the business with virtually no idea how to differentiate their records in this overcrowded universe.

If you’re a new indie label, there are some questions you should ask yourself before bringing your album to market. Is it a handsome, professional effort? Can it be lodged in a recognizable marketing niche? Do you have a story to tell distributors and retailers? Is the project set up properly, with press and radio? If any of these questions can’t be answered satisfactorily, maybe you should wait awhile before attempting to sell your records. In 1997, “we’re a new label” isn’t enough to get anybody excited.

Given the current state of affairs, “(Continued)

**INDUSTRY MARKETPLACE**

**Declarations of Independents**

by Chris Morris

HOT TOPICS: Independent merchants are gathering for the 1997 International Tape/Disc Directory trade show, which will be held April 16-20 at the Fontainebleau Hotel in Miami. George Daniels, of George’s Music Beam, and Lorraine Preussner, of L.O. Music Records, are co-chairs for the confab’s retail portion. On April 17, there will be a closed session for retailers and label sales and distribution executives, in which current issues confronting the marketplace will be discussed. The morning of April 19 there will be a retail panel open to all confab participants. For more info, contact Murphy at 718-822-8143 or Datadial at 212-539-6371.

**Viva Las Vegas:** The International Council of Shopping Centers is hosting its annual convention May 18-22 at the Hilton Convention Center in Las Vegas. Among the seminars planned for the convention are panels on “Wall Street On Retail”; “Merchandising In The 21st Century”; “Entertainment Centers: Reality Or A Flash In The Pan?”; “Leaping Into Cyber Space”; and “Face To Face With Retail (Continued on next page)
SMOKEY MOUNTAIN HIGH: This year’s Grammy Awards in the children’s categories were notable for two main reasons. First, there was the fact that the nominees for best musical album included real children’s artists, among them Tom Chapin, John McCutcheon, and Cathy Fink & Marcy Marxer. The winner was Linda Ronstadt, whose “Dedicated To The One I Love” is an exceptionally lovely lullaby album. It’s worth noting that Ronstadt was the sole celebrity name among the nominees, which leads us to the second, and even more significant, reason that the children’s Grammys deserved particular notice this year: The winner of the best children’s spoken word album was independent artist David Holt—the sole noncelebrity among the contenders, which makes his win astounding. (Moonlighting celeb nearly always take the prize.) Holt, whose reading of author/illustrator Janell Cannon’s delightful book about aolely orphaned bat, “Stellaluna,” was up against recordings by Robin Williams, Michael York, Carl Reiner, and Melissa Manchester.

“We were sure [Williams’] ‘Jumanji’ would win,” says Virginia Calloway, owner of High Windy Audio, the Fairview, N.C.-based label for which Holt is the flagship artist. A month after the Grammys, Calloway says, she and Holt are still euphoric.

“Stellaluna” is the first Grammy win for the 12-year-old company, which has had two previous recordings nominated for the 1997 Grammy winners “Why The Dog Chases The Cat: Great Animal Stories” by Holt and Bill Mooney and 1992’s “Grandfather’s Greatest Hit” by Holt. High Windy Audio has 15 albums to date, distributed primarily by Rounder Kids and Silo Inc.

Bankruptcy: The keynote address will be given by Arthur Martinez, CEO of Sears, Roebuck and Co.; other key speakers include Jack Kemp, Jesse Jackson, and Robert J. Herbold, executive VP/CIO at Microsoft Corp.

RETAIL TRACK
(Continued from preceding page)

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RETAIL TRACK
(Continued from preceding page)

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RETAIL TRACK
(Continued from preceding page)
39th Annual NARM Convention Draws 2,700 Attendees

About 2,700 people attended the 39th annual convention of the National Assn. of Recording Merchandisers (NARM) in Orlando, Fla., March 8-11. The new NARM officers for 1997-98 are Robert Schneider, chairman, Anderson Merchandisers; Rachelle Friedman, chairman-elect; &R Music World; and Stan Gorman, treasurer; Tower Records & Video; and Larry Hicks, secretary, Handleman.

PolyGram Group Distribution (PGD) was voted branch distributor of the year for the fourth year in a row at the convention. Shown, from left, are Jeff Brody of Mercury Records; John Esposito, Van Fletcher, Steve Margerotes, and Bob Baker of PGD; Richie Gallo of A&M Records; and John Madison and Jim Caparzo of PGD.

Newbury Comics of Boston received the midsize retailer of the year award. Shown, from left, are Russ Bach, president/CEO EMI Music Distribution; Mike Greese, president of Newbury Comics; Ken Gatliff, Newbury Comics; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Trish Chapman, Beth Duke; Lydia Tancreri, Sean Sweeney, Natalie Waleik, Larry Charnell, Doni Reinsprons, Amy Namba, Robbie Phillips, Kristen Lieb, Corey Prince, Lisa Fehl-Parlette, and Valerie Forgione, Newbury Comics.

Roberto Pimentel, president of America Online Networks and a co-founder of MTV, was the closing speaker at the NARM convention. Pictured with him is NARM president Pamela Horowitz.

Arista Nashville act BR5-49 performed at a Peaches Music & Video store in Orlando for the store managers' bash during the NARM convention.

Robert Yegparian, Profile Records.

The small retailer of the year award was presented to J&R Music World. Shown, from left, are Paul Smith, chairman of Sony Music Distribution; Rachelle Friedman, J&R Music World; and Bob Schneider of Anderson Merchandisers of Amarillo, Texas, won the rack jobber of the year award. Shown, from left, are Henry Droz, president of Universal Music & Video Distribution; Bill Lattie, Anderson Merchandisers; NARM supplier steering committee chairman Jayne Simon, MCA Records; and Tracy Donohoo, Kathy McLaughlin, Jimmy Thomas, and Bo Schrader of Anderson.
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No bells and whistles. No mini skirts or platform shoes. Just the longest running fad in the music industry... Billboard Magazine. After 103 years of serving the music and entertainment arena and delivering timely, reliable information to driven, ambitious professionals...200,000 of them in 110 countries around the world...we're still the best place to create excitement about your business.

Smart executives know that advertising in Billboard gets results. In fact, nearly 50% of our readers report purchasing an advertised product or service right out of the pages in Billboard. Now we'd never admit to being trendy, but of course... getting results is always in style.

"I feel compelled to inform you of the extraordinary results we have received from our recent advertisement in the January 18, 1997 issue of Billboard. We have received request after request from companies and individuals around the world! Although we've always been convinced that advertising in Billboard really works, we are once again assured of this fact. Our advertising dollar has certainly been well-invested! Billboard is the perfect medium to promote our label throughout the world."

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President, C.A.M. S.r.l.

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A Force To Be Reckoned With. Central Park Media gave away an original signed cut of the Japanese animation "My Geisha With Force" to grand-prize winner Edward Solano, center, who entered the contest at the Suncoast Motion Picture outlet in the Cross County Mall in Yonkers, N.Y. Making the presentation are Central Park Media director of sales Mike Pascuzzi, left, and Jeff Union. Central Park Media business unit manager of animated collectibles.

Cable Shows Corner The Vid Market

BY ANNE SHERBER

NEW YORK—Cable producers are crowding their broadcast counterparts for room on video shelves. It's a fact of life that the higher the television profile, the smoother the path to cassette release—particularly for studios that have sales and marketing teams to plug them. Now, smaller but equally ambitious players like Arts & Entertainment (A&E) Network are expanding their retail ties.

One way is to brand their programming with an audience "seal of approval," reflecting basic cable's penetration of 65% of U.S. households. Even pay TV services, in many fewer homes, can benefit if they've been around long enough. So, along with A&E, MTV, Nickelodeon, the Comedy Channel, and the Sci-Fi Channel, HBO is looking to extend brand awareness.

A&E Home Video has been particularly successful distributing through New Video in New York. Its best-selling title to date was also its most expensive—the $59.95 collector's edition of "Pride And Prejudice," which has sold 125,000 units. New Video is still getting orders more than a year after street date.

According to A&E new media VP Tom Heymann, the brand is a key factor in purchasing decisions. "To consumers, it really signifies, whether they've seen the show or not, that what's inside will be a quality product," he says. "They can't look inside a box the way they can look inside a book, so our logo becomes a kind of Good Housekeeping Seal of Approval." Consumers who think they know the A&E brand are finding at least one title that's slightly out of character for the culturally upscale cable network. On March 4, A&E released "Howard Stern," a program originally aired as part of the channel's Biography series.

A&E Home Video will be talking to several retailers—"Nobody Beats the Wiz and HMV among them—that hadn't carried A&E until now. Orders have topped 75,000 units, and stores undoubtedly will come back for more once "Private Parts" makes its video appearance.

A&E does little in the way of advertising its titles beyond the 800 number flashed onscreen following a program's broadcast. Direct-response sales are important, but Heymann says they generally average only 25% of the total. The on-air plugs serve a more important purpose: increasing consumer recognition of the product.

"We're creating awareness for the video's availability," Heymann says. "What we sell over the air is a relatively small number, given the fact that we are putting up a 30-second

(Continued on page 65)
Is Blockbuster Guilty Of Sticker Cover-Up?

In fact, Baskin says he checked with the retailer’s distribution center in Dallas to find out how many videos had the disclaimer. About half of the for-sale videos didn’t have the line, and about 10% of those did, but it was positioned at the bottom of the box, where the inventory sticker is placed.

“That bottom of the box is the least obtrusive place to put the sticker,” says Baskin. “It has nothing to do with the warning. There’s no conscious effort to cover up anything. It’s just a business decision.”

Baskin suggests that instead of running expensive ads in The Hollywood Reporter and Daily Variety, the Artists Rights Foundation could have more clearly expressed its opinion with a phone call or a letter to Blockbuster.

The negative results of transferring a movie to video has been an ongoing thorn in the side of studios. Because of protests from directors and producers, some studios have agreed to put the “formatted for your television screen” line on video cassette sleeves.

The issue has also been fought on Capitol Hill. Several copyright measures, including the Berne Convention’s international treaty in 1988, protect the author against “any distortion, mutilation, and modification” that degrades the product. At this point, lawmakers are satisfied that creative works are protected enough.

Artists Rights, however, is busy releasing a bill to specifically address the labeling issue, according to the group’s president, Elliot Silverstein.

To their credit, studios have begun releasing more and more wide-screen and letterboxed versions of films, in addition to the pan-and-scan versions.

Artists Rights applauds both actions but says labeling a pan-and-scan version won’t do much good if the public can’t see it.

“Studies have agreed to put the pan-and-scan labeling on videos,” says Silverstein, “but it’s meaningless if the consumer still doesn’t know because of internal shading by the retailer.”

Artists Rights spokeswoman Allison Seale says that the group hasn’t specifically targeted Blockbuster, but that its goal is to inform, not finger-pointer.

“We couldn’t go to every store,” she says.

In a defense, Blockbuster spokesman Jonathan Baskin says the “cover-up” has been blown out of proportion.

“Our intention is to let our customers know what information is on the box,” he says. “You’d have to work pretty hard to say inventory sticker intentionally obscuring the label.”

CINEMA TALK

Shelf Talk by Ilene Fitzpatrick

www.americanradiohistory.com

Billboard

April 1997

Top Video Sales

Compiled from a national sample of retail store sales reports.
Adam Sandler stars in a hilarious comedy that scores a hole-in-one for gut-busting wit and outrageous slapstick. When a hockey player discovers he has an amazing golf swing, he brings his ferocious temper and outlandish antics to the pro golfers' tour.

Street Date: May 27, 1997

- HAPPY GILMORE IS A WINNER!
Adam Sandler has become one of Hollywood's hottest comic actors. And with over $38 million at the box office, the former Saturday Night Live performer's got the audiences to back it up.

- A TOP TEN RENTAL FOR 11 STRAIGHT WEEKS!
A hot title whose winning streak propelled Happy Gilmore to the #2 rental comedy spot of 1996.

- A FULL WAVE OF P.O.P.
Increase sales with 12, 24 and 48 unit merchandisers.

- ADVERTISING TO BRING IN THE FANS!
Consumer advertising campaign lets fans know this is one sporting event they won't want to miss.

Also Available
24-UNIT DISPLAY comes with one header card.
Selection # 82208
Dimensions: Assembled: 12 1/2"H x 12 1/4"W x 17 1/2"D
Shipping: 24 1/2"H x 13 1/2"W x 17 1/2"D
Weight without cases: 3 pounds

48-UNIT DISPLAY comes with one header card.
Selection # 82390
Dimensions: Assembled: 24 1/2"H x 12 1/4"W x 17 1/2"D
Shipping: 25 1/4"H x 17 1/2"W x 17 1/2"D
Weight without cases: 9.5 pounds

www.americanradiohistory.com
After Frustrating ’96, Retail Ready To Roll Out Red Carpet For DVD

BY STEVE TRAUMAN

NEW YORK—While no one expects DVD to have a serious impact on cassettes for several years at best, several retailers—chains and independents already committed to VHS self-through—are determined to start the process this spring.

Everything came together for DVD at the January Winter Consumer Electronics Show in Las Vegas after a frustrating 1996. For a projected March 24 launch in seven key markets, Warner Home Video will have 32 titles, including some from MGM Home Video and New Line Home Video, both distributed labels. Sony’s Columbia TriStar Home Video expects to have four titles for a Sony Electronics and Blockbuster promotion in late April.

Sony, meanwhile, will bundle two Columbia TriStar and two Sony Music titles with its $1,000 player. Toshiba’s two models, priced at $599 and $699, are packed with a $25 coupon for Warner titles. The hardware boxpack includes Panasonic (two players shipped in February); Philips (one player in April tied to 10 titles from subsidiary Primrose Video); Pioneer Electronics (one combination DVD/laserdisc player for $1,000); and Thomson Multime-
da, which delivered players in mid-March.

Fifty Blockbuster stores will have kiosk sporting Sony players and the Columbia TriStar titles, says spokesman Jon Baskin. Sony is extending its ongoing Maximum TV promotion with the chain to give player buyers a card good for 10 DVD or VHS rentals. The promotion could be extended, depending on retailer feedback. “We will support DVD in all the Warner launch markets except Dal-
as, where we don’t have stores,” says John Thrasher, VP of video purchasing for the 100-plus Tower Video store chain. There will be major DVD promotions at the two WOW! outlets, owned by Tower and the Good Guys, in Long Beach, Calif., and Las Vegas.

Thrasher has one big caveat: “If Disney, Fox, Universal, and Para-
mount can’t resolve their concerns on copy protection, DVD could be $1 [MiniDisc] or DCC [digital compact cassette] all over again.”

Eyeing the potential of DVD as an “incremental rental stream,” Movie Gallery purchasing and mar-
ketin senior VP Bo Loyd says the 800-store chain will promote War-
er and Columbia TriStar titles “in those markets where we have stores.” The chain is also talking with consumer electronics outlets in malls and other locations where there are obvious cross-merchandising opportunities.

In 75 of 270 Best Buy stores, “we will be jumping in hard and heavy with a major commitment to DVD,” says video merchandising manager Joe Pagano. Riding the Warner bandwagon, Best Buy has developed software and hardware displays.

J&R Music World video buyer Mary June Glasser says the New York store, an oil hand at new formats, is “very interested in the initial War-
er and Columbia TriStar plans.” A full array of hardware should be available soon.

Some 400 of the Musicland Group’s Suncoast Motion Picture and Sam Goody locations are tied to the Warn-
er rollout. “We’re looking to be in the seven key markets,” says Archie Benik, marketing VP for Mu-
sicland’s mail stores division. “I think DVD has vast opportunities and, if it promoted correctly, has tremendous upside potential.”

West Coast Entertainment hopped on the Warner bandwagon in the New York area in late March and will expand the rollout later this spring to about 50 stores in Boston, Indi-
apolits, Louisville, Ky., and Phila-
delphia, according to executive VP Matt Brown.

Because he thinks both approach-
es are viable, West Coast will test both rental and self-through of discs.
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CABLE SHOWS CORNER
(Continued from page 59)
commercial for a product that will be in stores.” A&E will further test awareness this year with its release of “Ivanhoe” at $99.95 and “Jane Eyre” at $19.95.

HBO Home Video has a double challenge: It must convince retailers that few viewers have seen its programming while touting HBO as a national brand. Cynthia Rhea, marketing VP for HBO Home Video, says the supplier created a campaign underscoring the fact that nearly 80% of households don’t receive the service.

What the campaign does stress are the millions of consumer impressions HBO generates through broadcast and cable commercials. “From a video standpoint,” she acknowledges, “we’re a little schizophrenic. HBO lowers prices on its HBO Original titles about four to six months after release, mimicking the theatrical practice. “Retailers tend to classify everything that is not an A-title as a non-A-title,” Rhea notes.

“But, for instance, Movie Gallery has told us that they would much rather buy an HBO original movie than other B films. As a brand, they know what it stands for: stars, budgets of $6 million-$8 million, and cable promotion that generates demand beyond the HBO household base.”

Releasing direct to self-through is becoming more important to the label’s future, Rhea says HBO Home Video will be releasing “best of” compilations of two of its original series, “Real Sex Bytes” and “Taxi Cab Confessions,” priced at $14.95, in June.

Brand recognition comes naturally to children’s channels like Nickelodeon and Nick Jr., which bask in a public glow that only occasionally includes grown-up fare. Demand for videos of such popular programs as “Rugrats” and “Allegro’s Window” has risen, says Nickelodeon Video VP Catherine Mullally, but consumers want videos that are different than TV broadcasts.

Therefore, programs often are grouped thematically or focus on one character as a way of justifying the price tag for something that could have been seen for little or nothing. It’s a vital addition, vendors suggest.

“Anytime we can add exclusive programming to say to the trade and consumers, ‘This is a little bit different than you can see directly off the network,’ it makes our job easier,” says Jack Kanne, Paramount Home Video sales and marketing executive VP.

Paramount and Nickelodeon, both part of the Viacom empire, are discussing ways to enhance the perceived value of the label on video, Kanne reports. That could include adding footage not seen on cable.

Retailer reactions to cable branding have been mixed. John Thrasher, VP of video purchasing and distribution at Tower Records and Video, says the programs have to appeal to the younger crowd to which the chain caters. Tower evaluates titles on content rather than by brand, he adds.

“For us, it’s got to hit the right consumer profile,” says Thrasher. “We’ve done well with ‘Rent & Stumpy’ but not ‘Rugrats.’”
Top Video Rentals

**ANIMATORS**
(Continued from page 51)

...armatures, haven't really changed," he says. "We even use the same sort of arms.

Although the company has a World Wide Web site that gets 50,000 hits a month, it isn't spending a lot of time developing Internet content. "Now the Internet is only a distraction," said Lord. "We're very busy on other projects and are already creatively stressed.

The duo goes to great lengths, however, to provide viewers with good storytelling. "No amount of technical brilliance replaces good storytelling," says Lord. "There's nobody terribly modern about "Wallace And Gromit," and we've not tried to push up on the latest youth trend and explode it.

Lord says "The Wallace And Gromit" series, which follows the adventures of a British bachelor and his loyal dog, was not intended for an international audience. A third short, "A Grand Day Out," completes the trilogy.

"It's proven to appeal to every audience," says Lord. "And that makes British people feel good about our own culture and says that we don't have to pretend we're something we're not to succeed in Europe or America."

Although Sproxton and Lord say their clay-model stars haven't retired, they're on a well-deserved holiday. The line also lives on in books and a CD-ROM. A second CD-ROM release is due at the end of the year.

"There's a huge demand for them," says Lord. "It's almost irresistible," adds Sproxton.

But a number of issues prevent Aardman from releasing "Wallace And Gromit" shorts.

For instance, Lord and "Wallace And Gromit" director Park are working on a full-length stage-frame animated movie that is being co-developed by producer Jake Eberts, who produced "Dances With Wolves" and "James And The Giant Peach." Production won't start until March 1998. Park and Lord have written the story, but Lord won't disclose any details. The script will be written by Jack Rosenthal, a popular British television writer.

"We're not trying to make a big fancy elaborate story just because it's a feature," says Lord. "On the other hand, we don't want to pull any punches.

The other factor figuring into the equation is a quality issue. Although Aardman has a full-time staff of 60, with freelancers adding another 20 to 80 animators, the studio is stacked with other projects.

"We just couldn't do it properly and would have to farm it out to other people," says Lord, "but I expect it will work to our advantage, because when we do come back, people will be waiting for us."

The quality issue has also stopped Aardman from making television deals to produce series. However, the company will be producing a 13-part British series based on a character called Rex The Runt, which Sproxton says has been in development for the last six years. Each episode is only 10 minutes long. "It's just a means of work for us," says Sproxton, "which is an industrial output for us."

He says the company has been approached by American broadcasters to produce other series, but none is willing to sign them until they see a finished product.

"If they love it, they'll want 120 episodes by tomorrow," says Sproxton. "And how do the hell you do that and maintain the craft?"

B.B.
DOROTHY LAMOUR

The Moon Of Manakopa

PRODUCER: Peter Dragomir

AY 2431

Dorothy Lamour, the screen star who died in September of last year, was as attractive in song as in a sitting. This is a generous collection of 20 tunes recorded between 1937 and 1943, all of which some of the Bob Hope/Bing Crosby/Lamour songs from their "Road" pictures are included. Besides the haunting title cut, there are weaker ballads that also employ the word "moon" in the lyrics, along with fine ballads that she now known, among them, "The Man I Love," "I Gotta Right To Sing The Blues," "I'm Gonna Shout To Be You," and "This Is The Beginning Of The End." Lamour was a star and an appealing vulnerability. A die set may well signal toward a trend of nostalgia going for it. Contact Koch International.

COUNTRY

THE BUFFALO CLUB

PRODUCER: Barry Beckett

Riding Tide 13044

Fans of country harmony singing are embracing this new group's debut single, "If She Don't Love You," and with good reason. Crisp production, good song selection, and smooth vocals make an impressive package. Trio includes lead singer John Dittrich, formerly with Red Roof Run; saxophonist Sam Johnson, a gospel group the Imperials: and Charlie Kelley, who was with Doug Stone. This set may well signal toward a trend of Eagles-oriented country rock that still remains within country music's parameters.

JAZZ

DENNIS MARKS

Images

PRODUCER: Dennis Marks

Contemporary 14081

Another album to emerge from South Florida, this one has its eye on the 25-year-old bass player and composer Dennis Marks (another University of Miami predigy), whose talents are only a few steps from awesome. Leading a local quartet of remarkable musicians, especially trumpeter John Balbierz and tenor man Teddi DeCosta, Marks and company hit where energy and aggression coalesce. Rippers like the opener, "Direct Line," and "What The Devil..." with its "Con All" and "shift" harps, or the lyrical "(Images)" are evidence that some of Marks' tunes may have the stamp of future jazz standards. Oh, did we mention drummer James Martin? Whoa.

VITAL REISSUES

SOPHIE TUCKER

Some Of These Days

PRODUCERS: Tony Nord, Don Brown

Peew 7607

One of the giant talents of the vaudeville era and then some, Sophie Tucker was a vocalist of far greater consequence than she was given credit for. She was more than a purveyor of "suggestive" repertoire written for her to justify her identity as the "last of the red-hot mamas." The listener gets two lovely performances right off the bat, the one sentimental, "My Lady Mamma, the other "The Man I Love," along with "The One I Love (Belonging To Somebody Else)" and "Moanin' Low." Her signature songs are also in this 24-song survey of recordings made between 1926 and 1956, such as "Some Of These Days," "After You're Gone," and "There'll Be Some Changes Made," whether on standards or special material, Tucker could really pour over a song. Contact Koch International at 516-48-1000.

HOMER & JETHRO

America's Song Battlers: The Weird World Of Homer And Jethro

COMPILATION PRODUCER: Mike Nagy

Telepathic 5121

If you've ever wondered where Teddi T. Judd came from, here are his ancestors. And through those were the real deal when it came to country parodies. Besides being excellent musicians, Homer & Jethro were spot-on parodies of country and pop hits from about 1960 to 1970, from "Hickey" to "Stoned Time" and "How Much Is That Doggie In The Window?" Some of this is now extremely dated, but none of it stands up surprisingly well, such as "I'm Movin' On No.2."

LATIN

BLINDOS DE BOCAGUERA

PRODUCER: Ivan Barrantes, Ernesto Escobar, Tony Soriano

Sony 52208

This rock act's rivetingraft of biting lyrics, mostly about sociopolitical themes, is backed by edgy African/Andean/Caribbean instrumentation. Their debut, "I Am The Poor Of The Poor people," is a life-affirming statement by an up and coming band that should be heard. Check out the new lineup as "Car" and "Rap Del Barbequero."" Hey Us Don El Barba.

WILFRIDO VARGAS

Hey

PRODUCERS: Wilfredo Vargas, Cheo Jimenez

Ariola/BMG 84222

On his latest effort, the veteran merengue offerings a nod to the "merengue house" tempo in current with the vital disco-merengue theme of "Alatow." But the album's best radio prospects are such straight-up merengue tracks as "Mi Comanche Estar Sufriendo," "Me Gustan Todas," and "Me Deja." "Me Deja" features the capable vocals of Vargas' daughter, Australina.

CLASSICAL

FORGOTTEN SONGS: DAWN UPSHAM SINGS DEBUSSY

James Levine, piano

Sony Classical SD 71690

The voice of Gérard's Third Symphony, Romantic leader, Rodgers & Hammerstein songs, and scores of prime opera roles, American soprano Dawn Upshaw is one of the classical world's most versatile singers—not to mention one of its most likable. The album contains songs with a set of atmospheric melodies by Gaëtan Callias. Claude Debussy. With inspied grace and a light-like voice, Upshaw beautifully dresses these dreamy settings of arthful French poetry (Vautier, Baudelaire) as if born to sing them. An intoxicating album.

NEW AGE

ERIC TINGSTAD & NANCY RUMBLE

Pastorie

PRODUCER: Eric Tingstad & Nancy Rumble

Harvest 61061

Eric Tingstad and Nancy Rumble return to their roots on "Pastorie." They dump the rhythm section and concentrate on intimate duets for guitar, voice, and piano. The album occasionally lapses into polite classical "reception" music, but the duo also creates some beautifully intimate spaces with Tingstad's sometimes multitracked guitar lines and Rumble's knack for lacing lines. Their delicate interplay embraces the soaring "Elysian Fields," a brooding "Siesta," and a haunting "Jester"—the latter with Rumble playing a flute reminiscent of New Age, refined and elegant album crafted by two gifted musicians.

WORLD MUSIC

KEVIN BURKE'S OPEN HOUSE

Hoof And Mouth

PRODUCER: Guy Troy

Green Linnet 1009

The third label release from acclaimed violinist Kevin Burke's Open House is another gem of Celtic-based world music, bringing traditional harmonic sources together with those from across the U.S. and all other locales from Finland and Sweden. With Mark Graham on vocals, harmonica, and clarinet; Paul Katohop on guitar and mandolin; and Sandy Silva on foot-dancing percussion, listeners will be immediately drawn to their breezy, sharp-edged melodies of traditional hero's sometimes mixed in with original material. Burke's designs are clearly explored in the barncalined dresses of "The Oarsman/'The Cottage," the title track's blues harp solo with Silva's footed accompaniment; and Graham's "Quedos Ronca," a natchy, deeply hypnotic depiction of the Greek tragedy story-of-a country/Celtic story-sông "You killed your pa and married his mother, and she's dead in Arkansas..." Also included is an offbeat, folkiish arrangement of the Laura Nyro classic "And When I Die."

ALBUMS: RELEASES. Searches by the review editors to observe special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES. Renowned albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (P). New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (C). New releases, regardless of chart potential, highly recommended because of their musical merit.

www.americanradiohistory.com
WASHINGTON, D.C. (AP) — The new album "Blood On The Dance Floor: HIStory In The Mix II" by Michael Jackson, which also reissues a selection of tunes from 1995’s "HIStory," in dance-savy remixed form. Produced by the late Michael’s Tinley Riley, this set chugs with a pleasant jazz-oriented groove that provides a firm foundation for a lip-smacking beat and a statuesque, dreamy head-nod that is downright unattainable. Keeping in theme with the album, a batch of new releases also sees Michael effectively refreshening the song to suit a wide variety of radio and club formats. The Fugees strip the track down to its basic, essential elements, shining a light on the song’s raw funk underpinnings, while Paris Hilton is the opposite direction by revising the party up to a spirited Euro-Dance pace. By revising the track into a hands-in-the-air disco anthem, Tony Moran provides the remix that will appeal to many listeners. Regardless of the version, expect to hear a whole lot of this winning jam over the next couple of months.

Blessed Union of Souls

I Wanna Be There (4:05)

PRODUCER: Emma, C.P, Roth

WRITERS: Emma, C.P, Roth, Doug Stone, E. Hodge

PUBLISHERS: Artist/Writer/Songwriter/Global, ASCAP

EMMA & THE BLESSED UNION OF SOULS

The Blessing project has been on the cards for a while. It seems as though the army of "Children" yogatoes when that song's originator has offered a new single. Of course this is a departure from the highly influential album "Dreamland," Miles continues to blend racing dance beats and new age spoken word keyz, a pair that is difficult to fully duplicate or describe. You simply have to let the melody wash over you while the groove impregnates your body to move again.

Toad the Wet Sprocket

Won’t You Come Downtown (3:20)

PRODUCER: not noted

WRITERS: not noted

PUBLISHERS: not noted

COLUMBIA 3295 (5) ccmc 86707

That the group can take on the role of a public consciousness with a frothy little confection that stresses the band’s knack for providing their listeners with pop radio listeners to feel welcome to join the party. Toad the Wet Sprocket, his will sound much greater on a car radio on a sunny spring afternoon.

Bjorn

I Miss You (3:20)

PRODUCERS: Bjorn, Harve Barstrom

PUBLISHERS: Famos/Sony U.S. (50%)

SINGLES

BILLBOARD APRIL 12, 1997

www.americanradiohistory.com
Under the SMV moniker. Don't mistake the first title for the home video release of the recent Ray Liotta airplane disaster film, because this one is all about perception and hallucination presented as a cascading visual ride. Ironically such nature settings as fields of flowers and rapidly changing skies seem to have inspired many of the virtual landscapes. "Computer Animation Classics" brings together 27 works from the early experimental years of computer animation that can be rightfully considered a collector's item in the computer animation medium.

The Immaculate World Wide Web site teams with World Domination for an Internet-only release of electronic act Loop Guru's latest work. Synthesizer-driven rhythms sweep through an urban jungle landscape filled with minimal vocals and maximum grooves. Songs range from the cerebral "(Cured)" to the infectious "(Unruly Delight)"—and all serve as an appropriate soundtrack to the stranger side of the Web. Hear all 20 complete tracks in RealAudio at http://www.imusic.com. For those who have a preference for prefabricated goods, the CD is also available for $10.00 (plus $3 for shipping and handling) and includes a limited-edition bonus cassette, sticker, and photo.

The greatest story ever told
By Fulton Oursler
Read by Edward Herrmann
Random House Audio
6 hours (abridged), $24.95
Herrmann's sensitive and gentle reading of the classic work, which was first published in 1949. A novelization of the life of Christ, Oursler's interpretation adds depth and humanity to the story, filling in the emotional gaps with dialogue that modern readers and listeners can relate to. Herrmann humanizes the story of the birth of Christ by showing that Joseph was understandably hurt and confused to learn that his wife was suddenly child. His own experience of an angel who came to him in a dream and reassures him, makes him believe the Virgin Birth. This approach is a wonderful element in Oursler's novel. He sticks faithfully to the Gospel and to the Word of God, but has brought out the human element of this story. He does not perform the story or take on the role of the characters. Instead, he reads the text, thus encouraging listeners to gather round and hear a wondrous tale.

The Big Picture
By Charles Kennedy
Read by Cotter Smith
Silhouette AudioBook
4 1/2 hours (abridged), $24.00
This fascinating tale begins as a realistic, almost documentary film, but then turns into something completely different. The story begins with Ben Bradford, who has always dreamed of being a photographer, but was bullied into law school by his father. Now a successful attorney, Ben is deciding that his wife is having an affair, and, before confronting her, he decides to have her commit murder to divorce him and take their two young sons with her. Then the story takes a surprising turn, becoming an intriguing suspense thriller. Through an unexpected set of circumstances, Bradford takes on the identity of another man (ironically, a man he despises) and carves out a new life for himself. The listener is led by the details of the new life and the suspense of waiting to see how long the ruse can last. Reader Cotter Smith's marvelous voice and skilled voiceover artistry disappears into the role of Bradford. He's so convincing that the listener forgets that this is a recording and that he's also a performer. The only flaw in the audio is the ending, which is contrived and cliched.

Adolescent Development
By Edward T. Hall
Read by John Rubinstein
Tantor Audio
3 1/2 hours (abridged), $29.95
A fascinating and authoritative look at all aspects of adolescence. The book is designed for students in psychology, sociology, education, and related fields. The material is divided into chapters, each of which covers a specific aspect of adolescent development. The book is well-organized and easy to read, with clear and concise explanations of complex concepts. The author, Edward T. Hall, is a respected expert in the field of adolescent development, and his knowledge and expertise are evident throughout the book. Overall, this is an excellent resource for anyone interested in adolescent development.
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BIRTHS
Boy, Austin Youngjin; to Jeff and Hyen Berke, Feb. 7 in Los Angeles. Father is an entertainment attorney.

Girl, Sidney Nicole, to Jodi Dinke Hurwitz and Mark Hurwitz, Feb. 15 in New York. Mother is director of programming for Automatic Productions, father is VP of Home Entertainment Design.

Girl, Helen Adair, to Alison Rogers and Willis Alan Ramsey, March 25 in Nashville. Parents are singer/songwriters.

Boy, Samuel Paul, to Paula Mattioli and Glenn Walker, March 26 in Burbank, Calif. Father is a singer and songwriter, mother is founder of Digital Master Studios.

MARRIAGES
Tim Cricht to Grace McLean, Feb. 26 in Las Vegas. Groom is a producer, recording engineer, and author.

Mindy Rickles to Edward Mann, March 8 in Beverly Hills, Calif. Bride is the daughter of Don Rickles. Groom is president of the Mann Group.

DEATHS
William Ronald (Ron) Early, 59, of liver failure, Feb. 5 in Virginia Beach, Va. Early began his career as a manager and concert promoter in the Pittsburgh area, before joining The Washington, D.C., to work for the Schwartz Brothers Record Distributors. He then served as buyer and manager for the Waxie Maxie's retail chain. But Early was probably best known for his work as an independent record promoter in the Washington, D.C.-Baltimore area. Since the early '70s, he has promoted titles for many of the top labels, including Decca, Atlantic, Philadelphia International, and Polydor. In the late '80s, he became GM for the Washington Hitmakers label, then returned to independent promotion. He is survived by his daughter, Helen Burroughs; sons Robin, William Ron Jr. and Joseph; and five grandchildren.

Happy Goday, in his late 70s, of an undisclosed illness, March 18 in New York. For the past 24 years, Goday, a 45-year industry veteran, was called upon to specifically promote songs and instrumental hits from films to motivate votes on their behalf for Oscar and Golden Globe awards. In the last four years, he worked on publicity for the films in the following categories on such movies as "Forrest Gump," "Beauty And The Beast," "The Lion King," and "Pocahontas." His other association included stints at 20th Century Fox, Paramount, Warner Bros., and Columbia, where he promoted music from such films as "Dr. Dolby," "An Officer And A Gentleman," "On Golden Pond," and "Flashdance," among others. All told, Goday worked on music from more than 200 films that landed a total of 47 Oscar nominations, 17 of which earned Oscars. Before his movie studio associations, Goday was a VP at TRG, the music publisher. There, he helped promote such Broadway scores as "Stop The World—I Want To Get Off." The Roar Of The Greasepaint—The Smell Of The Crowd, had a long-running personal and professional friendship with singer/songwriter Charles Aznavour. At the time of Goday's death, Charles Aznavour on a theatrical project involving Aznavour's music. A spokeswoman for the family indicated that Goday's wife, Sybil, and daughter, Mace, would continue to work with Aznavour on the project.

Jeffrey C. Inger, 52, of a heart attack March 19 in Sherman Oaks, Calif. Inger was an entertainment attorney whose clients included Neil Diamond, Natalie Cole, Linda Ronstadt, and Gladys Knight, among others. In addition to performers, Inger represented a number of record producers, management, production, and publishing companies. He was also a skilled musician who played the bass for 11 years, before establishing his own. He is survived by his wife, Lynn; sons Kenneth, Michael, and Adam; his father, David; a stepmother, a daughter-in-law; and a brother and sister. In lieu of flowers, the family requests that donations be made to the National Jewish Fund to plant trees in Israel or to AIDS Project Los Angeles.

Fritz (Fred) Spiegelman, 90, March 21 in New York. A songwriter for more than 60 years with more than 900 works to his credit, a dozen of which were hits, Spiegelman was the writer of "Paper Roses," a hit for Marie Osmond in 1973; "Shepherd Sere- nade," recorded by Bing Crosby; and "One Finger Melody," recorded by Frank Sinatra. Other artists who recorded his songs include Judy Garland, Doris Day, Lena Horne, Sarah Vaughan, and Shirley Horn. Some of his country hits included "I Only Have For A Little While" and "The Longest Walk." Spiegelman’s original name was Isaac Wagner, and he was born in Berlin in 1906. He entered the Music Academy of Vienna at the age of 12 and received his master's degree in piano and composition. Before coming to the U.S., he had already established himself as a writer of film scores, cabaret songs, and musicals. In the U.S., he was a Hollywood studio songwriter in the '40s and '50s. Spiegelman also wrote scores for Broadway and off-Broadway musicals. An animated TV special, "The Stingiest Man In Town," with Walter Matthau playing Scrooge, was made into a successful stage musical. A widower, he leaves no survivors.

Paul Denis, 86, following a long illness, March 26 in Riverdale, N.Y. Denis was an editor at Billboard from 1951 to 1948. He began covering the vaudeville scene and also covered radio, burlesque, and nightclubs before being named the magazine’s managing editor. He later moved to the New York Times, was a concert promoter, and wrote scores withforall's wife, Sybil, and sons Michael and Christopher.

Express Yourself. Children's author Martha Southgate held a workshop for students about "Express Yourself." The event was supported by Bertelsmann USA's World of Expression scholarship program, the workshop was part of an ongoing series that encourages creativity in New York high school students. In addition to the workshops, the World of Expression program awards a total of $100,000 to New York public high school students who demonstrate exceptional abilities in composing stories or songs. Young Audiences, a New York City arts education organization, serves as coordinator for the events. Picture: Paula Mattioli, Bertelsmann Leadership Academy teacher; Evie Weiner, Bertelsmann Leadership Academy teacher; Barbara Torres, Bertelsmann Leadership Academy student; and Richard Hohert, Young Audiences resident artist.

MARCH 28-30, Billboard’s International Latin Music Conference and Awards, Hotel InterContinental, Miami, 212-536-1656.

MARCH 28-30, LMNOP, The Music Conference In New Orleans, Pontchartrain Hotel, 504-842-5667.

MAY 8-10, Billboard’s International Latin Music Conference and Awards, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla., 212-722-9400.


MAY 17, World Music Awards, Sporting Club, Miami Beach, Fla., 212-722-9400.


MARTIN PAGE SEES FRUITFUL ALLIANCE IN SONY/ATV DEAL

(Continued from page 42)

Musicians have been flocking to Sony/ATV Music Publishing for years, but the company's new president and chief executive, Martin Page, has been bringing in more talent. Page's hiring has been seen as a move to bolster the company's roster of hit songwriters and composers. Page was previously the CEO of Universal Music Publishing Group, where he worked from 2009 to 2011. He has also held executive positions at BMG and Warner/Chappell Music. Page's background in the music industry is well-rounded, with experience in both the music publishing and recording worlds. He has been responsible for many successful music publishing deals.

The Sony/ATV deal is seen as a win for both companies. Sony/ATV, which is a subsidiary of Sony Music Entertainment, has been in the music publishing business for over 100 years. The company has a long history of working with some of the biggest names in music, including The Beatles, Elton John, and Stevie Wonder. The deal is expected to bring music publishing and recording back closer together.

The deal is also seen as a boon for songwriters, who will now have access to more resources and support.

The Sony/ATV deal is a testament to the power of music publishing, and the importance of having the right partnerships and deals in place to ensure success.
Backstage at "The Big Bang," Trisha Yearwood, who launched the show—adds to her wardrobe with Jay Williams, broadcast manager at Walt Disney World, and Coni Chiell Pruet, president of the National Music Critics Assn.
Westwood Picks Up CBS Radio Division

NEW YORK—It never quite settled.

When Mel Karmazin’s Infinity Broadcasting went into CBS last June for a record $4.9 billion—creating the largest radio group ever—it was privately claimed, NBC’s network welcomed the continued prowess of the mighty Karmazin: After the new year, he was named chairman of Westwood One. He joins Colin & Suman and Karmazin as leader of day-to-day operations. Greg Batusis continues as president of Westwood Entertainment Division, as does Bob Kipperman,VP/PGM of the CBS Radio Network, who will also work with Westwood One.

MUSIC DELIVERY ENTERS DIGITAL AGE

(Continued from preceding page)

or MDs.

Fidelipac in Mount Laurel, N.J., and Audipak in Winchester, Va., are the last remaining manufacturers of NAB cartridge hardware and software. “But they’re moving more and more toward online,” says Jeff Hofbauer.

Another setting for future broadcast markets is in “prestige,” often translated as “exclusive” opportunity to see the artist in a small venue.

Other settings for future broadcast opportunities are in the home of other programs, such as the Westwood One syndicated “Super Gold” show, which is hosted by Mike Harvey.

Though it might be possible for Disney to work with ABC Radio Networks—a company that merged with in August 1996—Williams says the decision was not made “at the same time, his group went to offer the recordable CD.

Disney executive vice president of both text and music on the 74-minute-capacity MD at four times the writing life of the MD.

For the Yearwood show, Disney was also able to offer guests of the Disney Institute’s resort the exclusive opportunity to see the artist in a small venue.

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Ben Folds has a theory: A lot of rock bands are like cats. “You know how cats just don’t give a shit? How they don’t care about you, don’t care about me?” he asks. “Yet we try so hard to get their attention. I guess it’s the same way they might like you that is so compelling. That sort of behavior extends to romance, too, which is not a novel comparison, of course. But it goes for some rock bands as well. You know, we don’t care, fuck off. And people are like, ‘Cool. They’re my favorite band.’

“It seems more and more that being bored and also a bit cool and expressing enthusiasm isn’t really what it’s about. ‘The world,’ he says, ‘is so easy to make it about me.”

The world-humble healing ditty to which Folds refers is Ben Folds Five’s “Battle Of Who Could Care Less,” the rollicking first single from the North Carolina trio’s sophomore album, “Whatever And Ever Amen” (600 Music/Sony). No. 29 on Modern Rock Tracks, the song laments the increasing unimportance of being earnest (albeit in ironic fashion, ironically). “About the only person who can get away with being uninterested and excited these days is Jon Spencer—but even his earnestness is a joke,” Folds says. “Take a band like Counting Crows. They’re so earnest that it makes people sick. I think I have a pretty good meter for what’s cool and what’s not. But I find myself apologizing for liking them, and that’s bullshit.

“If you were really comfortable with yourself—and I know that a small percentage of the population—then you wouldn’t fall for some apathetic pose. Some bands make you come to them, and it’s OK, like Tonic Youth or Max Star or the Pluming Family. But Earth, Wind & Fire was outgoing, and that was great, too. The thing about Counting Crows is that Adam Duritz goes out on a limb. Conviction like that is admirable. I’m all for it.”
Has KKRZ's "Secret Garden" Met Its Match In KSTP's New Mix? Yes, Ya!

A HITT OOH, YA! While sentimental hearts have reassured Bruce Springsteen's two-year-old "Secret Garden" into a palpitating hit after Bob Marino, PD Ken Benson dropped in gooey dialogue from "Jerry Maguire," those with twisted emotive sensibilities might find greater joy in the KSTP (Ken Benson) jockage. The novelty track—a brainchild of KSTP (KS95) Minneapolis, close to the Oscar-toting movie's setting—liberally weaves catch phrases and conversational snippets from the black comedy throughout instrumental patches in the wrapped "Secret Garden." The song peaked at No. 63 on the Hot 100 in 1996 before its inclusion on the "Jerry Maguire" soundtrack. The subsequent buzz essentially ran from the flick's start, up from 94 to 33 on the Hot 100 Singles chart this issue.

Already, "Fargo Garden" has out-requested "Secret Garden" at KS95 and has piped the interest of a couple dozen others, who are also being exposed via satellite as part of Boston-based Superradio Networks' syndicated "House Party," which has 30 affiliates.

"Fargo Garden" was thought up, logically enough, as KS95 staff were mulling over the "Jerry Maguire" mix of "Secret Garden." Even though the station added the track the day after receiving it, "we thought they kind of missed the mark with that," like they just could have done a lot more with it," says KS95 production director Jim Bobbitt. A sales guy then joked that the station should do its own mix, with something like "Caddyshack," to make it fun. Morning show member Bob Carson suggested redoing the cut with "Fargo" clips.

The move was such a huge hit here it was filmed in Minnesota. It's really relevant to our audience," Carson says. "We went through the moves of the movie and then we added the movie and told the story chronologically. Then we took the Springsteen song and worked them in.

Yuka aside, Carson insists that the new song is poignant. "Frances McDormand is the most powerful character in the movie, and Springsteen is singing about a woman. If you listen to his words with the McDormand character (Marge), the two make sense together.

We wanted to tell the story of the movie but also wanted to catch the fun part of the characters and that whole chronologically. Then Carson added, "I wanted you to hear them singing about how things happen, and they don't even know where it came from."

by Chuck Taylor

"Fargo" thing," adds Bollolla. "It's funny, and it fit just perfectly.

Among the moments that best color the conversation is of course, fun classic nod, "Ya," along with such dialogue patches from McDormand as "Brainwash me, Paul Bunyan, Babe the Blue Ox," and "You have no call to get snippy with me, I'm just doing my job here." There's also the prominent sound of a crucial wood chipper as it, uh, absorbs body parts.

At its peak in late March, the station played the track five or six times a day and sometimes as many as four times during the morning show alone.

"The response has been really positive, like, 'God, that was funny man.' A lot have asked if it's available in stores," Carson says. There also has been a smattering of disapproval, primarily from those who didn't appreciate the movie's stereotypical portrayal of Minnesotans.

"People don't like to think that Minnesotans talk this way," he muses. "It's the secret shame that they all have relatives on the Iron Range who talk just like that.

At Superradio, national audience reaction to the cut has been swift and positive—a lucky break given the quick burn the network suspects "Secret Garden" will have.

"After about the 14th play of the Ken Benson version, the 'Oh, sweetie' stuff starts getting a little old," says Superradio CEO Jim Garabedian. "We put the KSTP version on as a spoof or as relief. It offers a nice contrast.

He adds that calls came not only from listeners, but also from radio programmers. "Their audience was around 15 to 20 calls, particularly from the Midwest and Upper Midwest, Garden state.

Ironically, KSTP's quick thinking coincided with a promotional light bulb flickering into action at PolyGram, which recently released the "Fargo" home video—a radio-only CD containing "cool scenes, lines & audio" from the movie as well as interviews with Oscar-winning winnery/producers Ethan and Joel Coen, female lead Oscar-winner McDermard, and actors Bill Macy and Steve Buscemi. It was serviced to more than a thousand stations.

"After we released the movie on video, I thought what a great idea it would be for morning DJs to mix their own stuff, as well as interviews with the cast and the Coens," says PolyGram director of special marketing Charlie Weir, who originated the idea. "Luckily, with the success of the movie, the whole Minnesota 'nice' almost becoming part of the vernacular, and the seven Academy nominations, it was an easy stepping stone. Manufacturing the CD was for luck.

Meanwhile, back in "Fargo" land, Carson regards the station's homegrowth take on the song and movie as a deed Springsteen should appreciate.

"I think they'll be flattered," he says. "From what we can gather, I think it has helped the record here.

People dig it. It's just one of those things that happens and you don't even know where it came from."

KMBX's Mike Marino Takes The Plunge into Modern AC

F OR MIKE MARINO, programming modern AC KMBX (Mix 94.1) Las Vegas has meant starting outside the box, and crafting it at rhythm-crossover KGGI Riverside, Calif., and KEML San Francisco.

This transition... has certainly made Mike's job more challenging. "I've been doing the same thing for so long, and you get to the stage where you get comfortable. In my new positions, I've got to figure out new move from the core. And it's being fun trying."

Marino accepted his first PD gig in 1986, when he took the reins of what was top 40/rhythm KJMZ (94.1) Las Vegas, then owned by Westwood Communications. Former KGGI PD Bob Weir was recently named now KEML. It was serviced to more than a thousand stations.

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No doubt, "Don't Speak"; Gin Blossoms, "Hey Jealousy"; Blue Traveler, "Run-around"; and Sarah McLeod's "Fessures" are just a few.

So what about this modern AC thing? Aside from sister WBXQ, KMBX was one of the format's true pioneers in Las Vegas. "I think this station is kind of blueprint for other stations in the company," he says. "We've made some moves and also made some mistakes, but we've learned from them.

Marino networks with other PDs in the fledging format. "Although it's great that we have such strong artists right now, one must call it Alanis, Jewel, etc., only one with this format is (having) a radio personality who can fill to fit. This is not just an artist-driven format; the songs also have to be right."

After 11 months without a morning show, Mike hired another pair of

EXECUTIVE TURNTABLE

UP THE LADDER, WHA (Hot 97.5) Atlanta assistant PD Sean Taylor is upped to PD, replacing Steve Hegwood, who, as executive PD of the programming, will continue to divide his time between Atlanta and WKYS Washington, D.C. Chaka Zulu remains music director.

Dennis Begley is named GM of WMMR Philadelphia, maintaining his role as VP/GM of Greater Media's two other St. Louis outlets to Joe Niagara, "The Rockin' Bird," who celebrates his 50th anniversary on radio, Niagara, now on WPEN- AM Philadelphia, has logged more than 13,000 days on the air.

Luis Diaz Albertini, one of the biggest names in Miami Spanish radio, has ended his post as VP/GM of Helga's WRTQ/WAMR/WQBU. His departure comes in the wake of massive protests over WRTQ's recent addition of Cuban music, though officials deny any link. SFX Broadcasting transfers Michael K. Nassar across the hall as station manager of modern AC KQKS (The Planet) Houston, Nassar was station manager at soft AC sister KODA.

KJMN (92.1) Denver assistant PD Michael Hayes makes the move from rhythmic top 40 to modern AC as PD of WNSW, Kansas City, Mo., replacing Chuck Finley.

Former album KIOZ San Diego PD Greg Stevens becomes PD of album KQGO Kansas City, Mo., replacing Doug Sorensen, effective in early May.

KKAT Salt Lake City PD Don Crist exits. Operations manager John Marks adds PD duties.

FORMATS, WDSY-A Philadelphia flips from country to black gospel as WPGR under new owners.

SYNDICATION. Syndicated jocks Steve Shepherd, Frank Chuy, are going country. Although only one of the duo's current six affiliates is country (WXXK St. Louis), syndicate Supernario has broken new ground in the country arena, a country direction and only sign country affiliates from now on.

STATION SALES. Citadel Communications is buying all 25 (soon to be 28) of Tele-Media Broadcasting's radio properties for $12.5 million in cash. R.I. Allen, Pat, and Harrisburg, Pa. Tele-Media also is in the process of selling its West Virginia (WBOC) and Blowfish, "Tucker's Town" to Modern English, "I Met With You"; Counting Crow, "A Long December"
U2’s ZooTV Finds A Home On MTV; Dolly On The Dancefloor

ZOOTV TO MTV: U2 and media manipulators Emergency Broadcast Network (EBN) are teaming for an MTV special known as "ZOOTV: The Television Program." The mini-series, which will air at 11:30 p.m. EST April 15, 18, April 20 and April 27, will feature material extracted from fragments of other television programs and music videos. U2 and EBN first collaborated on the 1991 ZooTV tour, which included a revamped version of Queen’s "We Will Rock You" performed by then-president George Bush.

The series is expected to be announced Saturday (4) during MTV Europe’s "U2 Day," which will feature the premiere of a remixed version of U2's "Numb" video.

MUST-CARRY RULE A BUSY: Developing cable programmers were presented with a setback March 31 when the FCC decided to uphold the "must carry" law which requires cable companies to carry the signals of all local over-the-air television broadcasters. Many in the cable industry had anticipated that the commission would strike the law down, but instead it ruled 5-4 in favor of keeping it.

Cable programmers were hoping that the ruling would open new opportunities for carriage on cable systems that have been anxious to drop weaker signals, which often include home-shopping networks like ShopNBC, as well as foreign language and religious programming.

DOLLY DOES DISCO! Dolly Parton is teaming with producer/remix-er Junior Vasquez for two new dance versions of "Peace Train" and "Walkin’ On Sunshine," which are reworked versions of tracks from her countryisting Time album "Treasures." The music video for "Peace Train," which was shot mid- March in Los Angeles, was directed by Christopher Ciccone and is due in mid-May.

ARSENA L OPENS: Music video industry veteran Larry Perel has founded Los Angeles-based production company Arsenal. Perel, who founded Filmatel Films, was most recently director of new business development director, West Coast, of MuchMusic USA. Perel is formerly district manager of sales and marketing for Encore Media Corp. . . . EMI Music Distribution (EMD) director of micro-marketing has resigned from the company to concentrate full time on producing and marketing the music infomercial series "The Street Buzz." The paid program, which airs on cable and satellite systems, has already featured interviews and music videos from several major label acts, including Rascal Flatts, Luscious Jackson, and Kristen Bady. Saad’s last day with EMD was March 28 . . . New York-based ZTV Video Services has relocated to Seattle and can be contacted at 200-256-2186 . . . Director David Perez Shadi has signed with Wildlife Pictures . . . New York-based Storm Music Entertainment has published the CD "Rocking The Sausalito" an annual film and video directory, the Alternative Pick. The newest version, which sells for $60, includes a CD-ROM with videoclip from music video directors, graphic designers, and animators. . . . The Music Video Production Aan. annual awards show will be held Wednesday at 11:30 a.m. at Los Angeles’ El Rey Theater.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY 110 MUSIC VIDEO DISTRIBUTORS FOR THE WEEK ENDING APRIL 15, 1997

BILLY ESTES

LOS ANGELES

Pop/Art Film Factory director David Zisser was interviewed for the video "On Your Mind" by Darya Featuring Kam. Adam Santelli directed photography. Zisser will also direct the "The G’s Come Out At Night" by C-Style. Marien Pany directed photography for Pop/Art Filmnesty.

NEW YORK

The Mighty Mighty Bosstones’ "Impression That I Get" was the video of director Chris Apple- bough and Niles Ohl at Applebung Studios. Ed Stern produced the clip, and Anghel Decca directed photography.

NASHVILLE

Planet Pictures director Gerry Wenner was the eye behind the video "Don’t Take Her She’s All I Got" by Tracy Byrd. Robin Beresford produced.
freedom to "Flaming Pie," his first solo album in four years and his first since the phenomenal success of the Beatles' "Anthology" series. Set for release by EMI under the Emi Mgi label on May 12, "Flaming Pie" will be serviced in the U.S. and Canada by Capitol Records May 20.

In an interview he has given to discuss the new album, McCartney explains how revisiting the Beatles' hits helped inspired the sound and spirit of "Flaming Pie"—and also gave him a new perspective on the music business.

"It was back to the drawing board charge now," says McCartney. "So I do want to be substantive and sort of break that lock, just for me personally this time. I don't want to get into another '70s type of campaigns' to launch "Flaming Pie," McCartney describes his desire to make an album "for the kid in the bed-

room. The Beatles, we all wanted to make records for the kid in the bedroom somewhere, because we had never been in that kind of bedroom before."

"Flaming Pie" finds McCartney collaborating with friends and family including Ringo Starr, George Martin, Jeff Lynne, John Lennon, Mary Hopkin, Linda, and his 19-year-old son, James, who makes his recording debut in a gui-
together cast of tracks that rock and reflect, emerging from a period in McCartney's life marked by personal struggles, such as Linda McCartney's battle with breast cancer, as well as triumphs, such as the knighthood conferred upon him this year at Buck-
ingham Palace.

Fans in North America will get their first taste of "Flaming Pie" with the release April 17 of the upbeat guitar-driven single "Young Boy," which features new bandmate Steve Miller on guitar and backing vocals, out as a single in most other European markets and in Japan.

Although McCartney has no plans to tour, as he did to promote his previous solo album, "Off The Ground," in 1993, a nearly barefooted McCartney's solo work by "Anthology" director Geoff Wonfor is due next month on the album "The Story of the Who/'s Next'" recording. McCartney will be on tour VHI in the U.S. in addition, there are discussions under way about the placement of "The World Tonight" and "You and Me" in the film "Father's Day," starring Robin Williams and Billy Crystal (see story, page 18).

TV: The best Paul McCartney album I've heard in years," says Gary Gersh, president of Capitol Records (U.S.). Gersh and other record executives also expressed high praise for the Beatles' "Anthology" series is likely to have on McCartney's solo album. There are a lot of people who learned about the Beatles through the course of the last 18 months and a growing number of young fans who will be receptive to a great new Paul McCartney album—

and this is it," says Gersh.

The album "is much more simple and direct than anything he's done for a while," McCartney says of his new managing director of EMI's Parlophone Records in London, who has been involved with McCartney's solo career since he rejoined the Beatles after "Father's Day," starring Robin Williams and Billy Crystal (see story, page 18).

"In looking at "Anthology,' I saw the standards that the Beatles had reached," says McCartney. Those were standards of both songwriting and studio spontaneity that McCartney sought to recapture. The "Anthology" project gave him that opportunity.

"We were going to try to capture the spirit of EMI prepared for the release late that year of the first of the three "Anthology" albums, McCartney recalls. "One of the reasons was that we received a lot of letters—"We don't want a (solo) record from you for the next two years. We don't really need a record off you for awhile." McCartney now says, "I thought that was an insult," he says. But I thought, well, yeah, it would be silly to go out against yourself and try to do something totally new."

McCartney says, "I don't even have to think about an album. What a great, lovely, lazy couple of weeks I've had. I haven't worked quite hard on the "Anthology.""

McCartney began exploring a number of creative projects, including a new classical piece, "Standing Stone," which he will debut at London's Royal Albert Hall in October to mark the centenary of EMI. As a solo pop artist, however, "the only music I made then was just for the fun of it, because I couldn't stop writing. I was still purely for fun. There was not one of them which was, like, 'Oh, this is a song for my next album,' " he said on his first self-titled solo album in 1970, McCartney recorded most of the musical parts for "Flaming Pie," but then he got on with other projects and had to rehearse anything he was very comfortable. So I said, 'Well, let's just do this next little step further. I'll get on bass, you can still sort of do what you're doing with his guitar, just a three-piece, and we'll have a jam for the hell of it.'"

The resulting track, "Really Love"..."You're talking to me, 'You've got to go to Cologne, you've got to go to Stuttgart, you've got to go to Amsterdam' and "...you've got to go to New York and to L.A. and so on." McCartney put up the phone. "I'm saying, 'I don't think I fancy it. I really don't want to try too hard on this album. The success of the "Anthology" is one reason, I've also noticed a couple of other artists recently who have been on mega-campaigns, and it looks like they're trying too hard. I just love the sound of God, I thought they were better than that.'\2/ And I'm saying, 'I've done it, and I've done it in the past, because managers (and record people) sort of got me to do that, or you don't do that....""

In working on the "Anthology" project and in making "Flaming Pie," McCartney was reminded that the music once mattered more than the marketing campaign. "I just think the frustration with humor, dropping into the voice of a proper British gentleman as he suggested, 'Okay, let's get on the good groove, and not putting too many demands on it, is the rrr-r way to go."

"It really is, man," he says, serious now. "Somebody's saying 'You can't go back,' and you're listening instead of beating them at the head. You've got to give them a little bit of freedom. It's absolutely where it needs to go now."

TV: Radio exposure to heat up Sir Paul's 'Pie' (Continued from page 1)

Arrives in U.S. theaters May 9. Capitol Records will target mainstream rock and jazz/AC radio formats with "The World Tonight," as the album's first single, "Young Boy," April 17, with the expectation of later crossing the song over to top 40 stations, says Lou Mann, GM of Capitol (U.S.). A video of the song, filmed in the English seacoast town of Hastings, will be syndicated to MTV and other outlets. A release date of May 20 is rumored and will be syndicated by MJJ in the U.S.

"There is such an awareness right now for McCartney," Mann says. "It's going to make this job a lot easier, too."

And the record musicality is fantastic. Our whole thrust is about Paul McCartney's sound, which is very poppy and hits you right away."

"There is definitely an interest in" McCartney's latest, says John Griffin, PD of rock outlet WPLR New Haven, Conn. "It all depends on how pop it is and whether it has some guts to it," says Griffin, prior to hearing the album.

In international markets, EMI will promote "Young Boy" directly to top 40 outlets beginning April 28. Mike Healey at EMI Music International in London notes that because songs climb charts in markets such as the UK. so quickly, "The World Tonight" may be released as the second international single in a few weeks, with "Baby" crossing over to pop radio in the U.S.

An hour-long television documentary on the Beatles and McCartney, directed by Geoff Wonfor, creator of "The Beatles Anthology," is due to be part of a week of programming about McCartney on VHI in the U.S. The "VH1 special" will be taped in a May 17 special on VHI, live from London with an Internet link-up. Details of that event have not yet been announced.

"VHI specials do generate a lot of interest," says Steve Harman, executive producer for Profiles in Sound, the network that produced the "Flaming Pie" special, "so I think that, given the buzz about the Beatles, we would buy more of this than one of the solo albums that came previously."

The possible tie-in with the Warner Bros. film "Father's Day" has resulted in interest from other regional networks Medjuck seeking to place the songs "Young Boy" and "The World Tonight." 'The World Tonight" will also be used as the main theme of the movie. At press time, discussions for that placement were still under way.

An agreement for use of the songs in the Beatles' "Anthology" II album has been signed, and McCartney is considering scaler exposure for McCartney's new music in trailers and advertisements for the film and cross-promotion for the film and album at music retailers.

"We fell in, like an old habit, like a comfortable glove," says McCartney. "When you can work with someone like that, it's stranger to lose it than for it still be there. It often is still there, like with Ringo."

"Ringo had said always, after 'Real Love,' that he was comfortable in this studio. And he said 'Yeah.' So again some time," says McCartney. The opportunity came in May 1996, as Starr came down on "Beautiful Night," a song on "Flaming Pie" that McCartney had written a decade earlier but never released.

"I had a lot of doing it and then he stayed over the next day in case we needed to fix any drum things, which we didn't," says McCartney. "I could sort of feel the use of his voice to rehearse anything he was very comfortable. So I said, 'Well, let's take this a little step further. I'll get on bass, you can still sort of do what you're doing with his guitar, just a three-piece, and we'll have a jam for the hell of it.'"

The resulting track, "Really Love"..."You're talking to me, 'You've got to go to Cologne, you've got to go to Stuttgart, you've got to go to Amsterdam' and "...you've got to go to New York and to L.A. and so on." McCartney put up the phone. "I'm saying, 'I don't think I fancy it. I really don't want to try too hard on this album. The success of the "Anthology" is one reason, I've also noticed a couple of other artists recently who have been on mega-campaigns, and it looks like they're trying too hard. I just love the sound of God, I thought they were better than that.'\2/ And I'm saying, 'I've done it, and I've done it in the past, because managers (and record people) sort of got me to do that, or you don't do that....""

In working on the "Anthology" project and in making "Flaming Pie," McCartney was reminded that the music once mattered more than the marketing campaign. "I just think the frustration with humor, dropping into the voice of a proper British gentleman as he suggested, 'Okay, let's get on the good groove, and not putting too many demands on it, is the rrr-r way to go."

"It really is, man," he says, serious now. "Somebody's saying 'You can't go back,' and you're listening instead of beating them at the head. You've got to give them a little bit of freedom. It's absolutely where it needs to go now."
**ALLIANCE SEEKING A CASH INFUSION**

(Continued from page 1)

bring cash into the company, but defined to specify the amount, the name of the potential investor, or how the investment would affect stock- and bondholders.

The investment would provide a much-needed cash infusion, which was not surprising. It is well known that the company is in danger of running into a short-term liquidity problem. According to Alliance's six major record companies that Alliance Entertainment is current in its obligations.

But the company's reaction to the surprisingly large loss—as well as concerns that a new third-party investment would dilute the value of the stock for bondholders—is revealing. In December, Alliance filed a certificate of incorporation for the planned closing of warehouses and the divestiture of noncore businesses.

Due to a total of $181.9 million in write-offs, Alliance reported a year-end net loss of $65.7 million on sales of $691.1 million. Industry observers were stunned by the drop in operating profits to $4.9 million for the year, down from $51.1 million in 1996. The company previously announced a plan to raise $35 million through a rights offering. But, during the conference call, Tim Daitthrop, senior VP/CEO at Alliance, said, "We are looking at a number of other alternatives and are keeping all the options on the table for the offering off the table."

Another alternative Daitthrop suggested for raising funds, such as the one from Biller, would be the issuance of long-term debt or preferred stock. Some investors view this as a way for the company to reduce interest costs and improve cash flow. Others see it as a way to acquire new assets or expand existing ones. Still others believe it would make sense for the company to pursue an acquisition or partnership to expand its reach into new markets.

Biller, who has been with Alliance for over half a decade, said he expects the company to continue exploring these options. He added that he is confident in the company's ability to turn around its financial situation and achieve long-term success. "We are taking steps to improve our financial position," he said.

In another development, Red Ant, a record label component of Alliance Entertainment, announced that it had acquired a 50% equity interest in Critic Records. This deal will give Red Ant a distribution network for its catalog of artists.

For the fourth quarter ending Dec. 31, 1996, Alliance reported a net loss of $122.8 million on sales of $191.1 million. The company also reported a year-end net loss of $65.7 million on sales of $691.1 million. Industry observers were stunned by the drop in operating profits to $4.9 million for the year, down from $51.1 million in 1996. The company previously announced a plan to raise $35 million through a rights offering. But, during the conference call, Tim Daitthrop, senior VP/CEO at Alliance, said, "We are looking at a number of other alternatives and are keeping all the options on the table for the offering off the table."

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RIGHTeous BABE AN INDiE SUCCESs STORY
(Continued from page 1)
licensing deals in the U.K. and Norway (both through Cooking Vinyl), and a deal is pending in Japan. They have sold over 100,000 albums, but they are still not easy.

Del-Revere, a relentless tourer, will play more than 100 shows worldwide next year. "This is funny," she says. "We have to worry about the tire falling off the Hyundai on the way to gigs, she says.

DiFranco is telling the story of the hardy turning point between living room upstart and up-and-running label, and it sounds like a fairy tale, something out of a children’s book. It’s a self-conscious laugh. "We’d been sell-
ing primarily to people at shows and through our Web site," DiFranco says. "We were worried at first about starting to pick up on me, in markets where I had played. People who had heard me before started asking for my stuff, so the owners starting thinking, ‘Who is this person?’ They found out and began calling.

‘They’d order five,’ says Righteous Babe president Scott Fisher, who quickly corrects himself. ‘First, they’d ask us to send out five to 10 albums. Then, so they’d order five. Then 10, and 10 more, and then a little catalog.’

DiFranco says, ‘It was what you dreamt,’ a major boost to the music industry who kind of forced the stores to carry it, and then [the stores] saw this was a good business, and so we kept making music and they kept buying it.

The tale encapsulates the business philosophy of Righteous Babe, which can be summed up in two words: ‘Just in time, as the market demands. This view, miles removed from the business of shipping (platinum and) getting (faster delivery) is new in the world of CD pressings to office space.

Righteous Babe finally rented hard discs (1,000 square feet in downtown Austin) in early 1995. ‘The living room business could not accommodate one more postcard to be mailed, and it hired staffers to send them out when its own store of salvia dried up. It moved from selling tapes into CDs when it became clear that people would buy CDs for their car, for them, making the added investment less risky. It linked with indie distributors Goldner and Ladylipper, and spent its first six months of operations could not suitably accom-

modation independent from an expanding network of independent record stores, mom-and-pop music shops, and added a national distributor, Koch, when they, too, were outpaced by chain

import, and distribute bootleg record-
ings (Billboard, April 2).

The gigantic haul was equivalent to 800,000 to 1 million compact discs, estimated at $4 million in sales in all of 1996, according to the RIAA.

With the long-running undercover operation by U.S. Customs Agents, with assistance by the U.S. Attorney’s Office for the Middle District of Florida and the U.S. Secret Service, an investigation against the alleged bootleggers, who are from the U.S., Italy, Germany, England, and the Netherlands.

The alleged bootleggers were indicted in the U.S. “allegedly conducting illicit business affairs,” according to court documents.

The $800,000 confiscated recordings included live performances of “practically every top performer,” according to the FBI. The seven arrests were: Tommi Mav, the Grateful Dead, the Rolling Stones, the Dave Matthews Band, Van Halen, and Stevie Ray

Vaughn were among the artists whose performances were confiscated.

“Righteous Babe has been involved in the largest criminal bootlegging investigation of its kind,” says Frank Creighton, RIAA director of anti-piracy, "both in terms of the number of individual indicted and the transectional scope of their operations, as well as the shipments of recordings involved in the daily.

DiFranco says, ‘We’ve been approached by every major label in the last year and has turned all of the major labels down because I don’t feel anything I want,’ she says simply.

It is an idea more artists, newcom-
ers, and vets seem to be warming to.

“There comes a point where you have to think about whether you are limited by the market or what’s within the bounds of what is allowable” at a major label, says Jane Siberry, the folk singer. "I have the luxury of going in the wrong directions, and others are struggling for exposure.

‘Ani is a perfect example of what the independent music industry is all about,’ says Pat Maia in Bradley, bureau-

cutive director of NARID, from the nature of her business and the fact that she has the luxury of wanting it all. ‘Her record was only sold on a daily basis for a year. She is not trying to run it to her commitment to do busi-

ness at home. She is also a perfect example of someone who has a lot of initiative and spunk, you can get somewhere, and maybe that is something it is hearthing to.”

‘They want to know the magic formula,” DiFranco muses about why she has been invited to speak. ‘But you can’t be held in a corner. I don’t know because it’s not really much of a formula.”

It’s 10 years of hard work, she con-

fides. ‘We’re a success’ because we’re doing what we love; I’ve been doing it for 10 years of work,” she says. “And that’s what a major label can do in six months. But it’s been a great ride, and it’s been our ride. No one told us what to do or how to do it.’

THE ROAD NOT TAKEN

That commitment to remaining independent has been a driving force for DiFranco since she started Righteous Babe more than a dozen years ago. ‘I think this has been a large part of her attraction for a fan base that can only be described as reverent, singing along to the songs like a}
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**COMPILATED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, AND COMPILED, AND PROVIDED BY**

Billboard/Billboard Communications

**APRIL 12, 1997**

**HOT 100 SINGLES**

**Greatest Gainers/Play Ups**

1. TONY BAXTON - "YOU DON'T WANT ME (LOVE ME SOMEHOW)"
2. TONI BRAXTON - "LITTLE BIT OF ECSTASY"
3. ANGELINA - "NOBODY'S SAYIN'"
4. JODELLE ENSOON - "HERE'S YOUR MONEY"
5. ANGELINA - "NOBODY'S SAYIN'"
6. JODELLE ENSOON - "HERE'S YOUR MONEY"
7. ANGELINA - "NOBODY'S SAYIN'"
8. JODELLE ENSOON - "HERE'S YOUR MONEY"
9. ANGELINA - "NOBODY'S SAYIN'"
10. JODELLE ENSOON - "HERE'S YOUR MONEY"

**Greatest Gainers/Sales**

1. TONY BAXTON - "YOU DON'T WANT ME (LOVE ME SOMEHOW)"
2. TONI BRAXTON - "LITTLE BIT OF ECSTASY"
3. ANGELINA - "NOBODY'S SAYIN'"
The MACK: MARK MORRISON, RETURNS TO U.S. WITH ATLANTIC BOW

(Songwriting continued from page 9)

Still, it wasn't until the album's title track gained popularity here that the Macks' record company, Common Beat, kicked in with a major radio push. Morrison says the song was actually written in response to the record's sales figures, but he and the label were looking for a release to get the record back on the air.

"Return Of The Mack" is at No. 16 on this week's Billboard Hot 100 chart and No. 10 on the R&B chart. Morrison claims it's played on over 1,100 radio stations, but the label still needs to get the record on the air.

While the Macks' record company is still pushing the album, the singer himself is happy with the results so far. "We've been getting some great airplay, especially on R&B and urban radio," he says. "We've sold over 200,000 records, so we're definitely making a dent in the market."
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**New**

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**1997**

- **Billboard 200**
- **Top Selling Albums**
- **Cascio Interstate Year-End Greatest Hits**

**Legend**

- **No. 1/Greatest Gainer**
- **Pacesetter**
- **Hot Shot Debut**
- **Heatsender Impact**

**Note**

- Albums with the greatest gains this week.
- Recording Industry ASSN. of America (RIAA) certification for sales of 500,000 album units.
- **RIAA** certification for shipment of 1 million units, with multiplicative titles indicated by a numeral following the symbol. Foil

- Sets, and double albums with a running time that exceeds two hours, the RIAA multiples shrinkage by the number of discs and/or tapes. *Alternack indicates LP is available. Most tape prices, and CD prices for B&G and WEA labels, are suggested lists. Tape prices
guaranteed LG, and all other CD prices, are determined prices, which are projected from wholesale prices. Greatest Gainer shows charts largest increase. Pacesetter indicates biggest percentage growth. Heatsender Impact shows albums involved from that chart. 25%...indicates past or present Heatsender title. © 1997, Billboard/Shah Communications, and SoundScan, Inc.
the Congress a bill sponsored by Sen. [John] McCain—whom, as we know, doesn't care very much whether his bills comply with international trade law—to actually expand the law.

Collins then asked Kusman for a briefing on "any plans to update and improve [the law] in light of the current U.S. copyright law within the Berne standard." Kusman, pleading lack of copyright expertise, replied that he would be unable to tell him anything more than the standard U.S. response, "Of course we are complying with the TRIPS agreement in every respect, and in particular we are complying with the pending legislation, "obviously the administration does not work in lock step with the Congress."

He also pulled Benjamin VP and general counsel at U.S. performing right organization BMG, to respond to Collins' concerns.

"Regrettably," he said, "I think that the situation in the U.S. with respect to this proposed legislation is grim as far as the performing rights organizations are concerned.

"Because for the past few hours last year basically not allowing this legislation to be voted upon, but a companion bill that would have protected the image of the Helms bill, which is now with the House Judiciary Committee.

Bersonson added, "It is basically a comedy of errors that has performed and broadcast in restaurants and bars, but it also affects shows, concerts, and other programming and performances in areas. Really, they have an incredible coalition fighting to gain further inroads in the music business, "At this particular juncture, the performing rights organizations BMG, ASCAP, and SESAC intend to fight this with everything they have but it is an uphill fight. We have a past call on our colleagues at [global copyright group] CISAC to assist us in our quest. We may be calling on CISAC to do something in relation with voter's violation of Berne, don't think it's my place to comment on that.

"I don't have a single member of the sector of conference organizer the Copyright Assn. of Ireland, said, "The impression was that the Americans (are) taking a different approach to international agreements.

Shackleton contrasted this with the American attitude, "It is a way of everything. A main two-week separated B.I.G.'s passing from his new title's date's street, while more than two months stood between 2Pac's death and the Makaveli bow. During that interim, his albums of previously released 2Pac albums were sold, especially during two weeks that followed his demise.

FOOTNOTE: When news of the Notorious B.I.G.'s death swirled through the recent National Assn. of Recording Merchandisers confab, the buyer from one large chain said, We've got to let the consumer press know that this isn't the music business, but gang against gang. Still, having been on this watch for not only the deaths of the two aforementioned rap stars, but also that of slain DJ Nanny Sean, whose albums had been adored with the text that often runs in the movie of her life hit screens (see Latin Note, page 37)—and the suicide of Nirvana front man Kurt Cobain, let me state that if I never again have to write about how a gun affects sales album, it won't be too soon.

Oscar's Watch: With its huge audience, the annual Oscars telecast has more impact than any other awards show that is not devoted solely to movies and music. But that's not to say that the telecast is not televised, which is how many Mayan baskets were adorned with the best in motion pictures, or whether this is continued momentum that the soundtrack has shown since the movie's video release.

Up and Away: With the shopping power of Easter weekend, and, by no coincidence, a relatively fat March 25 release schedule, album sales are up over the previous week. Business is also up over the comparable 1996 week, which was not Easter and, in fact, was one of the biggest selling weeks in the past dozen years, as the year's biggest album, the album by The Beach Boys, was released March 12, selling 182,000 units as the week's biggest new album, much less a Pied Piper than B.I.G.'s posthumous set.

These business factors fall squarely in the territory of "Duh," so the numbers in this week's Market Watch speak for themselves (see page 80). Thus, it won't surprise you to learn that we had to adjust bullet criteria upward on many of our album charts.

What's more, though, is that the way labels and artists, said Berman, "They've been discussing with the record companies that the format to which the digital age, states Berman, "It reinforces the digital rights of transmigration, which means that what- ever format the consumer wants, this might occur with regard to the transmis- sions of sound recordings, the owner of the sound recording has the exclusive right of distribution."

"It has not been touched, in effect, since 1948. That's how out of date we are," Shackleton said the government's Intellectual Property Unit, set up in 1998, "is still very much a small unit. You are dealing with a hugely compi- lation of a load of country that is packed with very few resources and little in the way of public interest."
EUROPE EMBRACES GARFUNKEL'S HYBRID BOW

(Continued from page 9)

cial, bring a little bit of profile to Art's career—because his Sony deal was winding down—and hopefully we can clean a record for ourselves for our new start-up label. Art Garfunkel was very clearly a household name around the world, and we took the task of introducing this record overseas. "Art has been enormously hardworking and supportive of this project, and with the help and cooperation of Alan Beilman at IMS

GAYLORD

(Continued from page 6)

retool its programming to include lifestyle-oriented shows in addition to music videos; and Word Entertainment, which will retain control of the leadership of president Roland Lundy.

Blanton/ Harrell and Harrell have been in business for almost 17 years and have taken their clients to worldwide prominence through creative thinking, hard work, and, of course, good music. "It's all been a hard road," Gaylord president/CEO E.W. Wendell said in a prepared statement. "We believe they can take the business to the next level." Gaylord's new president and COO is Chris Evans, formerly senior VP of Creative/Values Entertainment division, finds new ventures, establish new partnerships, and eventually create one of the most valuable assets in the entertainment business in Nashville. Blanton/Harrell was founded in 1986, when Dan Harrell and his sister-in-law, Amy Grant. Smith and Chapman were both signed on to the label. Blanton/Harrell also founded Reunion Records, built its success with a Christian label, and sold it to BMG in 1996. In 2000, Blanton moved BMG in October.) Blanton and Harrell recently bought back BMG's percentage of the management company.

SHAND, BMG TEAM UP TO FORM EAGLE ROCK

(Continued from page 6)

material for compilation albums will come from the major's archives. Further, says Shand, Eagle Rock is planning to sign 10 new signings this year, followed by 10 next year.

Asked about the signing, he points out that Castle Rock/ EMI Speedwell Speedwell/Stray Cat reviews firmly Cheap Trick at a later stage in their respective careers and adds, "We'll sign bands that still have a strong follow-through, can tour and sell out shows, but who have fallen off the major's radar." The first of them, he states, will be announced in the next month.

Shand argues that Castle will be able to attract a higher caliber of acts and have a stronger album to bow, as opposed to being burnt out, and the synergies this will produce in conjunction with the record operation.

He notes that the company wants to be involved in television "five to eight major music events a year" and in exploiting the subsequent video rights. BMG will distribute Eagle Rock product in the UK, while Shand says he is now putting together a network of independent to work through in the rest of the world. "That will go through "a joint venture we're about to put into place." Eagle Rock was set up a continental Europe office in Hamburg and, Shand says, will take premises in New York to coordinate U.S. activities.

FFFRENCH REVIVE VALUE-ADDED TAX CONTROVERSY

(Continued from page 6)

campaign that he was in favor of a lowering of VAT on music, but he revised the theme in a TV interview at the end of March in which he advocated a lowering of VAT on music of 5.6% instead of the current 20.6% on multimedia services and products such as CD-ROM.

"We are delighted to hear about a possible lowering of VAT on music, ROMs, because music is one of the elements in the multimedia mix," says Patrick Zelink, president of French labels body SNPL, "but this low rate must also benefit audio CDs."

RIGHTIOUS BABE AN INDIE SUCCESS STORY

(Continued from page 7)

The domain, initially skewed to women, has expanded to include more men as her sound has grown harder and her profile higher. But her priority may be jibed by magazine profiles or radio play, it is the live show that seems to cement DiFranco fans for life. She released her first live album, aims to bring that experience to more people. "It was the most obsession to me in the world, what I felt I probably didn't think of it until now," jokes DiFranco about the live idea. "I mean, I'm a live artist. DiFranco.

The two-disc set, packed with a 36-page color booklet, features tracks recorded at some two-dozen venues, most during her spring/dual tour with bassist Sara Lee and drummer Andy Stockansky. The songs, well-known and obscure, share the trait of varying widely from their studio counterparts. "I feel like this is them and they're really me," DiFranco says.

Also included is one new track, the instrumentation is different, DiFranco was included on DiFranco's next studio set, due this fall. The first single and video for "Is Out Of Our Hands," "I can't stop," DiFranco says of her prolific bent. "I'll keep making music until someone makes me stop. I love what I do, and if everything else that goes along with making music went away, I'd still be standing onstage in some dive, singing over the chatter."

"It's a very nice thing only because we tend not to play live albums, because of the ambience of the live crowd. But we have a natural affinity, back to albums like 'Angel Clare' and even tracks that weren't released as singles."

Angie Howe, a partner at Track Records in York, a retail outlet and mail-order business, says that the album will be well on sale in the store, helped considerably by Garfunkel's "Lottery" appearance. She says that the demand for the record is typically "slightly positive."

"We're quite pleased with the way the record's been treated by our listeners. It's a natural, because music is an ongoing part of our careers, and the success that we've been able to achieve, so we can continue to release albums in Southeast Asia" via the newly formed ThinkStar label, whose president is former Chrysalis Records founder Terry Ellis. Hybrid is close to signing deals in Australia, New Zealand, and Japan, while EMI will release the album in Canada simultaneously with the U.S. launch.

In announcing its plans for the album, an aggressive, personal-appearance TV campaign, which will feature a new format and marketing plan, in conjunction with Warner Music advertising to build a story for radio. A single, "Grateful," will follow four to six weeks after the album.

VH1 HONORS 'SEEKS TO SAVE THE MUSIC IN SCHOOLS

(Continued from page 6)

"VH1 Honors" viewers to donate their albums to the record industry and also create a program to collect donations to buy new instruments for schools. "VH1 Honors" will draw attention to the issue through the event, which will feature a blend of classic and contemporary music performed by participating acts, according to Sykes. "It is a night that is incredible once-in-a-lifetime collaborations," says Sykes. "Expect to see some wonderful first-time partnerships between the artists."

Among the collaborators on tap are the teaming of Crow, Levon Helm, and Emmylou Harris. "I was really pleased in 1968 hit "The Weight," Dion and child prodigy Tria Lee on "To Love You More," and Winwood and Chris Khan on "Let It Be," says Sykes. "We feel that the show will conclude with an all-star performance of a still-to-be-determined classic, arranged by one of the computer music art Michael Kang." (Billboard, Jan. 11).

BUILDING ARTISTS"

"We designed Save the Music to put the songwriters, the hands of could, because the new V.I.P. program is music in schools across the country," says Sykes. "At a time when schools are being cut back dramatically, this is important. We feel that this is an opportunity to bring a program that helps rebuild music programs in American public schools. Music education builds artistic ability and the brain power among our children."

Though "VH1 Honors" has benefited from a different organization in each of its previous years, the show aims to be "Save the Music will now be the permanent charity of the annual show. "VH1 Honors" has drawn great enthusiasm to support, but rather than write a check here and there, we believe that this is a natural for us," says Sykes. "It's a way to embrace a cause that really is germane to what we do every day."

The goal of Save the Music is to collect $1 million or more in donations for schools over the next five years, according to Sykes. "VH1 Honors" is expected to raise between $250,000 for the purchase of new instruments. A large percentage of the proceeds from the event will go to the Los Angeles Unified School District. The charity has already been implemented in school systems in New York, where the music programmer, in conjunction with Time Warner Cable, has collected numerous instruments, including three grand pianos and a trombone.

The program will expand to more school systems, including Los Angeles, Detroit and Boston, in the coming months.

Save has prepared a kit containing music education materials, including three grand pianos and a trombone. Participating cable-system operators are expected to air a local special promoting the charity.

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Hey Paula: You Waited So Long

When I hear the title, I want to add, “long time passing,” but that shouldn’t interfere with congratulating Paula Cole on the exceedingly high debut for her Imago single, “Where Have All The Cowboys Gone?” It’s her first Hot 100 entry, and she’s at No. 17, good enough to be the Hot Shot Debut by a country mile.

It’s been a long road for Cole, whose first album was lost in the shuffle when Imago last distributed deal with BMG. Although the album was reissued through Warner Bros., it never charted on The Billboard 200. Her second album, “This Fine,” peaked last issue at No. 65 and is likely to rebound, thanks to her new hit single.

Cole is not the first Paula to do well on the Hot 100. Exactly 51 years ago this week, Paul & Paula moved 10-9 with their second single, “Young Lovers,” just as their former No. 1 hit, “Hey Paula,” slipped off the chart. And Paula Abdul is the most successful Paula of all, with six consecutive No. 1 singles between 1988-1991.

The Billboard Guide To Music Publicity

“Are you a musician in search of a record label deal? Are you frustrated and confused? Help can be found on the pages of ‘The Real Deal: How To Get Signed To A Record Label From A To Z’

This important book functions as an industry primer, providing crucial information and advice that any musician looking for a record deal will need. Each of the 28 chapters begins with a myth that is dispelled within the narrative. ‘The Real Deal,’ clarifies the roles of an agent, attorney, A&R person, producer and manager. It covers everything from copyright and publishing to the importance of live performance to ways to build a following. The musician will learn how to use networking to reach the right people at record labels, and the pros and cons of releasing an independent CD. The book also contains advice from top creative and business professionals.

‘The Real Deal,’ will be available in May 1997 for $13.95.

Two New Titles Available From Billboard Books

The Real Deal: How To Get Signed To A Record Label From A To Z’

by Fred Bronson

A&R. When he was dismissed from Uptown, he took Bad Boy to Arista and has built a powerful roster of hitmakers, including Faith Evans, Total, 112, and the late B.G. Combs has turned out to be not just the label’s founder, but its most successful artist on the Hot 100.

Blond: With just three weeks to go until the 1997 Eurovision Song Contest, one of the 56 songs entered in competition has already achieved top five status in its native country. The most successful 97 Eurovision entry to date is “Bara Hen Alkarkig” by Blond, a male trio on the BMG-distributed rival label. The song translates “Baby I Would Die For You,” and once you see the group, you’ll know where the name comes from. All three members have hair that is... well, blond, of course.

Capitol Idea: Tanya Tucker celebrates the beginning of her third decade on the Billboard album chart with the debut of “Complicated.” Her first album appeared on the chart the week of March 30, 1974.

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Not A Secret: This is a week Savage Garden will remember. The Australian duo collects its first top 10 single in the U.S., as “I Want You” (Columbia/1-8-18). The same title, which was the best-selling single in Australia last year, debuted at No. 1 on the Canadian singles chart. A newer release, “Truly, Madly, Deeply,” moves to No. 1 on the Australian singles chart, while the duo’s self-titled album enters the Australian album chart at No. 1.

Another Australian act is making an impact on the Modern Rock Tracks chart. INXS enters Airplay Status with a 1-week entry, and “Water,” the title track from its label debut on Mercury.

Big G.E.S.T.: As expected, “Life After Death” takes the biggest leap to No. 1 in the history of the Billboard album chart. The posthumous release from the Notorious B.I.G., on the Bad Boy label, debuted at No. 176 last issue because of street-date violations, preventing it from entering at the top, but allowing it to break the record set by Pearl Jam’s “Vitalogy” which jumped 175-1 in December 1994. That album debuted at No. 55 due to a release on vinyl. It then fell to No. 173 and rose to No. 1 as the CD was issued.

The success of “Life After Death” means that the Bad Boy label has a lock on the No. 1 positions on the Hot 100 and The Billboard 200. Over on the singles chart, “Can’t Nobody Hold Me Down” by Puff Daddy (Featuring Mase) is on top for a fourth week. Ironically Sean “Puffy” Combs wanted to be an artist before he founded Bad Boy, but realized he couldn’t sing. That led him to an internship at Uptown Records, where he eventually became VP of A&R. When he was dismissed from Uptown, he took Bad Boy to Arista and has built a powerful roster of hitmakers, including Faith Evans, Total, 112, and the late B.G. Combs has turned out to be not just the label’s founder, but its most successful artist on the Hot 100.

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