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

BY BRADLEY BAMBARGER

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

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

"The important thing wasn't that half of them ran out, but that half of them stayed and appreciated what they heard," Dorf says. "We were able to turn a bunch of people on to great music that they never would have come into contact with otherwise. I've always thought that if we continue that, we'll be doing our job."

In February, the Knitting Factory marks a decade of doing its job well enough to become, arguably, the world capital of new music: experimental jazz and rock, contemporary classical and ethnic sounds, as well as and most important—various hybrid forms. From John Zorn to Cassandra Wilson, from Bill Frisell to Melodeski, Martin & Wood, dozens of vital improvisers have charged their muse and developed their followings at the club. And rock bands from the Pixies and Indigo Girls to Soul Coughing and Skeleton Key opened ears early on from the Knitting Factory stage. Typically, the club's manifod (Continued on page 14)

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

BY MELINDA NEWMAN

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

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

"This album is going to be pretty strong out of the box," agrees John Artale, buyer for Carnegie, Pa.-based National Record Mart. "In my mind, they've always been a baby U2, and similarly to U2, they definitely speak to a lot of people."

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

The comparisons are especially heated now because Live and U2 are duking it (Continued on page 82)

Soundtrack Boom Offers Exposure For R&B Acts

BY J.R. REYNOLDS

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

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

"Fuegosráng" helped launch the career of Terri Braxton," says Columbia marketing VP (U.S.) Dennon Guidry of the 1992 soundtrack that featured Braxton's "Give U My Heart" and "Love Shoulda Brought You Home." "We hope to do the same with Cassie on our upcoming 'Love Jones' soundtrack. Cassie's debut solo album hasn't been scheduled yet, but we want to begin garnering some early exposure for her." Columbia will release "Love Jones" March 11; in addition to Cassie, the soundtrack features Maxwell, Dionne Farris, Kenny Lattimore, Groove Theory, Cassandra Wilson, McShell Ndegécelle, Brand New Heavies, and the Refugee Camp All-Stars featuring the Fugees' Lauryn Hill and vocalists Melkey and Day.

(Continued on page 67)

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

BY BRADLEY BAMBARGER

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

Purchases By Regency Primes Label For Soundtrack Biz

■ BY CRAIG ROSEN

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

While the Hollywood, Calif.-based Restless Records was purchased from Maxi Records by Regency, a successful film production company, the label's pact with BMG for distribution was a surprise move.

It turned out that BMG's U.S. and Canadian offices were distributed by Warner Bros., and Restless owns a 20% share of Alternative Distribution Alliance (ADA), an joint venture with Warner Bros. Group and Sub Pop Records — it was long believed that Restless would ink with WEA for distribution.

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

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

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

"We have the best repertoire we've ever had right now, and it's a great time to be in business with a major distributor," Regis added. "A lot of significant growth." Jones is also enthused about the opportunities. "Restless is an exciting young label with additional resources," he says. "It is going to be terrific for us."

The first release under the new deal will be Lori Carson's "Everything I Touch Burns," which is due March 19.

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

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

In addition, on April 15, Restless will release, via BMG, key catalog titles by Soul Asylum, the Replacements, They Might Be Giants, Floggy Lips, the Dead Milkmen, Babies In Toyland, the Jayhawks, and Ween. Some of the titles will be offered at a midline price.

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

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

Before parting with Regless, Milchan says he considered a number of other options. He had discussions about forming a label with Elektra and such music industry heavyweights as producers Don Was and David Foster and manager Peter Asher. "But every time, [they talked to us] because of the muscle we had as a movie company, it was always felt wrong," says Milchan.

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

With Warner Bros., Regency has produced or co-produced such hit films as "In the Cut," "2001: A Space Odyssey," and "The Rock," and "For Heatseekers, [Restless] is probably a better match for us than a label with a more pop-oriented distribution method," he adds.

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

It would have been "unfair" to Restless to part with WEA simply because Regency has ties to Warner Bros. with its film business, Milchan adds. "We wanted to do things together... (Continued on page 10)
Truce Reached In Mechanicals Debate

Direct Negotiations To Be Forged For Cooperation

By Jeff Clark-Meads

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

The company at the center of the controversy, PolyGram International Music Publishing, has also agreed that as part of the peace treaty it will no longer sue the European Commission about alleged illegal restrictive trade practices from two of the continent's European societies (Billboard, Jan. 25).

The new peace was hammered out at an all-day meeting Jan. 21 in a hotel opposite the Palais des Festivals et des Congrès, where the 19th International Fair of the Audio, Record, Television Industry (MIDEM) is currently in session. The talks were beginning Jan. 19-23. Represented at the meeting were senior executives from all the major publishers and the heads of the mechanical royalty collection societies from the U.K. and the European continent.

At the core of their discussions was direct distribution. When the traditional system of direct distribution was abandoned, Mechanical Copyright Protection Society (MCPS), which deprives the group's sister societies on the European continent of tradi-
tional revenue streams, was ended.

As a condition of this agreement, mechanical royalties paid by a record company through a pan-European service to MCPS are sent directly to the relevant publisher anywhere within the European Union instead of going via the intermediaries of the collecting society within that country. Though MCPS had offered the service to all its members, PolyGram Publishing took up the scheme.

Asked whether the dismantling of direct distribution would really answer the needs of the members of the group, executive director John Hutchinson says, “It's not a deaf ear, because there have been major concessions by the [continental] European societies.

One of the conditions of the agreement was that all the societies within the EU, including MCPS, will work together to reduce the aver- age commission rate. A last-minute agreement prepared by French body SACEM/SDRM says that for pan-European licensing deals, the continental societies now work on an average commission rate of 5.5%, which means a reduction in their re-

The Cannes agreement says that this rate should be reduced to 6.9% by July, 10% by the end of 1998, and to 9% by July 2004, which would mean a cut of six percentage points. The proposal document states that there is a wide variation in commission rates across the continent.

The leader of the continental societies, SACEM/SDRM president Jean-Loup Tornier, says he believes that the Cannes agreement means all the collecting societies within the EU are united once more. “This deal puts an end to the big battle,” he says. That big battle had seen the MCPS and Poly-

Grumblage by both sides was the result of a legal filing by the German phonographic society, the German Copyright Society (SGS), and the German Mechanicals Society (VSiM) charging that the mechanical streaming system was being exploited by such companies as PolyGram and Universal Music

PolyGram had threatened to sue the German Copyright Society before the event, too. At the last minute, PolyGram management decided to back down.

The AMP was established to helpAuthors (N.Y. Dec. 2, 1999) and the Creative Commons (C.C.) at the end of the year.

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In his part of the agreement, Tornier promises that the MCPS will stop suing the European Commission about alleged unfair trade practices.

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

ers, it already has been embraced by the com-
publishers. Crispin Evans, director of legal and business affairs for PolyGram, says, “This deal will produce systems as fast as direct dis-

tribution. Of the new arrangements is that the societies that previously made payments on a cycle of six months or longer have, according to the proposed document “unanimously pledged to observe periods equal or shorter than six months.”

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

PolyGram has asked DG4 to abandon the alleges restrictive practice elements of SDRM’s termination of its reciprocal repre-
dent deal with MCPS and the withhold-

ing of the service offered by Scandinavian mechanical societies from the U.K. and the European continent.

The IDA will continue to present the annual Mechanicals Debate and will include clips featuring alternative music, B-sides, and some current hits, according to MTV Networks chairmain Bill Roedy.

FUND FOR FRENCH INDIES: French Minister of Culture Philippe Douste-Blazy announced at MIDEM the creation of a yearly 2 million francs ($370,000) fund dedicated to helping finance French independent music production. The fund will be financed by the Ministry of Culture (and its subsidiaries), and several radio and television networks. The ‘99 French budget includes a grant of 3 million francs for the project. The fund will be controlled by the Association of French Independent Record Companies (UIF) and administered by the Department of Cultural Affairs and the French Ministry of Culture.

FUGUEST TO PERFORM AT ECHO AWARDS: International hip-hop stars the Fugues will perform at the sixth German Echo Awards show held March 6. The group, led by Berlin-born director of the German Phonographic Academy, who organizes the event, says, “We are extremely happy about the strong interest in Echo. We have received more inquiries from artists who would like to perform at the awards than we actually can fit into the schedule. Fugues take their debut album and its success to the next level. We are grateful to Echo, which they have tipped the hat to the new talent that the awards offer.”

The first of these competitions covers 1998-99 and will be released in June. The second is scheduled for release in October. In addition to the competition series, Island plans to issue three tribute albums of contemporary artists covering the hits of the band through the years. The first will be released in September.

This YEAR’S MIDEM DREW 9,481 participants representing 3,804 companies, according to the Reed MIDEM Organization (ROMO). In terms of exhibit space, Japan’s Avex D.D. was the largest foreign stand. The second largest was a German stand showcasing the activities of German labels, including BMG, Sony, and Universal. The third largest German stand was the German Ad trade association (GAI). The 1999 MIDEM show covered 5,200–5,400 square meters and featured companies from over 75 countries.

This year’s MIDEM is scheduled to be held Jan. 4-8, 1999, in Cannes.

L.A. (Calif.)—A large crowd gathered at the Hotel La Concorde last night to hear the world premier screening of the new British psychological thriller, “The Others.” The film was directed by Elizabeth Pfeifer and stars Nicole Kidman, John C. Reilly, and Gabriel Byrne.

Among those who attended were: Steven Spielberg, producer; Tom Cruise, producer; and Meryl Streep, actress.

The film tells the story of a family who move into a house that has been abandoned by its previous owners.

The new owners discover that the house is haunted by the ghosts of its former occupants.

The film also stars Bill Murray, John Lithgow, and Sigourney Weaver.

The Others is scheduled to be released in the U.S. on Oct. 1.

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Paradigm Expands Via Label, Web Site Buys

BY ED CHRISTMAN

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

In its first label acquisition, Paradigm has bought Big Deal, a New York-based indie specializing in power pop. Terms of the deal were not released, but the move allows Paradigm to form a division called Paradigm Associated Labels (PALS), which includes Paradigm Records and Big Deal. PALS also handles marketing and distribution for indie label Evil Teen.

The company also recently formed Archive Recordings. That label, which is not part of PAL, owns the rights to 5,000 rock concert videos which will be culled for release in the form of live albums. The first titles from Archive will be live concerts of Deep Purple and Nile Rodgers. Eventually, Archive will release about 40 albums a year.

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

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

The company was financed by a $3

(Continued on page 82)

Audiocast, Arista Rework Deal

BY J.R. REYNOLDS

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

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

Says Austin, “I’ve enjoyed a great one-year contract relationship with Arista, but the time is right for me to pursue avenues that will allow me to grow in more creative directions.”

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

“I’ve been given the chance first into this business,” Austin says. “I’m into owning my own stuff and want to build a company that will become a great label.”

The new Rowdy will be independently financed and distributed. The fledgling company will have its own in-house vocalist Boo Boo, who was originally scheduled to debut last summer (Billboard, May 11, 1996).

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

(Continued on page 82)

CD Warehouse Makes Stock Offering

CHAIN SEeks Money To Buy Up Franchised Stores

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

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

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

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

“We need our own company stores so we can lead by example,” says Gary Johnson, executive VP/COO.

The chain will use some capital to acquire all or a portion of 36 franchised stores owned by its largest franchisee, Bruce MacDowell, who will join CD Warehouse as VP of company store operations.

Johnson says the company will open about a dozen stores this year, and franchisees will open another 20-25. Stores average about 2,000 square feet.

Besides the franchising angle, the chain’s product mix is different from other major retailers. In most CD Warehouse stores, more than 75% of sales are from used CDs. No cassette tapes are sold. Profit margins on used product are high. Stores buy used CDs from customers for $1-$5 and resell them for $6-$8.

Margins are generally weak on new product because of price competition. Accounts pay distributors $10-$12 for an album, and warehouse has about reduced margins, CD Warehouse says it is going head to head with electronics chains like Best Buy and Circuit City, which offer consumers low-ball pricing.

“We can compete with Circuit City and Best Buy on all new releases,” says company founder Mark Kane. “We make our gross profit margin on the used. We’ve come up with a vehicle that

(Continued on page 82)

Gramr Expands Via Label, Web Site Buys

BY ED CHRISTMAN

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

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(Continued on page 82)

Jazz Label GRP Cuts Business As Part Of Streamlining

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

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

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

No roster cuts were made and none are anticipated, according to a label spokesperson.

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

I felt that it made sense for us to concentrate on our core business, which is jazz and adult music, which takes in NAC,” explains president Tommy LiPuma. “This is where GRP traditionally has always been a leader, and it still is a leader.”

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

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

(Continued on page 82)

Buena Vista Pumps Up Its Video Promos

BY EILEEN FITZPATRICK

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

Buena Vista will release or repackage 36 titles, including a second direct-to-video "product" feature and "Sleeping Beauty." The latter, due Sept. 16, has been off the market since the late ’80s.

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

“It stands to reason that you want to reward Disney buyers,” says Buena Vista senior VP of marketing Dennis Rice. “The Value Packs provide huge savings and customer loyalty for the

(Continued on page 17)

Fox Planning Start-Up Of Kid-Vid Label

BY SETH GOLDSSTEIN

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

Twentieth Century Fox Home Entertainment plans to introduce a children’s label in 1997, according to president Robert DeLellis. Under its banner, the company will consolidate its video programming that Fox Home Entertainment has already released, including the bestselling hit "Cops," and the most recent addition, the Saban Entertainment catalog.

“We’re formulating the plan right now,” says DelLeLis.

The Saban agreement is the first of several that DeLellis expects to announce over the next few months. By itself, the Saban agreement is “a major, major venture,” he adds, giving Fox Home Entertainment access to 3,700 half-hour children’s shows, produced

(Continued on page 83)

Court: No Distribution For ‘Cops’ Competitor

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

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

“Cops” is distributed by Real Entertainment, a recently formed video-off banner company of Barbour/Langley Productions.

In the complaint, Barbour/Langley

(Continued on page 76)

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275,000+ Soundscanned over the past 4 weeks / 2 million+ units Soundscanned since release 4/30/96

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Moby Rocks Out On Elektra’s ‘Animal Rights’

BY LARRY FICK

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

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

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

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

“We’ve discovered that there’s been a burgeoning interest in Moby from our listeners since he did Lollapalooza in ’95,” says Laurie Gall, music director at WFNX. “The reaction to this cut has been tremendous so far. The album is definitely strong enough for us to probably go several cuts deep into it.”

Venable attributes much of the easy access Moby is having in rock circles to a string of high-profile projects showing upstart-affect that will likely broaden the group’s appeal to mainstream pop audiences.

The album is scheduled for release Feb. 5 outside North America by Virgin and Feb. 25 in the U.S. and Canada on the Warner Bros.-distribut ed Luaka Bop Records.

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

Track include collaborations with Spearhead’s Michael Franti on a cover of the Phoebe Snow classic “Poetry Man” and with reggae artist U-Roy on “New World,” as well as a striking rendition of Etta James’ “Drown Your Eyes.”

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

Label founder David Byrne adds, “As fans, we were curious to see where [group leader] Marie [Daule] was going to take their sound. She’s taken from other styles and done something that’s really her own. It doesn’t sound like, oh, she made a pop record. It’s still something a bit unpredictable.”

Zap Mama founder Daule, who more formally becomes the focal point of the act with “7,” says the shifts occurred naturally. “Sometimes we change and we don’t know exactly what’s happening. Maybe it’s because I’ve become a mother and I need something different.”

The Zaire-born, Belgium-bred singer says a cappella music can be more of a cerebral experience for the listener. “With instruments, music talks to the body; drums and bass make your body move.” Daule says she learned to rely on the instruments to drive the music and did not have to push her voice as hard on this project as she had on the previous releases. While “7” is still filled with her powerful deliveries, working within a band context has allowed her to explore subtler expressions as well. Daule adds that the chance to collaborate with other artists opened her up to a wealth of musical experiences.

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

Virgin signed Zap Mama for territories outside North America in late 1995 (Continued on page 76)

Bloodhound Gang Is On A ‘Fierce’ Roll With Geffen

BY DOUG REECE

LOS ANGELES—After a few false starts, Philadelphia-based modern rock act the Bloodhound Gang is hitting its stride with “One Piere Beer Counter” on Republic/Geffen.

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

(Continued on page 77)

Elvis Guitarist Scotty Moore Back In Studio For Sweetfish’s ‘Men’

BY CHEF FLIPPO

NASHVILLE—His long, self-imposed retirement behind him, the man who created the guitar sound for Elvis Presley’s early and defining hits—and who laid down standards for rock guitar in the process—is returning to touring and recording at the age of 65. Scotty Moore, who walked offstage and quit the music business after Presley’s triumphant 1968 TV comeback, “Elvis,” is reuniting with Presley’s drummer D.J. Fontana for an album and documentary project tentatively titled “All The King’s Men.”

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

Now, Moore and Fontana—who has continued working as a session and (Continued on page 69)
Artists & Music

** Infinite Zero To Reissue Monks’ ‘Black Monk Time’ **

** BY CHRIS MORRIS **

LOS ANGELES—Three decades after they played their last gig, it’s finally “Black Monk Time” in the U.S. for the Monks, a confrontation quintet of American ex-G.I.s who cut their legendary proto-punk album in Germany and never played in the States.

On Feb. 11, Infinite Zero, the American Recordings reissue imprint operated by label chief Rick Rubin and musician Henry Rollins, will release “Black Monk Time.” The original 12-track album will be augmented on CD by four non-LP single sides, two rar demos, and a live track. The copiously illustrated 16-page CD booklet will include complete lyrics. Monks’ lead guitarist Mike Baggetta, whose extensive 1992 spread about the band in his San Diego-based garage-punk fanzine Ugly Things rescued the group from obscurity, “Our big dream was someday to play in the United States, and finally, 30 years later, inadvertently we get to do that,” says Monks bassist Thomas Edward “Eddie” Shaw. “It’s been an amazing journey.”

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

In his 1966 book “Krautrockersampler,” English musician Julian Cope called the Monks album “one of the most chilling electrifying freakouts of all time.” American Recordings A&R and mastering engineer Jorgen Kugelberg, a longtime fan of the album, says Mark E. Smith of the Fall, Mike D. of the Beastie Boys, Steve Albini of the Pixies, and John Spencer of the Jon Spencer Bluess Explosion among the Monks’ rabid followers.

“The Monks are the last godfathers of punk,” Kugelberg says. “Sonically and conceptually, ‘Black Monk Time’ is a record that deserves to be revered around in the pantheon with [the Mothers Of Invention’s] ‘Freak Out’ or [the Beach Boys’] ‘Pet Sounds’ or ‘Kinks Kontroversy’ or the 1960s milestone records of the mid-’60s.”

Interest in the band was also stoked by the 1994 publication of an extraordinary memoir, also called “Black Monk Time,” by Shaw and Anita Klemke. Bred in the same German “beat club” milieu that the Beatles found in Hamburg in the early ’60s, the Monks developed into one of the most radically imaged, aggressive, and prophetic bands of their day.

The future members of the Monks began playing together on an army base in Gelnhausen, Germany, in 1962. After leaving the service, the young musicians formed a beat band, the Torquays, that worked the German club circuit. In 1966, the group, under the direction of new management, restyled themselves as the Monks.

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

The band played amped-up, lyrically pared-down music that incorporated several innovative elements. Guitarist-singer Gary Burger made extensive use of feedback, and played with wah-wah pedals and fuzz boxes, which were then new on the market. Shaw’s playing was high-volume and highly distorted. Journalist and music critic Jon Savage of the New Musical Express wrote that “Rollins’ thudding, tom-tom-heavy drumming in the opening section was the startling offensive weapon, banjoist Dave Day. His strumming, violently (Continued on page 78)
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Sloan Strives To Strike ‘Chord’ In U.S.

Canadian Band Reunites For Enclave Set

BY LARRY LeBLANC

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

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

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

According to Valerie Delong, head of promotion, there is sizable anticipation for the album in America. “We’ve found there is a tremendous number of Sloan fans here, and a tremendous amount of knowledge about the band,” she says.

Says Backer, “The band is very strong through the Buffalo, Cleveland, and Detroit markets.”

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

To further set up the album, the label will issue a two-disc version consisting of both “One Chord To Another” and a 10-song “collector” CD featuring eight cover tracks (including tracks originally recorded by the Modern Lovers, the Everly Brothers, Roxy Music, the Hollies, Canned Heat, and April Wine) and new versions of two older Sloan songs, “I Can Feel It” and “I Am The One.”

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

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

The band made its recording debut on the 19-track Dalhousie College station CKDU compilation “Hear And Now’92.” The DGC Records release featured an early version of their song (Continued on page 16)

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

T HIS JUST IN: Neil Young will be the headliner on this year’s H.O.R.D.E. tour. Organizers are still working out the festival’s time frame and other acts on the bill.

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

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

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

“We want to do a record that is pure Ronnie,” says Ramone. “She’s the original punk bad girl, before Ramone’s golden touch and solidify the group’s image.

Ramone and Spector will appear together at a Valentine’s Day benefit for God’s Love We Deliver at Coney Island High in New York. In other Ramone news, he and Rey are producing the Indigo Girls, a Florence, S.C.; group that Ramone discovered.

T HIS COULD TURN UGLY: The long building tension between Nine Inch Nails’ Trent Reznor and TVT head Steven Gottlieb seems to be growing. Charles Orter, attorney for Reznor and his label, Nothing Records, sent a cease-and-desist letter to TVT on Jan. 13, stating that pursuant to the 1992 agreement between Nothing, TVT, and Interscope, TVT is prohibited from using the name of Reznor or Nine Inch Nails in institutional advertising. The letter claims that in the Jan. 11 issue of Billboard violates this agreement and is damaging to his client’s reputations.

Gottlieb’s attorney Paul LiCalsi’s reply to the cease-and-desist letters counters that the ‘92 agreement “in no way affects TVT’s rights... to tell the truth: i.e., that Nine Inch Nails is a TVT/Interscope recording artist.” The true damage in the letter, alleges LiCalsi, has come from Reznor’s “repeatedly [misleading] the public regarding TVT’s true role with respect to NIN and Nothing Records, actively creating the false impression that TVT was simply ‘bought out’ of its rights and interests in such projects...”

Reznor is said to be considering legal action.

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

This and that: Duran Duran co-founder and bassist John Taylor has left the group. According to one source, the cause is to blame: Taylor lives in Los Angeles, while the other members of the group live in London. “It’s been very difficult musically to work with two different continents, and he wants to be with his daughter,” says the source.

Another source adds that while the split is amicable, as Taylor explored other musical opportunities, such as soundtracks, side projects like the Neurotic Outsiders, and running his Internet-only label, he became more interested in becoming independent than staying in a band.

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

Taylor remains on Duran Duran’s new album, which will be released by Capitol Records in May. According to a source, the band has not begun looking for a new bassist. “They’re busy working on other projects,” says the source. “They perform the theme song to the movie ‘The Saint,’ and both [keyboardist] Nick Rhodes and [guitarist] Warren Cuccurullo have been working on other things,” including a Blondie greatest hits package on EMI that contains two new songs by the reunited band. Rhodes and Cuccurullo wrote and produced “Studio 54” and “Pop Trash Movie” for the late spring/early summer release.

Walker’s Got The Spirit

On New Benson Live Set

BY GORDON ELY

In five years as a major-label gospel recording artist, Hezekiah Walker has gone from obscurity to stardom. The 34-year-old Walker’s fifth and latest release on Benson, “Live In London: The 1997 Experience,” hit the streets March 11.

Raised in Brooklyn, N.Y.’s Fort Greene housing project, Walker was exposed to the first incarnation of his Love Fellowship Crusade Choir (LFCC) while still in his early 20s. Independent albums “78 ‘97 and ‘99 sold well and helped him build a strong local following. He moved up to Benson in 1991, releasing “Focus On Glory” the following year. But Walker’s watershed moment came in 1998 when his sophomore album, “Live In Toronto,” topped the gospel charts. All of his subsequent recordings have gone top five or better.

“He was one of the handful of artists that started the youth movement in gospel," says Mike Rapp, VP of national promotion for the Benson Music Group. “Songs like ‘Clean Inside,’ ‘Jesus Is The Light,’ and ‘99’ became anthems for the young gospel church. He became the musical teacher and mentor to a whole movement.”

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

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

BOSSOTES' FACE SKA-HAPPY MARKET
Mercury To Focus On Radio, Use Band's Live Profile

BY STEVE MIRKIN

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

Was this luck, or design? Bosstones lead singer Dicky Barrett has no doubt: "I take full responsibility for it," he deadpans. "It's major planning. I knew that the Bosstones were a great band and that I was going to work with the word's leading distributor."

And what of a certain Southern California band whose ska-influenced album has topped The Billboard 200 for the last several weeks? "They don't even know they're a band in my master plan."

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

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

Barrett concurs, claiming that the improvement in quality was the result of the band's new attitude in the studio.

"We took our time and didn't let anyone put us or say what we were to have finished. We weren't gonna release this until it was ready," the result. Hamamura says, "is a more commercially accessible record."

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

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

The first is a cassette that will contain snippets from "Let's Face It," the single, and a selection of songs from the Bosstones previous albums. Mercury's college field reps will be distributing the cassette on campuses and to nontraditional retailers. A CD sampler will be sent to the appropriate rock and pop formats and will include the single, some older songs, and a cover of Kiss' "Detroit Rock City," which was previously only available on the Kiss tribute album "Kiss My Ass." The label will also use the subscription list of the band's newsletter to get the word out to hard-core fans. In early February, the Bosstones will embark on a two-week pre-release tour, including a Feb. 18 appearance at the Gavin convention.

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

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

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

Hamamura, who was the Bosstones' booking agent at William Morris before working at Mercury, says that the band has become a very serious, and that it will take its time before deciding on a tour for "Let's Face It," including any summer package tour. "We can always get them out," Maidaen says. "This time, we're looking to expand on what they've done before." To that end, he is considering booking the band in an opening slot on a major tour: "Anything that gets them in front of 20,000 people a night is good." The tour will be accompanied by in-store and radio (Continued on page 10)
more Angels get their wings.

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Artists & Music

WALKER'S GOT THE SPIRIT ON NEW BENSON LIVE SET
(Continued from page 12)

"The Teacher's Wife," on which they back R&B and gospel great Cissy Houston. A remix of the gospel smash "99 1/2," garnered good airplay and club acceptance, especially in major East Coast markets, for Walker and the LFCC's introduction to mainstream radio.

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

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

Still, satisfying Walker's original fan base in the gospel market remains a label priority. "We work. Hezekiah's albums one single at a time," says Sellars. "We go to gospel radio first, giving recognition to where his core audience is. Then we'll service the singles to key urban markets. Gospel radio is the foundation. We service the CCM [Christian Booksellers' Asso.] stores, where about 40 percent of Hez's product moves. When we see significant movement at mainstream retail, we now have the basis to then take a record to urban radio."

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

Walker performs an average of 50 dates a year, traveling mostly on weekend and taking with him a rotating group of 40 singers from his choir of 129. He is booked and managed by the Walker Groups, which is based in Brooklyn, and all his shows are ticketed events, as opposed to free concerts.

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

Sellars confirms Walker's vision of himself as a man with multiple missions. "The most important thing about Hezekiah Walker," Sellars concludes, "is that he's not just a recording and performing artist. He's become a spiritual leader. Young people today are looking for leaders, and Hezekiah has emerged to help fill that need. This is an extraordinary young man. I think there's no limit to what he can accomplish within the group and in society. The ceiling is unlimited."

SLOAN REUNITES FOR ENCLAVE SET
(Continued from page 12)


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

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

Although it continued to perform until spring 1995, the band was only "going through the motions" according to Murphy, "We were dormant as an artistic vehicle."

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

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

In 1996, Sloan released a 7" single, "Flamer/Fire," "Stood Up," in Canada on murderecords. Recorded on 4-track, it gave the band confidence to record an album together once more and indicated the lo-fi direction it would follow with "One Chord To Another."

With this in mind, "we became apparent that everybody the band was still fun and we were better at (playing)," says Murphy.

While "Twice Removed" took seven weeks and cost $129,000 to record, "One Chord To Another" was recorded during a two-week period between the end of December 1995 and January 1996 at Guelph's Eggs Recording studio in Halifax, with producer/engineer Laurence Carriere. It cost $10,000.

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

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

"It is about four different characters," says Murphy. "One thing that makes the songs go together is that we recorded the drums on a 4-track cassette recorder, so the album has a lo-fi character."

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

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

MIGHTY BOSSTONES
(Continued from page 14)

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

According to SoundScan, the Bosstones' last set, "Question The Answerers," sold 131,000 copies, but for this album, Maidenberg says, all bets are off. "In the past we were caught in this niche," he explains, where they sold up to a certain quantity and then leveled off. "We don't feel there's a cap on that level anymore. They've proven to be a genre-specific artist to a mainstream—top 40—artist. The expectations, he concludes, "are pretty much unlimited . . . we're expecting a platinum certification on this." He says that the label will commit "major" co-op dollars for listening booths and advertising. The press, he says, has been "incredibly high and picked up the anticipation, and mainstream publications, such as Rolling Stone, USA, and Us, are preparing articles on the band."

The Bosstones have always been heavily and successfully merchandised, with their own Big Imprint, press, label-distributed, color-based print, which was sold at shows. Maidenberg says that Mercury will continue this practice, but that he is wary of taking it beyond a certain level. "We want to stay away from teeshirts and things of that nature," he explains. "We don't want this band to be perceived as a novelty or a one-off. We want them taken seriously based on this album."

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

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

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INDIA APPEARS COURTESY OF THE MARKETING DEPARTMENT AT TVT RECORDS
Elvis’ Manager, Col. Tom Parker, Dies
Ruffled Many Feathers While Steering Presley’s Career

BY CHET FLIPPO

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

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

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

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

The man who would become Col. Thomas A. Parker was born as Andreas Cornelius Van Kuijk in Breda, the Netherlands, June 26, 1909. At age 20, he stowed away on a freighter headed for the U.S. He turned up as Tom Parker in Tampa, Fla., where he worked for a carnival and the Johnny J. Jones Exposition, in a variety of positions. He was a trainer for the Great Parker Pony Circus, which he claimed was owned by an uncle. His best-known trick was driving chicken exhibition in which the chickens were forced to “dance” on a disc attached to his running bicycle.

He successfully ran for dogcatcher in Tampa in 1941 and opened a pet cemetery. He began working in the music business as an agent and promoter who booked country artists. Parker met a young Arnold at a tent show. He soon began managing the artist in whose name he signed the manager, and Parker moved in with Arnold and his wife.

Parker opened an office in his garage in Madison, Tenn., outside Nashville, and established Arnold in music and movies. Arnold fired Park-

er in 1953, and the two never discussed the matter publicly. Parker opened Jamboree Attractions and began booking such acts as Minnie Pearl, Cowboy Copas, and Gene Duke Of Paducah.

Snow was looking for a new agent in 1954 and met with Parker. Snow later said he had been taken in as a friend that Parker first demanded that he always be addressed as “Colonel.” At any rate, Snow hired him as executive agent and, Parker soon proposed that they form a 50/50 partnership, which became Hank Snow Enterprises-Jamboree Attractions. Snow toured with Bill Haley & His Comets in 1955 and the association seemed to be flourishing, although Snow later said that he began privately questioning the jumbled financial statements he saw.

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

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

What happened next has been told in different versions, but this much is certain: On Aug. 15, 1955, a contract was signed between Bob Neal and Elvis Presley on one side and “Col.” (Continued on page 68)

Randy California, Spirit’s Guitarist, Presumed Dead

BY CHRISS MORRIS

LOS ANGELES—Friends and colleagues consider Randy California, one of the most formidable guitarists of his musical generation—a generation that included Jimi Hendrix, with whom Cal-
ifornia shared a band in 1967.

“He knocked Hendrix out,” says Bob Irwin, who produced reunions of the first four albums by California’s band, Spirit. “But Randy was missing and pre-

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

A Los Angeles native, California was born Randall Wolfe. He was exposed to music as a teen by his uncle Ed Snow, who became a member of the band’s original lineup in the mid 50s and helped bring the group to national attention with a hit single in 1965.

In 1975, California and Cassidy reformatted Spirit as a power trio, and the group experienced one last burst of major-label glory with the two-LP Mercury set “Spirit of 76,” which featured none of California’s most extrav-
agant playing.

Though the '70s incarnation of Spirit ended with California saying bitter-
ly that he would never play with Cass-
ddy again, the group reunited in the ‘80s and led several Spirit lineups into the ‘90s.

California had issued several albums on independent labels, and California and Cassidy basically directed their own careers. “They did everything, from the tours to the calling the hotel,” says Bobbie.

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

California is survived by his son and his mother, Bernice.
The entire Sir George Entertainment Family Congratulates

DLG

on their Grammy Award Nomination
Best Tropical Latin Performance

"Dark Latin Groove"

Produced and arranged by Sergio George for Sir George Entertainment, Inc.

the new era of young latinos has arrived.

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**HEATSEEKERS® ALBUM CHART**

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bill Whelan</strong></td>
<td>Celtic Heartbeat 89 (11/14/96)</td>
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**This Week's Top Sell**

<table>
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<tr>
<td><strong>26</strong></td>
<td>Fountains of Wayne (Motown - 11/24/96)</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>Matchbox 20 (Lava/Reprise - 11/17/96)</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Paula Cole (44/42/Warners Bros. - 11/20/96)</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Cledus T.J. (Judd/21st Century - 11/27/96)</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Sweetback (EPIC - 11/27/96)</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Eric Benet (Warner Bros. - 11/27/96)</td>
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**Previous Week's Top Sell**

<table>
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<tr>
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<td><strong>2</strong></td>
<td>Matchbox 20 (Lava/Reprise - 11/17/96)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Paula Cole (44/42/Warners Bros. - 11/20/96)</td>
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<tr>
<td><strong>4</strong></td>
<td>Cledus T.J. (Judd/21st Century - 11/27/96)</td>
</tr>
<tr>
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<td>Sweetback (EPIC - 11/27/96)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Eric Benet (Warner Bros. - 11/27/96)</td>
</tr>
</tbody>
</table>

**The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 20 of the Billboard charts.**

**The Heatseekers chart is available in print and online at billboard.com.**

**IF IT AIN’T BROKE:** Warner Nashville comedian Bill Engvall not only shares record labels and managers with Jeff Foxworthy; he also plays his brother on "The Jeff Foxworthy Show." Now the label is hoping Engvall can duplicate Foxwory’s success with a similar marketing and promotion approach. Engvall’s album “Here’s Your Sign”—titled in reference to a bit in which Engvall advocates giving ignoring people a sign—was released on May 28, 1996, but it is just beginning to hit its stride. Similar to clips that paired Foxworthy with country star Alan Jackson, an Engvall video featuring Travis Tritt was serviced to Country Music Television Dec. 26. Radio, which received the single simultaneously, has responded well. "Here’s Your Sign (Get the Picture)" moves up from No. 62 to No. 44 on the Hot Country Singles & Tracks chart. Warren Nowell executive VP/GM Eddie Reeves says that Warner will keep close tabs on the breakout market, taking steps to "produce product in those areas while maintaining a light-hearted approach in keeping with the album’s hilarious tone. For instance, Warner is planning on throwing a "gold record" party in Little Rock, Ark., where the album is gaining a foothold. According to Reeves, the album has "gold" in the country heart calculations that consider sales in the area as representative of 1/3 of 1% of the total U.S. marketplace. Those questioning why Warner would place so much faith in duplicating its efforts have received a patent answer from Reeves. "If you’re asking why [the marketing plan] is so similar to Jeff Foxworthy,” he quips, “here’s your sign.”

**ROAD SCHOLAR:** Tone-Cool Records blues guitarist Monster Mike Welch, 17, is graduating early so that he can begin touring full time in support of his album “ Axe To Grind,” due in stores Feb. 11. Welch, who is looked at by Charlotte, N.C.-based Piedmont Tal- ent, will begin a Northeast and Southern region tour this month, followed by a May gig at his high school in Lexington, Mass., before he heads to Europe. The artist was featured on Lifetime TV Jan. 22 and was featured in February on CNN and the syndicated “House Of Blues Road Tour.”

**ROADWORK:** Cleopatra recording the Electric Hellfire Club opens for Danzig through March. Its album “Calling Dr. Lavo” was released in October.

**Correction:** Ben Vaughn’s album “Rambler ‘68” will be released Feb. 18.

**CORRECTION:**

6. No Mercy, No Mercy
7. Sweet Back, Sweet Back
9. Cledus T.J., Judd/21st Century
10. Fountains of Wayne, Motown
11. Matchbox 20, Lava/Reprise
13. Jeff Foxworthy, Red Arrow
14. Matchbox 20, Lava/Reprise
15. Fountains of Wayne, Motown

**NOTE:**

1. It's Your Sign, Warner Bros.
2. Fountains of Wayne, Motown
3. Matchbox 20, Lava/Reprise
5. Cledus T.J., Judd/21st Century
6. Sweetback, Epic
8. Fountains of Wayne, Motown
9. Matchbox 20, Lava/Reprise
10. Jeff Foxworthy, Red Arrow
11. Fountains of Wayne, Motown
12. Matchbox 20, Lava/Reprise
14. Matchbox 20, Lava/Reprise
15. Fountains of Wayne, Motown

**SoundScan** provides sales information on Billboard’s weekly charts. For more information, please visit billboard.com.
Winans Deserve Black Music Family Crown; Mainstream R&B Has The Blues

HEIRS APPARENT? The British have the Kennedys, and black music has...the Winans? The Winans' name has been a fixture in the gospel realm for years. However, with the growing appreciation of inspiration and the merits of family bands such as the Drifters and the Foundations, the Winans are becoming increasingly familiar among mainstream consumers.

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

Now many are probably asking, what about the Jacksons? Well in recent years, the Jackson recording legacy has dwindled to the one-two punch of Michael and sister Janet. They are a formidable show business pair to be sure, but for various reasons, the family element has diminished in the eyes of many.

The Winans, on the other hand, are making legitimate headway toward the royal throne, through a less controversial reputation, solid track record, and musical abilities.

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

BeBe Winans, who recently signed a solo deal with Arista according to R&B that's slated for release in late summer or early fall. He's yet to hear anything on BeBe's project, but the artist's vocal reputation is solid, and if the album's songs are the label's marketable ones, the Winans will have to another feather on the family cap.

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

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

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

WHAT'S GOING ON? Something remarkable is happening in R&B; several veteran blues-oriented soul artists are making significant inroads into mainstream R&B (see, among them) is Johnny Taylor's Mabria set 'Good Love,' which is holding fast on the Top R&B Albums chart, climbing back to No. 32. "The Good Love" peaked at No. 15 and has been on the chart for 32 weeks. Impressive, especially since the artist doesn't have much name recognition among young consumers. Malaco marketing exec Greg Preston says the set is moving well in the South (no real surprise there), but has gained radio friends elsewhere. "When we released the CD-6 of the first single, "Good Love,' that's when it took off for us at urban radio," he says. "It went after release and it paid off." In addition to Taylor's set, Peggy Scott-Adams continues to amaze with her Miss Butch/Mardi Gras album "Help Yourself." The set is being driven by generous airing of the chart-topping track "Bill" and is up to No. 17 on the Hot R&B Singles chart. And it hasn't even been released as a single.

Scott-Adams was a late-'90s favorite when she paired with Jo Benson to hit with "Lover's Holiday" and "Pickin' Wild Mountain Berries." Both were top 10 R&B hits in 1998. It will be interesting to see just how far this record will go. Because of the lyrical novelty of "Bill," the set has become somewhat of a phenomenon. But will consumers dig deeper into the album's inventory? Meanwhile, a common thread linking the Taylor and Scott-Adams sets is the producing talents of veteran Richard Cason, who worked on both projects.

While we're on the subject of heritage artists, on Jan. 21, Ibibio released "The Sequel: It Ain't Over," by Mil. lce Jackson. The 13-track set is her eighth album and includes her thesis performance in the off-Broadway musical, similarly titled "The Sequel: It Ain't Over," which runs through Feb. 16 at New York's Beacon Theatre.

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

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

BY SHAWNEE SMITH

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

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

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

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

In response to significant international anticipation, the label is setting the rapper on a 12-day European promotional tour in December. Because of his appeal, Warren was groomed up on fellow Long Beach, Calif., rhyming partner Snoop Dogg's concert tour. During his European stay, he also performed with MC Hammer, Black Eyed Peas, Bow- fish, rapping and drumming..."Says Belgrave, "Breaking the (album) internationally is the best thing for both markets because it gives Mer- cury International a big splash before anything happens in the U.S., and there's virtually no chance of a leak back to the States."

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

Warren G says that the set is more advanced, created "on the fly" while recording samples, he just played everything live," he says. "I got a guitar player, a bass player, and a keyboard player, and I directed and produced everything."

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

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

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

"Warren's enhanced CD is better than most because he was actively involved in it," Belgrave. "I watched him record all the intros and responses, so whoever uses the (ECD) is going to feel like they are interacting directly with Warren."

The first U.S. single, "What We Go Through," features Malik from Ilegal, guesting from the LBC Crew, and new comer Perfect, who is set to see the pools on Monday (27).

"I Shot The Sheriff" is the first (Continued on page 28)
**TOP R&B ALBUMS**

**FEBRUARY 1, 1997**

**NEW**

1. **SOUNDTRACK TUNES** (TOP 30/20)
   - Artists: Donya Williams, T. P. 
   - Title: *The Don Killuminati: The 7 Day Theory*
   - **POSITION**: 1

2. **MAKAVELI**
   - Title: *Death Row Revisited* (TOP 30/20)
   - **POSITION**: 1

3. **AALIYAH**: 
   - **GREATEST GAINER**: ONE IN A MILLION
   - **POSITION**: 3

4. **FOXY BROWN**: 
   - **GREATEST GAINER**: VINTAGE FOLK/ARTIST (TOP 30/20)
   - **POSITION**: 4

5. **SOUNDTRACK**: 
   - Artists: Arista (9535/10, 961/9)
   - Title: *The Preacher’s Wife*
   - **POSITION**: 5

6. **TOMI BRAXTON**: 
   - Artists: LaFace (2002/4/195/36)
   - **POSITION**: 6

7. **REDMAN**: 
   - Artists: Def Jam (5354/10, 961/9)
   - **POSITION**: 7

8. **LIL’ AIM**: 
   - Artists: Elektra (9722/4/195/36)
   - **POSITION**: 8

9. **DRII HILL**: 
   - Artists: LaFace (9004/10, 961/9)
   - **POSITION**: 9

10. **TOKY TONI TONE**: 
    - Artists: Purple (9324/10, 961/9)
    - **POSITION**: 10

11. **KEITH SWEAT**: 
    - Artists: Elektra (6100/12, 961/9)
    - **POSITION**: 11

12. **BABYFACE**: 
    - Artists: Epic (6729/4/195/36)
    - **POSITION**: 12

13. **SNOOPY DOGG DEATH**: 
    - Artists: Death Row/Interscope (TOP 30/20)
    - **POSITION**: 13

14. **MOBB DEEP**: 
    - Artists: Loud (6662/2/195/36)
    - **POSITION**: 14

15. **SOUNDTRACK EASTWEST**: 
    - Artists: Interscope (961/9)
    - **POSITION**: 15

16. **MAXWELL**
    - **GREATEST GAINER**: MAXWELL’S HUGO SUITE
    - **POSITION**: 16

17. **JULIE MURRAY**: 
    - Artists: Epic (9100/12, 961/9)
    - **POSITION**: 17

18. **GINIWUNE**: 
    - Artists: Virgin (6565/12, 961/9)
    - **POSITION**: 18

19. **LUTHER Vandross**: 
    - Artists: Epic (6786/4/195/36)
    - **POSITION**: 19

20. **Mobb Deep**: 
    - Artists: Loud (6662/2/195/36)
    - **POSITION**: 20

21. **TELEVISION**: 
    - Artists: Interscope (961/9)
    - **POSITION**: 21

22. **THE ISLEY BROTHERS**: 
    - Artists: EMI (9252/10, 961/9)
    - **POSITION**: 22

23. **KIRK FRANKLIN**: 
    - **GREATEST GAINER**: PEARL CENTRAL/TOAST (TOP 30/20)
    - **POSITION**: 23

24. **T.K. MURRAY**: 
    - Artists: Epic (4510/12, 961/9)
    - **POSITION**: 24

25. **MO THUGS**: 
    - **GREATEST GAINER**: MO THUGS/RECAP (TOP 30/20)
    - **POSITION**: 25

26. **THE ROOTS**: 
    - Artists: Geffen (5088/12, 961/9)
    - **POSITION**: 26

27. **DA BRAT**: 
    - Artists: Def Jam (5080/12, 961/9)
    - **POSITION**: 27

28. **AZ**: 
    - Artists: Jagged Edge (2304/10, 961/9)
    - **POSITION**: 28

29. **CURTIS MAYFIELD**: 
    - Artists: Warners Bros. (4684/12, 961/9)
    - **POSITION**: 29

30. **FLESH-N- BONE**: 
    - Artists: Def Jam (5393/10, 961/9)
    - **POSITION**: 30

**RE-ENTRY**

1. **ALICIA KEYS**: 
    - Artists: Jive (4157/12, 961/9)
    - **POSITION**: 1

2. **ATLANTIC**
    - Artists: Def Jam (5080/12, 961/9)
    - **POSITION**: 2

3. **FUGEES**: 
    - Artists: Uptown/Sea/Priority (10, 961/9)
    - **POSITION**: 3

4. **MONIFAH**: 
    - Artists: Uptown/Sea/Priority (10, 961/9)
    - **POSITION**: 4

5. **MARIAH CAREY**: 
    - Artists: Columbia (10, 961/9)
    - **POSITION**: 5

6. **UPTOWN**: 
    - Artists: Sea/Priority (10, 961/9)
    - **POSITION**: 6

**UPCOMING**

1. **SOLDIERS**: 
    - Artists: Uptown/Sea/Priority (10, 961/9)
    - **POSITION**: 1

2. **R. KELLY**: 
    - Artists: Jive (4157/12, 961/9)
    - **POSITION**: 2

3. **BOOTHOOD**: 
    - Artists: Uptown/Sea/Priority (10, 961/9)
    - **POSITION**: 3

4. **KELLY ROWLAND**: 
    - Artists: Jive (4157/12, 961/9)
    - **POSITION**: 4

5. **BRADY JAMES**: 
    - Artists: Uptown/Sea/Priority (10, 961/9)
    - **POSITION**: 5

**THE WEEK IN REVIEW**

**1. CRUCIAL CONFLICT**: 
   - Artists: Pasha (5252/10, 961/9)
   - **POSITION**: 1

**2. MIDI CREATION**: 
   - Artists: Epic (10, 961/9)
   - **POSITION**: 2

**3. KANE & ABEL**: 
   - Artists: Uptown/Sea/Priority (10, 961/9)
   - **POSITION**: 3

**4. JERU THE DAMAJA**: 
   - Artists: Elektra (10, 961/9)
   - **POSITION**: 4

**5. MONIFAH**: 
   - Artists: Uptown/Sea/Priority (10, 961/9)
   - **POSITION**: 5

**6. NINA'S SISTERS**: 
   - Artists: Epic (10, 961/9)
   - **POSITION**: 6

**7. ALISON JOHNSON**: 
   - Artists: Columbia (10, 961/9)
   - **POSITION**: 7

**8. THE WAILERS**: 
   - Artists: Rick James (10, 961/9)
   - **POSITION**: 8

**9. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 9

**10. BIG TING**: 
   - Artists: Jive (4157/12, 961/9)
   - **POSITION**: 10

**11. PATTI LABELLE**: 
   - Artists: Epic (10, 961/9)
   - **POSITION**: 11

**12. BILLIE JOE ARMSTRONG**: 
   - Artists: Columbia (10, 961/9)
   - **POSITION**: 12

**13. THE TRIBE CALLED QUEST**: 
   - Artists: Jive (4157/12, 961/9)
   - **POSITION**: 13

**14. THE MINDLESS BEHAVIOR**: 
   - Artists: Jive (4157/12, 961/9)
   - **POSITION**: 14

**15. THE RIGHT STUFF**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 15

**16. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 16

**17. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 17

**18. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 18

**19. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 19

**20. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 20

**21. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 21

**22. THE WIZ**: 
   - Artists: Sony (10, 961/9)
   - **POSITION**: 22
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Billboard's March 1st issue celebrates Don Was' 20 years of making records. This talented musician/producer, who has worked with successful artists like Bonnie Raitt, the Rolling Stones and Bob Dylan, is exclusively interviewed by Billboard's Chris Morris in this special issue. Other features include a complete overview of his award-winning career, his recent success in film scoring and an extensive discography of his work. Join Billboard in honoring one of the music industry's finest.

Contact:
Pat Rod Jennings
212-536-5136
**Billboard Hot R&B Airplay**

**FEBRUARY 1, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<td>Whitney Houston</td>
<td>Motown</td>
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<tr>
<td>2</td>
<td>DON'T LEAVE ME</td>
<td>Dru Hill</td>
<td>Island</td>
<td>38</td>
</tr>
<tr>
<td>3</td>
<td>STREET DREAMS</td>
<td>Boyz II Men</td>
<td>LaFace</td>
<td>38</td>
</tr>
<tr>
<td>4</td>
<td>DON'T LEAVE ME</td>
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**Billboard Hot R&B Singles A-Z**

**FEBRUARY 1, 1997**

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<th>No.</th>
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**Notes:**
- Hot R&B Airplay data includes the greatest airplay gains.
- Hot R&B Singles A-Z data includes the top 100 songs.
- Airplay data is calculated based on listener data from Arbitron.

**Billboard Hot R&B Singles Sales**

**FEBRUARY 1, 1997**

<table>
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M O V I N G O N & O N: Armed with a 54% increase in audience impressions, "On & On" by Erykah Badu (Kedar/Universal) rockets 7-2 on Hot R&B Singles with new airplay from nine monitored stations. Badu's chart points show audience growth being fueled by sales and airplay exposure. "What We Go Through"—will be released in the U.S. Feb. 11. "We want it to start popping up on mix tapes and mix shows, get a little play in the clubs. I feel like I've got the game video that will appeal to everybody."

The clip for "I Shot The Sheriff," which features a western n-tom-hat motif, premiered on MTV Europe Jan. 14. It's slated for U.S. release on Tuesday 22. No international promotions have been set to service the "What We Go Through" clip; however, it will be serviced domestically two weeks after "I Shot The Sheriff." Whereas "I Shot The Sheriff" is a concept-driven clip, "What We Go Through" is a title performance video that was partly shot in a KBBF Los Angeles DJ booth.

It's a great cross-promotion with a radio, in its debut market, which is also the second biggest in the country," says Belgrave.

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

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

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

Warren G is also scheduled to perform for music retailers at this year's National Assn. of Recording Merchandisers trade show; the event, 85-64, will be held in March in Orlando, Fla., as part of the PDA Zone showcase.

**PIONEER EXECS**

(Continued from page 21)

executive, who now works as a business consultant, says that there is greater resistance to the impact of today's white head labels to release the reins of power to black executive division heads.

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

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

"Back then, there was no adversarial relationships with pop departments, at least at A&M. Everyone was just trying to win. Now it's become very territorial." Epic music black senior VP Ray

(Continued on page 40)
Bjork Mixes It Up With Past Cuts On "Telegram"

By Larry Flick

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

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

But this project is not a mere exercise in accelerating familiar jams into house and hi-NRG anthems for broader audience consumption. In fact, "Telegram" aims to deepen its songs by rejecting the constractive boundaries of any specific genre and injecting variations on pop, dance, classical, and jazz music. To complete that task, Bjork enlisted a virtual army of renowned experimentalists that includes Mark Bell, Eumir Deodato, Graham Massey, and Dillinja, surro-

ing her melodies and allowing them to be woven into jarring and often dissonant drum 'n' bass rhythms as she alters her vocal phrasing in a series of stunning new performances.

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

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

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

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

As "Telegram" taking that point to its ultimate creative con-
closure, Bjork has already moved on to her next project—an album that she is currently recording in Spain.

"It's the first one I'm producing myself," she says, her voice brim-
ing with excitement as she falls into a tangent about its lush string arrangements. "It's a natural growth for me, I love working with Nellee Hooper, who worked on my first two albums, but no one knows my songs better than I do. I've been baby-stepping the song a way, and I finally feel like I'm ready to climb this mountain."

BOOGIE WONDERLAND: The wait for a taste of Mariah Carey's new Epic-distributed label, Crave Records, ends with the onset of "Head Over Heels" by female quartet Allure. Produced and written by the pop superstar with the Trackmasters, the track chugs at a seductive jeep/junk/face that allows for some leisurely and oh-so-

lovely harmonics. The lead vocals are underlined by a sublime piano line that gives the song a haunting texture.

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

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

can only imagine what a trip it must have been for the Orb to work on a recording by an act that was one of its prime early influences. The mostly instrumen
tal "Mandarin Creme"既有 from ambient soft-
ess to rattling breakbeats with notable ease, making it a natural for the drum 'n' bass generation. If you never got enough of the owners Ceybil Jeffries anthems "Praise Him (Lift Your Hands Up)" and "It's Gonna Be Alright," the fine folks at Sub-Urban Records aim to feed your hunger with a 12-

inch sporting cracking new versions of both songs by Deep Zone, Boris Dlugosch, Mousse T, and Mich
el Lange. The gospel flavor of the original compositions remains prominent at all times, though Dlugosch, in particular, also does an excellent job of introducing a variety of fresh underground sounds and percuss on breaks.

BEYOND THE MIX: Techno/garage renegade Laurent Garnier has completed his second album, tentatively titled "360," for the Euro-

pean indie F-Communication. Due in mid-March, the set will be previewed within the next two weeks with the single "Crisky Bacon." French film director Quentin Dupieux has also created a 15-

minute video clip to accompany the cut. With the electronic-dance revolutio
determine about to hit a trendy stride in the stateside pop mainstream, we'd advise major-label A&R reps to investigate this project pronto. After all, why settle for a copyscat when you can have the real thing?

Pop/dance vamp Gabrielle has cut a cover of the Dione Warwick evergreen "Walk On By" for U.K. release next month by Go! Beat Records. The single will be accompanied by a dancefloor-friendly remix by Genasce II. An inspired selection for the singer's feinte
dle style, this could be the jam to revive her profile here.

Moonshine Records showcases some of its recent singles on "Mixer No. 1," offering much of its materi
al on CD for the first time. Far less grandstanding than many of its

(Continued on next page)
**DANCE TRAX (Continued from preceding page)**

**COMPETITORS**

The label shows how strong its A&R muscle has gotten over the past six months by piling on a formidable crop of hits. Old-school DJ kingpin Doc Martin is particularly impressive on the trippy "Blakdoktor" and "Diasctional," while Eli Mac owns with mainstream potential on the peppy house hit "Celebrate," which is now getting lots of deserved airplay on Groove Radio in Los Angeles. "Mixer No. 1" closes with "Gonna Make It" by Stateside, aka Glass-rooked producer/composer Steve Kerr, Moonshine's most recent signing. It ripples with a heavy bass line and a surge of vibrant vocal snippets. It leaves the listener wondering what goodies are on the label's horizon.

Speaking of compilations, Ichiban Records offers an appetizing maturing of European and stateide hi-NRG ditties on "Instant Dance Party." Genre purists will cheer about the inclusion of Vicki Shepard's "Love Has Changed My Mind," while househeads will be lured to the fold by "I Don't Know Why" by Cache Featuring Michelle Butcher. The powerhouse of this set is provided by "I Used To Love You" by Nadine Renee and "As I Watch You" by "Shin'N'Slide" by Ichiban's own resident diva-in-waiting, Tina.

The dance revolution within the rock community rages on with R.E.M.'s "Waller" classic "I Will Survive." But it wouldn't bother racing to your local record shop for a copy. Unfortunately, the song has been offered solely as a prize gift to members of the band's fan club. We've snagged a tape of the record and have to say that it's incredible. Warner Bros. would be wise to try coercing the band to issue it as a single—or at least as a flip-side cut on the next single from the current "New Adventures In Hi-Fi.

Having a hard time getting through the winter without a new record by Sheena Easton? Our E-mail hints that there are many of you out there with this problem. Well, minor solace can be found in the re-release of the evergreen hit "Modern Girl," which sports a sparkling hi-NRG beat. Issued on RCA, this track stays relatively true to Danny Diante and Clif Magness' original production, while injecting a cute bounce that will render this an instant guilty pleasure. Yeah, it's kinda cheezy, but you know you'll have to give it an import shop for a copy.
Ranger Doug Rides In As Solo Act

BY JIM BESSMAN
NEW YORK—When the front man of a 20-year-old recording group cuts out a solo album on a different label, it often indicates dissatisfaction with a stable band format, or an impending breakup. For Warner Western Records, Ranger Doug, the long-time Riders' lead singer/guitarist, rhythm guitarist, main songwriter, and "idol of Ranger loving kids," says he can't explain the hit records, you explore a lot of different avenues to make a career work. "We've done a book, radio, and TV shows, and this is another page in our career—and a chance for me to step out a little and show off my songwriting. But it's not like I must go out and do something on my own because I'm so great and these guys are holding me back."
Indeed, Ranger's fellow Riders—bassist Too Slim and fiddler Woody Paul—are his "best buddies," he says. "It's simply a matter of mathematics. We recorded two or three of my songs a year, and I write four or five, so I have a lot of songs left over in 20 years of songwriting."

They're good songs, he notes. "My one fear is that this will be portrayed as an album of leftovers—and it's not. Half the songs are brand new, and the rest haven't been recorded for one reason or another. And it doesn't sound like the Riders. Neither Warner nor Rounder wanted that." "Songs Of The Sage," then, includes what he characterizes as "old-fashioned, Seen Of The Pioneers-style cowboy songs" like "Where The Wild Winds Blow" and more contemporary up-tempo cowboy ballads like "Jesse." "There's a lot of real light swing," he continues. "It's not a dance swing, but an easy-going, relaxed feel that's not strictly cowboy but is western—or southwestern. Even the sad songs aren't bigdowns."

Accordieng Joson Miskulin, who guested with the Riders as the "Cow-polkka King," produced. "We wanted a distinctive feel which suits our music and with unusual instruments—not a cowboy record," says Ranger Doug. "The (Continued on page 36)
Heatseeker Impact shows albums removed from...
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RANGER DOUG RIDES IN AS SOLO ACT
(Continued from page 31)

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

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

"It's a key to proving 'The Sage,'" Skillen says, "via the Riders' 'vast' itinerary. 'Doug's made himself available to work the record from the road—and the Riders are totally supportive,' he says.

The album should be a natural for roots music stations where Riders fans have bought directly from the label. "This is just one of the little things you do that's just part of your career. You think I want to start a tour the day after the album comes out there before, and I like what I'm doing with riders In The Sky a lot more." "Doug's made himself available to work the record from the road—and the Riders are totally supportive,' he says.

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BUFFALO CLUB'S DEBUT
(Continued from page 31)

The band has been polishing its live show by performing at Toole's in the past couple of months. "It's helping us solidify the band sound that we have on the record," Kelley says. Rising Tide plans to showcase that sound in the coming months.

Many stations are already familiar with the band from the radio promotion tour they've been on since November. "The response has been fabulous," says Rising Tide VP of promotion Tim Murphy. "What's really great about these guys is they're getting out there, they're not just sitting there waiting for us to do it with a couple of guitars and their harmony singing as well as they can on the record." The band will also announce new EPs and sales marketing Joel Hoffner says that the label plans to have the trio perform "conference-room concerts" not only for radio but for retail accounts, but for consumer and trade publications. "As we get closer to street date, we are looking to take these guys into conference rooms or wherever they'd like to hear us," he says.

Hoffner says that the label had to do a tracking session and then cover that item so if the band didn't turn it off after the first listen, it would continue playing. He adds that the label is considering other promotional ideas utilizing the buffalo theme. "You'd be amazed how many things buffalo have on them," he says.
JAZZ FEST-2017, which opened April 27 at Lincoln Center in New York City, includes a number of events throughout the city. The festival continues through May 7 with a variety of performances, workshops, and panel discussions.

The festival opens with a free concert on April 28 at the Time Warner Center. The lineup includes the Mingus Big Band, led by composer and pianist Charles Mingus, and the Dizzy Gillespie All-Star Big Band, led by trumpeter and bandleader Dizzy Gillespie.

On April 29, the festival moves to the Apollo Theater in Harlem, where it presents a special tribute to pianist and bandleader Thelonious Monk. The tribute features performances by a number of Monk's former students, including bassist Ron Carter and saxophonist Wayne Shorter.

The festival concludes on May 7 with a free concert at the Central Park Bandshell. The lineup includes the Mingus Big Band, led by composer and pianist Charles Mingus, and the Dizzy Gillespie All-Star Big Band, led by trumpeter and bandleader Dizzy Gillespie.

In addition to the concerts, the festival also features a number of educational programs and workshops. These include a master class on improvisation led by saxophonist Wayne Shorter, a panel discussion on the history of jazz in New York City, and a workshop on the music of Duke Ellington.

The Jazz Fest-2017 is the 10th anniversary of the festival, and it is held in collaboration with the New York Jazz Festival. The festival is supported by the New York City Department of Cultural Affairs and the New York State Council on the Arts.


**Artists & Music**

**Latinos Score In Brazil, Vice Versa**

**BRAZILIANS, LATINOS INTERMINGLING:** It is summertime in the Far South of Latin America, and the musical role-play in Teresa Cruz in Portuguese and Spanish.

Sony Brazil's massive reggae act Skank has caught fire in Chile, EM1 Brazil's renowned singer-songwriter Carlinhos Brown is rolling in Colombia, and Brown's ska rock labelmates Paralamas routinely hit MTV Latin's top video countdown.

On the linguistic flip side, Latino acts are scoring big in Brazil, including Sony Colombia's hot chanteuse Shakira, Sony International's singer-songwriter Ricky Martin, Warner Mexico superstar Luis Miguel, and Fonovisa's fast-closing Enrique Iglesias. Of course, Paralamas have enjoyed a solid track record in Spanish-language markets quite some time ago. Two of the band's videos charted simultaneously on MTV Latin's top 10 countdown. "La Bella Luna" and "Lourinha Bonheur," a Portuguese talk of a song originally recorded by Argentina's reggae star Pericos.

But apart from Paralamas, there are other Brazilian in Latino acts making their introductions to the Spanish-language market.

...Brazil broke in Chile with "Garota Nacional," the smash leadoff hit from its latest album, "Samba Pocoro," that was cut in Spanish. Brown's latest offering, "Aguardem betzado," failed to make much noise in Brazil, yet the track "A Namorada," a hit in Costa Rica.

BMG's northern Brazilian group Carazzo, which became a best-selling act in France with its Amazonian hot tribe bo bo cuecue, also has fit up the Argentinean market with its album "Fiesta De Boi Bumba." In December, the album was certified platinum (40,000 units sold) by Argentina's recording trade group CAPIEF. Liko- wise, PolyGram Brazil's patriotic tango Gera Samba hit the Argentinean sales board with its monstrous Brazilian album "E O Teu," which was certified gold (30,000 units sold) in December.

As Brazilian pop, azé, and samba bands garner notices in the rest of Latin America, their Latin counterparts are gaining a foothold in Brazil, which traditionally has shunned Latino acts. So far, Shakira has emerged as the biggest Latino act in Brazil. Her 1965 release "Pela Desejada" has sold over 400,000 in Brazil, thus to date is a party to dance remixes by trained Brazilian DJ Mário Mansur of the hit singles "Estou Aqui" and "Un Poco De Amor." In March, Shakira is slated to do a series of shows in Brazil.

Also making a strong showing in Brazil is Martin, who was fortunate enough to secure a song in the popular Globo soap opera "SalsafERRUGUE." His album "A Medio Vivir," with the smash hit "Baila," was released in November. By the way, H & L puts out stereo monthly catalogs, complete with sales data. ..For those readers of "Notas" in Miami who are experiencing difficulty securing a subscription to Billboard, please fax your address and subscribing information to Adam Waldman at 305-567-5284.

TANGO. PART II: For the second straight month, Julio Iglesias' "Tango" (Sony) tops the Argentinean sales list in December, according to CAPIEF. Followings are those top 10 sellers.

4. "Fiesta Inolvidable," La Barra (Arista)....

**LATIN TRACKS A-Z**

**Enrique Iglesias**

"Enamorado Por Primera Vez" (Sony Latin)

"DESEARLA" (SESAC)

"PARLANDO" (SONY)

"VENGO DE TI" (SESAC)

"EL CORAZON DE LA NOCHE" (SONY)

"TENGO MAMBO" (SESAC)

"DEconsulta (Copyright Control)

"MI ALMA RECLAMA (Copyright Control)

"ESTE PASA LO (Copyright Control)

"HABERLOC" (Copyright Control)

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"ME PASA (Copyright Control)

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"TENGO MAMBO" (SESAC)

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"HABERLOC" (Copyright Control)

"HERR CONSEJO" (Copyright Control)

"LO QUE TU TE VAS" (Copyright Control)

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"QUE TU TE VAS" (Copyright Control)

"TENGO MAMBO" (SESAC)

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"HABERLOC" (Copyright Control)

"HERR CONSEJO" (Copyright Control)

"LO QUE TU TE VAS" (Copyright Control)

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"TENGO MAMBO" (SESAC)

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"HABERLOC" (Copyright Control)

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"MI ALMA RECLAMA (Copyright Control)
FEBRUARY 1, 1997

THE Billboard Latin 50
Complied from a national sample of retail store and rack sales records collected, compiled, and provided by Communications and SoundScan, Inc.

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

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

Es PolyGram.

LATINO

**FELICIDADES!**

TO Vikki Carr

Y José Feliciano

Nuestros Nominated

SUPER STARS

BILBOARD FEBRUARY 1, 1997

www.americanradiohistory.com
EXECUTIVES WHO PAVED THE WAY
(Continued from page 8)

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

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

Harris says that former RCA black music head Buzzy Willis, former Casablanca and Buddah executive Cecil Holmes, and former Atlantic executive Henry Allen, who was also Cotillion Records president, were among the influential black music business pioneers.

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

Tyrrell also credits Frazier and Childs as key people in the development of the black music music. "Boo knew the music business inside and out and was able to interface with various departments in order to achieve his goals in promoting records," he says.

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

www.americanradiohistory.com
Zomba Holds Its Own As Int’l Player
Co. Plays To Its Strengths In Face Of Competition

by NIGEL HUNTER

LONDON—Competing with the big boys from the U.S., such as Sony, Universal, Warner, and EMI, Howard, managing director of Zomba Music Publishers, asserts that a mixture of aggressiveness, entrepreneurial ability, and an uncomplicated chain of command, is the formula for success in the worldwide music publishing scene.

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

Zomba, a major in publishing interests of the U.K.’s Channel 4 and will be doing the same for the nascent Channel 5, due on the air this spring. It has similar links with three regional TV stations in the U.K. and with Aardman, the stop-motion animation company, and Mark Forman’s Transworld International sports-broadcasting enterprise. Howard values the Channel 4 contract especially, because the company is now the major movie producer in the U.K.

The Zomba Group also encompasses record labels (Jive, Silverstein, Verity, and Internal Affairs); Battery Recording Studios (six in London, four in New York, two in Nashville, and one in Chicago); Dreamhure and Hilton Sound pro audio equipment rentals; Zomba Management (representing record producers of the caliber of Robert ‘Mutt’ Lange, Stephen Lipson, Mike Peden, and Simon Efemey); library music (including the Chapell, Bruton, First, and EMI Chappell catalogs); and the Windsongs/Phoenix Group, comprising record labels, distribution, and export/import.

Royalty-Tracking Software Used For Marley Product

by STEVE TRAIMAN

NEW YORK—Bob Marley continues to expand his legacy through his music, says his manager, Julian Bright, in a tongue-in-cheek activity. Equally important is a rapidly growing multimillion-dollar merchandising licensing program for his name and likeness.

In addition to licensing their catalogues, one of the major labels for Zomba is No. 3 on the Top Reggae Albums list, while Marley’s “Soul Almighty—The Formative Years Vol. 1” took the No. 9 spot.

New Hall Of Famers Named; peermusic’s New Taiwan Office

Hall of Famers: The Songwriters Hall of Fame will induct five new members when its 28th annual dinner takes place June 10 in New York. The inductees, and their respective categories, are: Allen Toussaint, Mitchell; international; Phil Spector, national group, post-1955; Harian Howard, national group, pre-1955; and Eumir Deodato and Jimmy Kennedy, posthumous category. According to the Hall of Fame, Lecca and Kennedy were tied in the voting by the members of the academy.

Peermusic Taiwan: Peermusic has set up an office, called peermusic Taiwan, in the Pacific Rim, making it the 28th territory in which the publisher has its own representation company. The company will be managed by Leslie Mok, who comes on board from a senior position at Taiwan’s Rock Records, where he was associated with such successful acts as Leslie Cheung, Sam Hsin, and Karen Mok.

Mok reports to Elsie Lau, who is responsible for peermusic’s operations in the Asia-Pacific... In another development, peermusic has established a B2B-China section for its Internet site (www.peermusic.com). Currently, it is featuring the latest recordings by Jaguares, Los Cachorros, Los Palos, and Los Flamencos.

Cephq’s Global Ties: Cephq Music and Publishing, the Los Angeles-based company formed in the mid-’90s, has negotiated an international sub-licensing deal with U.K.-based old-line music publisher Campbell Connelly & Co. Ltd. Along with Tide Records, Cephq was responsible for a deal with a list of Brasilian artists whose ‘60s songs “Natural Born Lover,” “Twinkle Lee,” and “Mojito World” were popular works, and were in the running for “Larry Bright’s Greatest Hits—Vol. 1,” set for release early this year.

According to Cephq VP of marketing Kevin Jenkins, Cephq is accepting and reviewing new material for publishing both domestically and internationally. Cepheq also negotiated the rights of artists’ music for use in film and TV.

Still A Treasure: “Once Upon A Mattress,” the 1959 Mary Rodgers and Marshall Barer musical that has been revived on Broadway, is fondly remembered as Carol Burnett’s claim to fame. Lost within that happy memory, it seems, has been its unifying tuneful melodies and deft lyrics. With talent to spare, the 1959 show called the heyday of musical comedy.

The revival, which does not need to make a star out of Sarah Jessica Parker (theatre’s newest member), was kicked in the face by most critics, who either cited the score in bland terms or treated it with indifference.

To us, that’s strange. In just two of many examples, there is a sly romantic number in ‘A Little While,’ and a robust ‘place’ song, “Normandy,” that remain as fresh and inventive as ever. We wonder as we thought it was a swell show.

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

Rittor Vids Via Warner: Warner Bros. Publications is now the exclusive distributor of Rittor Music’s line of music instruction videos for all territories outside of Japan, where Rittor is based. The music print giant also owns or distributes such other video instruction lines as DCL, REH, and Interweb. The initial run includes the new deal under John Myung’s “Progressive Bass Concepts,” Mike Portnoy’s “Progressive Drum Concepts,” and “The Essential Marty Friedman.”

Tascam digital, and we are also file compatible with both RD and Sound Designer, so you’ll be able to bring projects into this environment for editing from a variety of sources,” says Senior. “The [Paris] editor is very full featured and very fast. It’s intended to be compatible with music, post-production, and all professional applications for digital audio.”

The Tascam system allows the user to access audio tracks and use the system at 16 bits at any time using a system of “transparent submixing,” according to Senior. He says, “There are eight-channel submixes and eight channels routed through each channel submix at any given time. That submix is always computed in real time, and when you move to the next submix, the system builds an invisible two-track image of the one you’ve already done and plays it back along with the new one.”

Senior adds, “The idea is you start out with a package with the same features as the maximum, but the real-time power and the [input/output] power and the effect of power is scalable based on your investment. You learn the same paradigm and the same set of rules regardless of where you are.”

Senior says initial response to the unit—unveiled at the recent National Assn. of Music Merchants convention in Anaheim, Calif.—has been extreme, with major artists and developers flocking to the demo booth.

“They have been buying into the vision,” he says. “They see this as a new tool.”

**AUDIOTRACK**

(Continued from preceding page)

At Masterful Inc., Megadeth mixed a Capitol project with producer Dan Dugan, engineer Jeff Babich, and assistant Mark Hagen; Ikke & Brian mixed for Curb Records with producer Chuck Howard, engineer Caba Petocz, and assistants David Hall and John Thomas; and Jack Ingram mixed for Rising Tide with engineer Emory Gordy Jr., engineer Steve Marcontino, and assistant Thomas.

**OTHER LOCATIONS**

The BEE GEES finished mixing tracks for their forthcoming reunion album with producer Hugh Padgham at Club Quarters, an important studio in Miami, where Padgham worked with engineer John Merrihew and Chris Carroll. At different Fur Recording in San Francisco, Harvey Mandel self-produced a set for Electric Snake Productions with engineer Steve Savage and assistant Adam Munoz; Rinde Eckherdt mixed for City of Truces with producer Lee Townsend, engineer Jody Clapp, and assistant Mark Stagle; Katherine Chase mixed for Marque Music with producer Jeffrey Wood, engineer Munoz, and assistant Anne Matson Scott; and bluesman Tommy Cast- neaux mixed for Blind Pig with producer/engineer Jim Gaines and assistant Munoz. Garth Michael returns to a staff engineering spot at Sheffield Audio Video Productions in Phoenix, Md.

At Pedernales Studio in Austin, Texas, Justice Records president Randall Ramail produced Sup Pop act the Young Scientists with engineer Larry Greenhill, and new Justice signing Carolyn Wonderland & the Imperial Monkeys with engineer Peter Dannberg and assistant Greenhill. At the neighboring Arlyn Studios, Epic Records duo Indigo Girls worked on a self-produced project with engineer Lynn Brown and assistant Mark Frigo; Marcia Ball worked on a Rounder Records album with producers Derek O’Brien and Mark Kassenoff and engineer Stuart Sullivan; and Texas Johnny Brown worked on an Antonio’s Sessions session with pro- ducer O’Brien and engineer Sullivan.

Please send material for Audio Track to Paul Vera, Pro Audio Technology Edition, Billboard, 1550 Broadway, New York, N.Y. 10036, fax: 212-536-5585. E-mail: P.Vera@billboardgroup.com.

**PRODUCTION CREDITS**

BILBOARD’S NO. 1 SINGLES (JANUARY 25, 1997)

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<td>En Vogue (LaFace/Atlantic)</td>
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Stacie Nolan

Marian Anderson Recalled; Riffigh With Philip Glass

S AULITE: Nimbus’ Prima Voce label is marking Black History Month in February with the release of “Marian Anderson: Oratorios And Spirituals.” The disc includes selections from cantatas and oratorios of Bach and Handel, plus 11 spirituals recorded by the renowned American contralto between 1936 and 1946. Anderson was invited to sing at the Lincoln Memorial. In 1935, she became the first black artist to perform at the Metropolitan Opera.

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

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

Two new recordings will be available through the Web site beginning Saturday (1). One features sonatas of Franck and Strauss; the other has Tchaikovsky’s piano trio and Kodá-
Ensoniq To Debut Paris System
128-Track Workstation Costs Less Than $3,000

by Paul Verna

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

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

The system includes the Control 16, one EDS-1000 card, a cross-platform CD-ROM loaded with software needed to drive the system, and the Interface 442—a single rack-unit enclosure with four independent pairs of audio inputs and outputs and stereo digital inputs and outputs. Further add-ons will be available at prices yet to be determined when Paris begins shipping this spring, according to Ensoniq representatives.

Also included in the Control 16 features 16 control faders; a master stereo fader; rotary controls for EQ, auxiliary sends, pan

“...The Control 16 is designed to provide professional-quality audio processing and control in a single rack-unit enclosure. The system is ideal for use in a live performance environment.”

As with the Control 16, the Interface 442 is designed to provide professional-quality audio processing and control in a single rack-unit enclosure. The system is ideal for use in a live performance environment.

The EDS-1000 card, which is compatible with all Ensoniq systems, is designed to provide additional audio processing power to the Paris system. The card can be used to expand the system’s audio processing capabilities, allowing users to mix and master tracks in real-time.

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

In addition to its 128-track capacity, Paris offers built-in digital processing options like reverb and compression, four-band parametric EQ on every channel, MIDI support, timecode synchronization, and a plug-in architecture that allows third-party developers to design software applications for it. Furthermore, the system can interface digitally with all leading formats—including AES/EBU, SPDIF, Tascam, and Adat—and supports over 16 plug-ins.

“We have an interface to Adat and ProTools (Continued on next page)
### Top Gospel Albums

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<td>The Preacher's Wife</td>
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<tr>
<td>2</td>
<td>Kirk Franklin &amp; The Family</td>
<td>Sony SACRED</td>
<td>Whatcha Lookin' For</td>
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<tr>
<td>3</td>
<td>BeBe &amp; CeCe Winans</td>
<td>Sparrow</td>
<td>Greatest Hits</td>
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<tr>
<td>4</td>
<td>Donnie McClurkin</td>
<td>Arista</td>
<td>The Spirit of David</td>
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<tr>
<td>5</td>
<td>Fred Hammond</td>
<td>Curb</td>
<td>The Sky of David</td>
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<td>6</td>
<td>Yolanda Adams</td>
<td>Sparrow</td>
<td>Yolanda Live in Washington</td>
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<td>7</td>
<td>Richard Smallwood</td>
<td>Word</td>
<td>Adoration: Live in Atlanta</td>
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<td>8</td>
<td>Jack Sprat</td>
<td>Sparrow</td>
<td>Alone in His Presence</td>
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<td>Kierra Sheard</td>
<td>Sparrow</td>
<td>Without a Word</td>
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<td>10</td>
<td>Israel &amp; New Breed</td>
<td>Sparrow</td>
<td>Message of Hope</td>
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**Latin Notas**

Boi BuM Platino: December's unlikely—and only—platinum award went to Argentine legend Funta De Bo Bumbas, by Brazil's Carrajacho. Even more unlikely is that another Brazilian act, PolyGram Brazil’s Gera Samba, notched a gold record for “E O Tô.”

Following is the list of December certifications by CAPIF.

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<th>Artist</th>
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<td>Gold</td>
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<tr>
<td>PolyGram Brazil’s Gera Samba</td>
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<td>Gold</td>
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</table>

**Celebrate Black History Month**

With “Let's Go to Church” from the National Baptist Convention Mass Choir

The National Baptist Convention celebrates its 116th Anniversary with their debut release featuring traditional choir music and some of gospel music's finest soloists.

**In the Spirit**

by Lisa Collins

The Grapevine is A Buzz with word of New York-based Zomba Entertainment Group’s purchase of Nashville-based Benson Music Group, a move that would make Zomba and its gospel arm, Verity Records, major players in the gospel marketplace.

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

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

On a Roll: Malaco couldn’t be more excited about the recent successes of Dorothy Norwood, whose 1995 release, “Shake the Devil Off,” sold more than 87,000 units, according to the label. “Dorothy is on a roll not only as an artist, but as a producer,” reports Jerry Mannery, who heads the label’s gospel division and is in the midst of preparing Norwood’s latest album for release in March. Guest vocalists featured on the live project include Albertina Walker, James Moore, and Willie Neal Johnson.

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

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

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

BY JOHN LANNERT

In the past decade, there has been no element of the record industry in Latin America that has caused more concern and consternation than record piracy. According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to $800 million to $1 billion. Illegal cassette sales account for the lion's share of the booty raked in by increasingly well-financed and well-managed pirates.

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

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

Help seems to be on the way, however.

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

So far, says FLEXO executive president, Gabriel Abaroa, the anti-piracy groups have conducted 110 raids, which have netted $5.5 million cassettes. "I believe the campaign is working," declares Abaroa, "because sales of legal cassettes did not fall this year, and they should have, because people have less buying power, and we have many more street vendors selling counterfeit cassettes."

Indeed, in Mexico, perhaps the country with the most ambulantes, or street vendors, the 13 million units of legal cassettes sold in the first half of 1996 matched the total sold in the same period one year earlier.

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

GETTING GOVERNMENT INTO THE GAME

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

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

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

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

While Jay Berman, chairman/CEO of the Recording Industry Association of America (RIAA), says he is optimistic that FLEXO's anti-piracy units eventually will ferret out the big-time operators, he adds that "The real question is whether [Latin American governments] are going to move against the people who have been identified as being the people who have the capacity to produce [counterfeit product]."

Berman notes that the combined efforts of the anti-piracy movement may result in a Uptick in the coming months.

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

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

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

However, Berman says the trade group will not divulge.

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

The Age of Accountability finally may have arrived in the Latino record business.

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

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

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

Inside LMQ

Argentina Bounces Back
Chile: Expecting An Uptick
Artists & Music
Merchants & Marketing
Programming

Continued on page LMQ-6
#1 IN ARGENTINA
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Julio Iglesias
TANGO
WORLDWIDE SALES 3 MILLION AND COUNTING...

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

BY MARCELO FERNÁNDEZ BITAR

There appears to be light at the end of the proverbial tunnel for the Argentinian record industry. The slump and dour forecasts predicated by the Mexican peso crisis of late 1994 seem to have vanished in the face of 10% growth in 1996.

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

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

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

"For us at PolyGram," says label president, Pablo Peral de la Torre, "is 96 was a brilliant year with constant sales and no slumps. And the forecast for 1997 also is good."

Among PolyGram's best-selling albums in 1996 was the classic-rock compilation "Rest Of The Eighties," which sold 100,000 units. Madonna's "Like A Virgin," which topped the charts and "El Viajero," sold 80,000 copies.

While BMG's best-selling album was the aforementioned first "Troopamatch" album by El Bajo L'Olé, with 200,000 units sold, next came "Topa," ("La Luna"") by Los Angeles, and "100,000 copies," followed by Cristian's "El Deseo De Tu Voz" (110,000 units), Diego Torres' "Tu Voz," and "Luna." (125,000 units), which also served with Tonio's "Donde Hay Musica" reached platinum at 60,000 units.

GROOVES OF GOLD

Gold certificates for 30,000 units sold were handed out to Soda Stereo's "Unplugged," as well as to albums by Joaquin Sabina, "Yo, Mi, Mi Conmigo," Caracteres, "Fiesta De Los Bimbos," a various-artists tribute to Joan Manuel Serrat, "(Eres Unico)," the TV soundtrack "La Musica De Dibu," and tropical singers Gary," ("Fcer Paredo Aio"), and La Mona Jimenez, "(Mi Pie Del Cano)."

Though his label performed well in 1995, BMG president Enrique Figueroa is divided with the current state of the record business. "The industry is still difficult for all of us," he says, "and sales volumes are below initial expectations. We are better off than in 1995, and promotions call for growth, but it's getting real tough to break a new album.

There are no relevant TV programs, and no FM radio stations can push a hit. We have divided our A&R departments into two segments, with Luis Artugan Sarmiento in RCA and Rodriguez in Atuel.

The company is changing its style because we want to focus on different musical genres."

UNUSUAL SALES SEASONS

Roberto "Chacho" Rest, the recently

Chilean Market Improves Slowly But Surely

An influx of new retailers, the continuing conversion from cassette to CD and an accelerated search for domestic talent are likely to fuel an uptick in '97

By Pablo Marquez

While Chile's record market nowadays seems to be taking two steps forward and one step backward, the overall sentiment among record executives based there is that the domestic market is gradually getting better.

The sales numbers generated in the Chilean record market in 1996 would seem to bear out their opinions.

According to Chile's recording industry organization Asociacion Fonografica De Chile (AFC), domestic sales from January to October in 1996 were 6.45 million units—exactly 5% higher than the 6.14 million units sold in the same period in 1995.

Though sales of imported product are not figured into the official sales statistics, industries reckon that another 1.2 million units were generated in 1996. Similarly, the January to October 1996 revenue tallies of $64 million represent a nearly 8% increase over the $60 million figure registered in 1995.

BMG Edgardo Larrazabal, who also serves as president of AFC, observes that Chile's record business would be even more prosperous if its country's economic environment were healthier. "Salaries are going up, but there is also an increase in inflation," says Larrazabal. "But this problem is transitory, and we are confident that in '97, there will be a better year for business with an increase in consumption and the improvement in the way music is sold."

NEW STORES MAY DETHRONED CHAIN'S DOMINANCE

Primary cause for Larrazabal's sanguine posture is the announcement that two new national retailers are entering the market—Virgin and Disco Pare. Chile's record industry is hoping that these two companies will help modernize the business practices of the country's retailers.

Virgin is scheduled to open a store in Santiago in 1997, Disco Pare, which is backed in part by emperors, Luis Larrazabal, was slated to make its debut in late 1996 in Santiago. "In Chile, there is mature growth everywhere, except in the sale of music," says Veneger."With our project, we want to increase sales volume without lowering prices."

Disco Pare's store will fall 400 sq. m., and it will carry 35,000 titles. Industry insiders concur in stressing that the entrance of Virgin and Disco Pare will spark a violent change in the Chilean market, where one chain—Feria del Disco—controls 40% of the retail industry in Chile.

Jaimie Roman, MD of Chilean indie Maxisocial, describes Feria del Disco's retail hegemony as "very dangerous because the retailer has the power to decide what product record labels should be releasing. "In Chile, retailers continue to live in the Stone Age," comments Roman.

CASSETTES' LION'S-SHARE THREATENED

Further, says Chilean record executives, the expected upgrade in the retail business practices will help sustain growth in the sales of CDs. Unlike most other countries, where CDs have become the dominant format, Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassettes provided the remaining 75% share.

Unlike most other countries—where CDs have become the dominant format—Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassettes sales provided the remaining 75% share.

Metallica: equal on cassettes, CD

Luis Miguel: five times platinum

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

BRasses—such as rappers Illya Kuryaki & The Valderrama, in December, the band followed up its "(La Isla del Cuco)" with an "Unplugged" record.

BMG's best-selling album was the aforementioned first "Troopamatch" album by El Bajo L'Olé, with 200,000 units. Next came "Topa," "La Luna," sold 85,000 copies in one month, and Eros Fotamzoti's "Donde Hay Musica" reached platinum at 60,000 units.

Casette's Lion's-share threatened

Further, says Chilean record executives, the expected upgrade in the retail business practices will help sustain growth in the sales of CDs. Unlike most other countries, where CDs have become the dominant format, Chile remains wedded to cassettes. From January to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassette sales provided the remaining 75% share.

Nonetheless, the growth of CD sales in 1996 has been soaring. The 635,000 CDs sold from January to October 1996 marked a 34% increase in CD sales compared to the same period in 1995.

Larrazabal is hopeful that in 1997 the sales of CDs will equal sales of cassettes. The average price of a CD in Chile is $16; cassettes are $7.

PolyGram Chile GM Marcelo Castello Branco notes that "Already, certain product from our catalog, such as 'Load' by Metallica, is sold equally among CDs and cassettes. But

Continued on page LMQ-12
**Romantic Salsa, Mexican R&B And A Post-"Macarena" Dance Craze**

**With the massive global success achieved by BMG’s "Macarena" in 1996, other Latino labels are hoping to score a dance smash of their own. For instance, PolyGram is launching an extensive campaign to break "É O Tchan," a blockbuster salsa hit by Brazil's Gera Samba that sports a provocative, but easy-to-do, natural extension of what he has been doing. He is a total artist and he wants to try to do something new," Luis Enrique initially hit paydirt in the late '80s with such romantic salsa anthems as "Desesperado" and "Amor Y Alegría." Other Sony artists putting out vital product to be worked in the first three months of 1996 are**

**The sabor of the moment at Warner is Nu Flavor, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-language album.**

With "É O Tchan," other PolyGram artists releasing key product in the first quarter of 1996 are Isabel Pantoya, Xuxa and Ana Girce.

Sony is gearing up to transform Luis Enrique from a salsa titan to a pop star in Latin America. The Nicaraguan native's debut pop release, "Génesis," is an R&B-propelled effort that Frank Welzer, president, Sony Music International Latin America, says will receive "a major push in the U.S., Mexico and Colombia. This pop album is a venture for Luis—a

**PIRACY UPDATE**

Continued from page LMQ-1

Piracy units and RIAA’s ability to spark concern within the U.S. government will turn the tide against piracy. "Ten years ago, piracy in Latin America was not on the RIAA agenda," says Berman. "Now it is on our agenda, so it is our responsibility to get it on the agenda of the U.S. government. And in the case of Mexico, we have, and in the case of Brazil, we have, and in the case of Paraguay, we have."

**Why are Latin American governments reluctant to actually take part in anti-piracy efforts?**

One reason given by industry insiders is that Latin governments fear if they deprive ambulantes who are selling illegal cassettes the opportunity to hawk their wares, there would be social unrest.

**EXECUTIVE EDUCATION**

Much conversation and discussion about piracy in recent years has centered on educating Latin America’s judicial systems on copyright laws that could thwart pirate activity. But Frank Welzer, president, Sony Music International Latin America, opines that not only outsiders need to appreciate the gravity of Latin American piracy, but also those executives and staffers toiling inside the industry itself. "Piracy is so endemic in Latin America that it is virtually accepted as a business condition," states Welzer. He adds that Sony executives are being introduced to the concept of "piracy as something we should fight to eliminate, not something to figure out how to live with."

Latin America is not the only region wracked by counterfeit product. The U.S. also is plagued by the flow of pirate Spanish-language product. Berman estimates the value of pirated Latino product in the U.S. as reaching into hundreds of millions of dollars.

One bright spot in the fight against U.S. piracy occurred last year when Fonovisa won a lawsuit against a swap-meet operator accused of leasing space to vendors trafficking counterfeit product. The judge’s ruling in the case suggested that third parties could be found liable for illegal activities taking place on their premises.

Berman says the judge’s decision has "had an enormous impact against the flea-market operations."

That sort of judicial assistance certainly would be a welcome sight for beleaguered record labels operating in Latin America.
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FONOVISA MUSIC CORPORATION
Alterna-rock For Chile And Argentina, And Gil Goes On The Web

With the Warner Bros. biopic of late superstar Selena tabbed for March 21—the anniversary of her birthday—EMI Latin was scoping an unusual way to jump-start promotion of the soundtrack it is releasing for the film. The label came up with the idea of putting the label’s name and soundtrack on the trailers for the movie, which began appearing in December in movie houses nationwide.

“We had a huge fee for the use of Selena’s singing voice in the trailer for the movie,” says EMI president/CEO José Bélzar. “So I said, ‘Let’s waive the fee for credit on the trailer.’” Warner Bros., said they had never done such a trade, but since they had a stake in the soundtrack, they decided to do it.

Argentine impresario Daniel Grinbank continues to dominate the concert scene in Argentina and Chile. Among the top-shelf artists who played Argentina in 1996 were Luis Miguel, the Ramones and Lou Reed. An alternative-rock festival in November in Buenos Aires also hit big.

SALES DATA TO BE DISCLOSED
Continued from page LMQ-3

For its part, the Recording Industry Association Of America is slated to release its inaugural sales report of the U.S.-Latin market in February.

“It will be a year-end 1996 sales report,” says RIAA chairman/CEO Jay Berman. The RIAA’s sales report will be published twice a year.

One effective way for record labels to make headway in the Chilean market is to secure performances for their artists during the annual song competition held at the seaside town of Viña del Mar.

Also on the Web in Brazil is Warner Argentina’s revered singer/songwriter Gilberto Gil. His song “Pela Internet” ("Through The Internet") was released Dec. 14 at his web site http://www.giltero-gil.com.br. “Pela Internet” is one of the tracks included on Gil’s upcoming April release.

One effective way for record labels to make headway in the Chilean market is to secure performances for their artists during the annual song competition held at the seaside town of Viña del Mar. Among those already confirmed to appear at this year’s event—slated to be held Feb. 19 to 24—are four big-name acts: BMG singer/songwriter/producer Juan Gabriel and his “Macarena” labelmates Los Del Río, plus Warner notables Miguel Bosé, an esteemed actor/singer/songwriter from Spain and Laura Paolino, the Italian songstress who has become huge in Latin America. Also set to play is Argentina’s popular Adrián Y Los Dados Negros, which is signed to Argentinean indie Músicavision.

Argentina
Continued from page LMQ-3

appointed president of EMI Argentina, views 1996 as an "atypical" year in which historical sales seasons changed for the first time. November, for instance, was not the usual hot-selling month. Moreover, notes the veteran executive, "We sold more units this year, but we made less money." Ruiz supports his claim by saying, "There were major sales in mid-price and bargain series."

As for 1997, Ruiz is pessimistic, saying that "Our main concern is to develop new talents and only strike deals with TV shows on occasion." Previously, most of the marketing campaigns of EMI’s best-selling acts have been tied to television. Last year’s best-sellers included “Quiquititas Vol. 2” (300,000 units; an album of songs from a popular telenovela) and “Thalía’s” eponymously titled album (100,000 units; the single “Piel Morena” was included in a soap opera).

Other platinum artists were Los Pericos (“Yerba Buena”), Patricia
Continued on page LMQ-10

LMQ-6
CLAUDIO YARTO, vocalist for PolyGram México pop/rap act Caló, has inked an exclusive contract with TV Azteca to star in his own show. In addition, Yarto will provide the voice for a canine character in an Azteca kiddie soap opera. PolyGram’s last release of 1996 was a greatest-hits package by Caló entitled “Puro Caló.”

Argentine promoter Daniel Grinbank has bought Buenos Aires outlet Radio Splendid AM and FM (there are no call letters for radio stations in Buenos Aires). Grinbank has Switched his successful rock & pop format from Radio Buenos Aires, with whom he had a leasing agreement, to Splendid’s FM frequency. Grinbank, however, is not through with radio-leasing pacts. He recently began leasing Radio Del Plata’s FM station, where he is planning a Latin music format.

The relaxation of media-ownership regulations in the U.S. has sparked an acquisition spree of domestic Latino-radio stations. The result is that 85% of the U.S. Latino radio market has been gobbled up by New HefTel and Spanish Broadcasting System (SBS). New HefTel is a company that will be created this month as the product of a merger between HefTel Broadcasting and Tichenor Media System. Former Tichenor personnel will manage New HefTel’s 36 Spanish stations. SBS, which owns 10 stations, purchased four large-market stations in 1996, including top-rated stations WRMA-FM Miami and WPAT-FM Paterson, N.J.

Brazilian radio networks are managing to extract themselves from broadcasting “Hora Do Brasil.” The program was created during the 1977-45 dictatorship of Getùlio Vargas to provide official communiques from the government. The “Hora Do Brasil” is scheduled on weekdays in the important 7 p.m.-to-9 p.m. slot. In recent months, however, Brazil’s radio trade group Brazilian Association of Radio and TV (ABERT) has obtained legal permission for some of its stations to air “Hora Do Brasil” from 11 p.m. to 12 midnight. ABERT has secured the time slot by noting that, instead of broadcasting “Hora do Brasil,” its radio stations will provide community-service programming, such as traffic reports.

A São Paulo radio station called simply 89 recently organized an anti-violence campaign, using as its theme song “Pela Paz” (“For Peace”) by Warner Brasil rockers TiTias. “Pela Paz” will be included on “Domino,” a 1996 album being re-released in April with a remix of the title track.

Fenovisa, which is owned by Mexican TV behemoth Televisa, showed its prowess at promoting singles in the U.S. by nailing the No. 1 song on Hot Latin Tracks for 50 of 52 weeks. Only Gloria Estefan’s “Más Allá” (Epic/Sony) and Olga Tañón’s “Basta Ya!” (WEA Latina) were able to break through to the top of the chart.

BMG Songs (US Latin) opened its doors in 1995 in Miami. In our first fifteen months we’ve signed, among others, El General, Billboard’s Best Latin Rap Artist four years running, and Vladimir Dorot, leader and songwriter of Ilegales. Our worldwide Latin roster includes Juan Gabriel, the late Antonio Flores of Spain, Argentinian superstar Diego Torres, and Andrea Echeverry and Hector Buitrago of Aterciopelados. We also represent the Escolas de Samba in Rio.

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ARGENTINA
Continued from page LMQ-6

Sosa ("La Historia Sigue") and new folklore act Los Nocheros. Another V-related act, Riquelme, sold 43,000 units in November. International acts hitting gold were George

Though his label performed well in 1996, BMG president Enrique Pérez Fogwill is not thrilled with the current state of the record business: "We are better off than 1995, and projections call for growth, but it is getting real tough to break a new artist. There are no relevant TV programs, and no FM radio stations can push a hit."

Michael, Roxette and Lenny Kravitz. The three Beatles "Anthology" sets sold a combined 57,000 units.

MULTI-PLATINUM PAYDIRT

In the indie area, labels such as Leader and Magenta dominate the tropical-rooted "balanta" genre with hot-selling multi-

Michael
Roxette
Lenny
Kravitz

our costs after the slump of 1995, and we ended up better than we expected."

DBN reached triple platinum with Memphis La Blusera's live album, "Memphis En Vivo," and it has released a new Memphis La Blusera disc, "Cosas De Hombres," which already has struck gold. Cult rockers Patricio Rey Y Sus Redonditos De Ricota have hit platinum, with rock bands Los Epitafios and Los Pelotas reaching gold.

Cristian
Sanz

platinum acts such as Comanche and Grupo Sombra.

Warner hit major paydirt with Luis Miguel's "Nada Es Igual," which sold a whopping 420,000 units. Fito Páez's "Euforia" sold 120,000 copies. Alain Morissette ("Jagged Little Pill"), Alejandro Sanz ("Trens") and Los Rodriguez ("Palabras Mas Palabras Menos") struck platinum as well. Warner acts hitting gold were Laura Pausini ("Las Cosas Que Vives"), Los Rodriguez ("Hasta Luego"), Phil Collins ("Into The Night"), AC/DC ("Ball Breaker"), Enya ("Memories Of Trees"), Red Hot

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LATINO
Chilean acts nabbed a mere 20% of Chile's total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil.

by Chilean authors' rights society Sociedad Chilena Del Derecho Autor revealed that in 1995 a puny 10.00% of music programmes on Chile's AM and FM radio stations was by Chilean artists.

**STARS FROM AFAR SHINE BRIGHTER**

"In comparison to other countries in the region," says Larrazabal, "in Chile, it is very difficult to develop a local artist. An example: The record by Javier Larrazabal "El Monstruo" met with huge success when released in 1991, but it only sold a few hundred copies."

Continue reading on page LMQ-14.
With A Love For Latin Music's Tradition, We're Proud To Present Its Future

La Diferenzia

Angélica

Nydia Rojas

Ruben Gomez

Arista Latin: Arte y Excelencia
Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home. Witness Luis Miguel's "Nada Es Igual..." a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold; platinum is for 25,000 units sold.

Some Chilean acts have fared well, of course. Sony rockers Los Tres sold 125,000 units of "Unplugged." EMI's seminal rock outfit Los Prisioneros rang up 50,000 units of its double-CD anthology "Ni Por La Razón, Ni Por La Fuerza." And the two volumes of the soundtrack to the TV show "Sucupira" (Músicavisión) have sold 150,000 units.

Regardless of domestic music sales, longtime market leader Sony remains atop the Chilean record hill with a 24% share. Rounding out the rest of the record companies are EMI Chile (20%), BMG (18%), PolyGram, which includes Músicavisión (18%), and Warner Chile (17%). Chilean indies CNR and Unión Records split the remaining 3%.

What is the difference?

The difference may be that Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home.

Los Tres: 125,000 "Unplugged" units

Lunas Rotas

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Shrink-Wrap On Way Out In EU?
Rules To Limit Packaging Waste

BY JOHN FERGUSON

LONDON—A raft of new waste packaging regulations, which could spell the end of shrink-wrapping, may force European music retailers into a major rethink of how product is displayed.

The regulations stem from the European Union Directive on Packaging and Packaging Waste (issued in 1994), which laid down targets that EU member countries must meet on the recovery and recycling of products such as waste packaging.

Within the EU, Germany has led the way with environmental legislation that requires retailers to use plastic wrapping that is recyclable, as a result, many leading stores now stock product without shrink-wrapping.

Now the U.K. government's Department of Environment has drawn up draft regulations that cover the same issue. The changes could result in major retailers in Britain being forced into adopting expensive recycling operations or abandoning the use of shrink-wrap.

Although the end of plastic covering would save retailers time and money, many are concerned about the impact it could have on in-store security. At present, anti-theft devices are placed underneath the wrapping, offering retailers an extra layer of security.

The removal of a covering will also increase the likelihood of damage to the packaging, so retailers may have to consider providing some sort of replacement packaging.

The British Assn. of Record Dealers (BARD) and other retail organizations are closely monitoring developments. BARD director general Bob Lewis comments, "Anything that lessens security in a store is a problem for a retailer. It is as simple as that."

The EU directive on waste packaging calls on individual members "to prevent any impact on the environment, or to reduce such an impact, thus providing a high level of environmental protection. By the end of 1999, 25% of all packaging waste should be recyclable."

In the U.K., the proposed regulations do not call for the banning of shrink-wrapping, but set out the obligations of retailers and other businesses in regards to the recovery and recycling of waste-packaging products. The regulations (Continued on page 37).

Down Under Donation. Michael Jackson, right, receives a $10,000 charitable donation for his Heal the World foundation from Matthew Campbell, group GM of Brashs, the Australian retail chain. Campbell, left, made the presentation during Jackson's recent tour of that country. In the center is Denis Handlin, chairman/CEO of Sony Music Entertainment Australia. The money was raised via Brashs' "Write Your Name in History" promotion campaign for Jackson's "Hits Past, Present & Future—Book 1" album.

Celtic Heartbeat Shops For New U.S. Deal

BY DOMINIC PRIDE

LONDON—Celtic Heartbeat, the Dublin-based label behind the worldwide smash "Riverdance," is looking for a new licensing and distribution partner after Atlantic Records in the U.S. decided not to renew its three-year deal with the label.

Atlantic took a 50% stake in the venture, founded in 1994 by Principle Management's Paul McGuinness, Dave Kavanagh and the label's managing director, Barbara Galavan.

The label's most successful release is "Riverdance," which started life as Bill Whelan's composition for the interlude in the 1994 Eurovision Song Contest. To date, the album has sold more than 900,000 copies worldwide, according to the label, and its reception has been accompanied by the phenomenal success of the stage show, which until earlier this year featured dancer Michael Flatley.

It is understood that Celtic Heartbeat will retain full rights to its catalogue, and that Atlantic will divest itself of the label when the deal expires in March.

The bike, featuring the band's signatures and logo, was unveiled at the launch of the Warner Village Multiplex Cinema in Dagenham, near London.

MAINLAND CHINESE categories are to be honored for the first time at the Channel V Chinese Top 20 Music Awards, to be held Saturday (1) in Taipei. Three of the eight categories (Best Performance, Best Video, and Best Female) will feature performances from each winner artist, last year included sets from Chinese artists from Hong Kong, Taiwan, and Singapore. The show airs Feb. 2 on Channel V.

SWEDEN'S POLAR Music Prize has this year been awarded to Swedish choral conductor Erle Ericsson and Bruce Springsteen. The honors will be presented by the king of Sweden at a ceremony May 5 in Stockholm.

Koga, JASRAC Learn Symbiosis
Former Adversaries Share Offices

BY STEVE MCCCLURE

TOKYO—Not too long ago, the only place Japanese performance/mechanical rights society JASRAC and the Koga Music Foundation were likely to meet was in a courtroom. But JASRAC and Koga will have to learn to live with each other, now that they share premises in Koga's new headquarters in western Tokyo. The move follows last year's settlement of a long dispute over the controversial decision by a previous JASRAC executive to lend Koga 7.77 billion yen ($66.8 million at a rate of 116.3 yen to the U.S. dollar) interest-free over 30 years toward construction of Koga's new headquarters.

JASRAC finished the arduous process of moving from its old offices in downtown Tokyo Jan. 13. Under the initial deal with Koga—a nonprofit society set up to preserve the legacy of famed Japanese pop songwriter Masato Koga—JASRAC was to occupy eight floors of the 11-

The New Chrysalis

EMI Parlophone Records
Chrysalis

GOLD.
J Top 20 singles in the UK approaching GOLD.

Belinda Carlisle
Fun Lovin' Criminals
SILVER, approaching GOLD.
Debut Single Brilliant!

White Town

More Hits from the UK family of EMI Labels

INTERNATIONAL
THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

newsline...

LONDON-BASED Castle Communications has completed a deal with Warner Bros. Cinemas and Triumph Motorcycles that will see "Written In Red," the new album by veteran new-wave act the Stranglers, featured this month on movie screens throughout the U.K. and continental Europe. Warner Cinemas will feature an onscreen promotion to win a customized Stranglers Triumph Thunderbird. The bike, featuring the band's signatures and logo, was unveiled at the launch of the Warner Village Multiplex Cinema in Dagenham, near London.

MACABRE'S JERMAINE Lamont has signed to Sire Records and has started writing and recording his debut album, which is due for release this autumn.

The label's most successful release is "Riverdance," which started life as Bill Whelan's composition for the interlude in the 1994 Eurovision Song Contest. To date, the album has sold more than 900,000 copies worldwide, according to the label, and its reception has been accompanied by the phenomenal success of the stage show, which until earlier this year featured dancer Michael Flatley. It is understood that Celtic Heartbeat will retain full rights to its catalogue, and that Atlantic will divest itself of the label when the deal expires in March.

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MAINLAND CHINESE categories are to be honored for the first time at the Channel V Chinese Top 20 Music Awards, to be held Saturday (1) in Taipei. Three additional categories recognizing artists from the mainland will comprise best female, best male, and best video. The awards, which feature performances from each winning artist, last year included sets from Chinese artists from Hong Kong, Taiwan, and Singapore. The show airs Feb. 2 on Channel V.

SWEDEN'S POLAR Music Prize has this year been awarded to Swedish choral conductor Eric Ericsson and Bruce Springsteen. The honors will be presented by the king of Sweden at a ceremony May 5 in Stockholm.
PARIS—French label body SNEP has signed the chart contract that will take it into the next millennium.

After months of negotiations during which a number of companies tendered for broadcasting the French Top 50 albums, SNEP has retained its current system of using the Top 25 albums chart. The top 25 albums chart is used for many purposes, including sales data, charts, and radio playlists. The SNEP system has been in place for 25 years and is widely respected in the industry.

The central issue in the negotiations over the new arrangement was the price paid by the industry for the charts. SNEP is not willing to disclose the amount, but sources say that if the previous deal was in the $1.8 million to $2 million range, the new figure would be 25% to 30% lower.

Some industry executives still believe that the charts are too expensive, especially as they have limited media exposure. At present, the singles and album charts are broadcast on AC National radio network Europe 2, but there is no TV window. A period of less than six months in 1996 during which there was a chart show on French public TV network France 2, which Mirski, Sato says, proved that MCM is better than nothing but just not enough. It reaches a mere 1 million households in France. SNEP says that it is also in negotiation with a leading national radio network to carry the charts.

According to Soundscan, the number of singles is still growing gradually. He adds that a new balance has been implemented between the various types of stores, looking into the account growth of supermarktes and the slight market-share drop of specialized chains such as FNAC and Virgin.

The criticism often leveled at the system is that the sample does not represent the full picture (Continued on next page)

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**International European Charts Turn Eyes Toward Future**

**SNPE Renew With IFOP/Tite-Live**

BY ROBERT TILL

STOCKHOLM—The official Swedish album and singles charts, the Mega Top 50, have been extended to include 100 places on the chart for the October 7 edition. The Mega Top 100, which was established in 1984, was revised in 1997 to make it more relevant to the music industry.

Sales data for the new chart is electronically gathered at the point of sale from approximately 450 retailers across the country. An electronic register database, Nelly, is used to collect sales data from the retailers and send it electronically to the record company. The charts are then compiled based on sales data from the retailers.

The Mega Top 100 was based solely on electronically captured data, the chart was re-established separately, with revised rules and a new format.
SHRINK-WRAP ON WAY OUT IN EU? (Continued from page 45)

... to the outlet at a later date. The 96-strong HMV U.K. chain has yet to make a decision on what route it would take, but has launched trials in two of its stores where stock will be displayed for the first time without any shrink-wrapping. It has developed "dug-bone tags," which are fitted so that the jewel box cannot be opened.

Head of security Colin Calleton says, "We know what the pressures are on shrink-wrapping, and we would like to be ahead of the game. For example, if we find out that it is going to be impractical to use shrink-wrapping, we would rather know in advance what the effect on store loss, and the condition of the CD cases themselves, will be."

KOGA, JASRAC LEARN SYMBIOSIS (Continued from page 45)

... story building and pay rents lower than those prevailing in the late-80s "bubble economy" era. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC then sued each other in the spring of that year.

In June 1996, JASRAC's membership approved a court-suggested compromise whereby the society would lend 5.2 billion yen (344.7 million) to Koga, instead of the original 7.77 billion yen, and pay a reduced rent. JASRAC's new offices are located at the following address: 3-6-12 Uehara, Shibuya-ku, Tokyo, Japan 151. The telephone number is 03-3481-2121, and the fax number is 03-3481-2129.

The society also has a new English-language World Wide Web site (http://www.jasrac.org/jp/phy), which contains information on JASRAC's history, structure, and operations.

The move to new premises coincides with what may be the Japanese music copyright community's interest in the same move as new media. "I think the president of JASRAC, Mr. (Moriyuki) Kato, is doing a good job, because under his direction, JASRAC is looking ahead by getting royalties from users and negotiating very energetically," says an executive at a leading Japanese music publisher. "Before, JASRAC would always wait for others to move."

JASRAC's recently concluded royalty-collection agreement with online karaoke service operators is a case in point, he says, emphasizing the need for such a proactive approach with the proliferation of new media.
This document appears to be a list of songs and their associated artists and album information. The text is formatted in a tabular structure with columns for country, artist, song, album, and other relevant details. The content seems to be a mix of English and some other languages, which might indicate an international comparison or a music chart across different countries.

### Japan

<table>
<thead>
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<th>No.</th>
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<td>Interscope/Mca</td>
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<td>Toshiya</td>
<td>&quot;This Love&quot;</td>
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</tr>
<tr>
<td>4</td>
<td>A.B.</td>
<td>&quot;Fly On The Wall&quot;</td>
<td>Jive</td>
</tr>
<tr>
<td>5</td>
<td>Mika</td>
<td>&quot;Eternal&quot;</td>
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<td>6</td>
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<td>&quot;I Will Survive&quot;</td>
<td>Epic SONY</td>
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<td>&quot;No One&quot;</td>
<td>InterScope/Universal</td>
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<td>&quot;Nothing Else&quot;</td>
<td>Warner/Glomax/SONY</td>
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<td>&quot;Over&quot;</td>
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<td>A&amp;M</td>
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<td>&quot;Please&quot;</td>
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### UK

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<td>3</td>
<td>Various</td>
<td>&quot;My Heart&quot;</td>
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</tr>
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<td>&quot;Never Say&quot;</td>
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<td>&quot;You Don't&quot;</td>
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<tr>
<td>6</td>
<td>Various</td>
<td>&quot;What A Way&quot;</td>
<td>BMG Arista</td>
</tr>
<tr>
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<td>Various</td>
<td>&quot;Wild&quot;</td>
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<td>&quot;Goin' Home&quot;</td>
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<td>7</td>
<td>Various</td>
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<td>Various</td>
<td>&quot;Yesterday&quot;</td>
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<td>Various</td>
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### Canada

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<td>&quot;Put Your&quot;</td>
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<td>Various</td>
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<td>Various</td>
<td>&quot;When You&quot;</td>
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<td>9</td>
<td>Various</td>
<td>&quot;You're&quot;</td>
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### Netherlands

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<td>Various</td>
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### Billboards Europechart

**EUROCHART**  
10/2/1997

**Music & Media**

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### Global Pulse

**The Latest Music News From Around The Planet**

**EDITOR: DAVID SINCLAIR**

**BOSNIA:** With the emergence of about 30 new bands, a dynamic punk and alternative rock scene developed in the besieged capital of Sarajevo during the 1992-95 war. Here in April 1996, 14 of these new acts participated in an album of five recordings called "Rock Under Siege A," which was released under the auspices of Radio Zid (Radio Wall). In November 1996, some of these performers were joined by the German band Koma at the Gergonion club in Sarajevo, an occasion that was only made possible thanks to a special lifting for two nights of a curfew, which is still in effect. Now Radio Zid has put out a new album called "Rock Under Siege B," featuring studio recordings by 12 Sarajevo bands, including the Moron Brothers, Maelstrom, Down, Green Cheese, Protest, and Quasimund. The songs reflect the latest musical trends, many with lyrics that are steeped in the harsh realities of life in this war-torn region.

**PETAR JANJAKOVIC**

**BULGARIA:** After six years as a top Bulgarian model, Petia Pavlova launched a new career as a singer when she released her debut album, "Suntist" (The Dream), in 1994. The following year she recorded 14 songs from films and musicals for "Let's Make Love," an album released to mark the 19th anniversary of the cinema, "A Fine Romance" from that album was widely acclaimed as one of 1995's best music videos by a Bulgarian act. Now she has released a single, "Good Times," under the name Petia Paul. A mixture of girls pop and up-tempo house, the song was penned by the Bulgarian singer-songwriter team of Frank Van Sandt, Rick Van Stand, and Chalina and features rap vocals by Marko V. Recorded in Bulgaria and mixed in Bulgaria, the record was released jointly by Inside Records (Belgium) and Pulse Records (Bulgaria) and will be distributed in both countries. The video for the song has already been shown several times on international music TV channel MCM. Meanwhile, Pavlova's modeling career continues: Petia Paul is the new face for Pepe Jeans London in Bulgaria.

**CHAYAD CHENDRO**

**IRELAND:** Gael-Linn, the organization that promotes the use of the Irish language, has taken the unusual step of issuing an album of children's songs in English, "When I Was Young," on a new label, Fenn Records. It follows the success of a 1994 collection of Gaelic songs, "A Star's A Storin," ("Songs For All Ages"), which featured 30 traditional songs for adults and children, many of them recorded for the first time. When I Was Young includes 28 tracks by the same artists who performed on "A Star's A Storin," namely the husband-and-wife singers Lan Graham and Padraigin Ni Uellachain and guitar-player/nose-dellcolist Garry O Briain. Ni Uellachain composed and sang the title track for a feature film, "Branwen," which premiered at the 1994 London Film Festival. O Briain, a multi-instrumentalist and instrument maker, tours internationally with the groups Skylark and Buttons And Bows and the Maitriu O Connor band. During Graham's visits to schools in Northern Ireland as part of a traditional-music program, many teachers from all sections of the community suggested that he record certain songs, and "When I Was Young" is the result of their requests. The best-known number on the album is probably "I Know Where I'm Going," which was published early this century in the first volume of "Irish Country Songs" by Herbert Hughes.

**KEN STEWART**

**AUSTRIA:** Vienna is alive with the sound of music. Many big theaters in the capital are currently staging musicals, including Wham!'s "A New Story of A Christmas Carol," "Amaterika," "The Love Me, Kill Me," and "Elisabeth." Now one of the stars of "Elisabeth," the German singer Uwe Kruoer, has released his second album, "Favourites" (RCA Victor). Most of the titles on the international version of the CD are in English, including songs such as the first single, "Kill Me," which is accessible, multiformal pop, other songs on the album are a lot more difficult to appreciate on first hearing. Sony Music Holland introduced the band to the company's foreign affiliates and the media at a special showcase organized during the Noorderslag trade fair in January.

**ROBERT TILLI**

**NETHERLANDS/BELGIUM:** The "Belgian wave" of bands that is currently sweeping the Netherlands, incorporating acts such as e/DUS, Moondog Jr., K's Choice, and Metal Moly, gets stronger all the time. But it is still very rare for a Belgian act to be signed directly to a Dutch record company. However, that is what happened to Keaton, a five-piece band named after the comical Buster Keaton. Hailing from Wallonia, the French-speaking part of Belgium, Keaton is now on the Columbia roster in the Netherlands. Initial interest was sparked by the group's inclusion on an independently released compilation, "Europa Connection," featuring artists from various European territories. Now Keaton's debut album, "Intravenous," which was recorded in the Haute Hogard studio, outside Liège in East Belgium, has broken through. Although the so-called Belgian wave was talked about as a "movement," the acts involved are very different from one another, and Keaton is no exception. The band's music is a mixture of rock, pop, psychedelia, and industrial, with occasional echoes of American heavy metal, in particular the first single, "Kill Me," which is accessible, multiformal pop, other songs on the album are a lot more difficult to appreciate on first hearing. Sony Music Holland introduced the band to the company's foreign affiliates and the media at a special showcase organized during the Noorderslag trade fair in January.

**MANFRED SCHREIBER**

**U.K.:** Some of the country's top R&B singers, including Fayaz Simpson (of Nu Colours), Chris Ballin, Juliet Roberts, and the members of M People, were in a packed audience at a London club, the Spot, to hear Paul Johnson perform his first solo gig in six years. Johnson went into semi-retirement after being dropped by CBS (Columbia) but has recently toured and recorded with M People. He's now signed to Copacetic Records and has a new album scheduled for release in the spring.

**WAKU**
The sonic mонтages and songs created by Reykjavik, Ice-land’s Gus Gus for its debut album, “Madness,” is easy description. But Lewis Jamieson, who signed the ensemble to 4AD in London, gave it a try.

“IN Iceland, everything is im-
ported,” he says, “so you get this blending of Detroit house with English techno with Belgian beats—and the ‘madness’ endem-
ic in the Icelandic nature.

Certainly “mad-
ness” here is a com-
plement to a group that, Jamieson describes as “very much boundary-breakers.”

Gus Gus—the group took its name from the Icelandic cartoon character of Rainer Werner Fassbinder’s 1978 film “Manchon Gus Gus” and Van Zant’s movie “My Own Private Idaho”—has a hard time in the filmmaking of Stefan Arnri and Siggi Kjartansson, who in 1996 recruited a multital-
ented cast, including Daniel Agust, Magnus Jonsson, and Hafid Hul, for a film and soundtrack project that evolved into this recording ensemble.

“This is the most exciting thing I’ve heard for years,” says Jamieson, who was turned on to Gus Gus via an Iceland-only indie release in late 1995. He then had a demo tape faxed by 4AD founder Ivo Watts-Russell and Robin Hurley in the label’s Los Angeles office. “I came back to the office and told them I could take a deal,” recalls Jamieson. “What I like about everything they do is the combi-
nation of their talents. They’re the cutting edge of dance and soul.”

The band’s first U.K. single, “Polyesterday,” which has gotten exposure on BBC Radio One FM, is a trippy combination of ambient atmosphere, funky guitar, electro-
tonic tape loops, and dreamy lyrical images.

“When you’ve got the Prodigy at No. 1, it’s a little hard to try to get your thing [in Britain] are more amentable to electronic music,” says Jamieson. “Gus Gus are challenging the status quo, whatever it may be.” And in that way, the band follows the 4AD tradition.

“What the Pixies did with guitar music, they do with electronics,” he says.

While promotion of Gus Gus has come largely through dance clubs, radio DJs cultivated an audience that will play its first live date in Lon-
don Feb. 13 at Hammersmith’s Riverside Studios; the setting will include saxophone, keyboard, trumpet, graffiti, and “anything else we feel is appropriate,” says Jamieson. “What we want to do is

‘Bedazzler’ Is MAE For Universal Toronto Lo-Fi Pop Act Debuts On Major

by Thom Duffy

MAE has come out strong with its debut album, “Bedazzler,” which will be released on the label’s U.S. imprint, MAE Records, on March 12. The album features a mix of electronic and indie rock sounds, with production by a variety of notable artists, including Thom Yorke of Radiohead and Ben Langmaid of LCD Soundsystem.

MAE’s sound is characterized by its use of sampled loops and electronic beats, combined with lush melodies and harmonies. The group’s songs often explore themes of love, loss, and định, with lyrics that are both personal and universal. The album’s lead single, “Bedazzler,” has already received critical acclaim, with many praising the group’s unique sound and the emotional depth of its lyrics.

MAE is the brainchild of lead singer James MacLean, who has been involved in the music industry for many years. He has worked with a number of other artists, including Thom Yorke of Radiohead and Ben Langmaid of LCD Soundsystem. MacLean’s experience in the industry has given him a deep understanding of the music business, and he has used that knowledge to create a fresh and innovative sound for his new project.

MAE’s album “Bedazzler” is a testament to the group’s talent and creativity, and it is sure to be a hit with fans of electronic and indie rock music.

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MEMPHIS—Sometimes, when best-laid plans are blown apart, something unexpected happens that makes everything better for everyone in the long run. Memphis-based Select-O-Hits, one of the most successful distributors in the South, has its genesis in such an experience. It is a story of a family pulling itself up by its straps and drawing on its knowledge of regional music and sales.

During the late 50s, Thomas Phillips (the brother of Sun Records founder Sam Phillips) sold or invested practically everything he owned and joined with his brother Jud Phillips to help manage Jerry Lee Lewis. At the time, the mercurial artist was riding high on hits like “Great Balls Of Fire,” and the extreme investment seemed like a certain winner. Little did the Phillips brothers know that the public outcry over Lewis’s marriage to his cousin Myra Gale Brown would practically end any chance of a commercially successful career.

“Dad had sold any life insurance he had with Scott Paper Co. and profit sharing to put into this. After all of this happened—boom—Jerry Lee married Myra, his 13-year-old first cousin, and it all fell apart,” recalls Johnny Phillips, VP/national sales manager of Select-O-Hits and president of Jeebouce Records, of the travails of his father. Thomas was diagnosed with lung cancer, and his family had no desire to take over the business.

“Instead of paying any bills they owed, he decided to quit paying everything and start sending product back,” Phillips recalls. “When we heard about that, we started calling all of the labels and said, ‘Look, you’re going to lose money. We will buy your inventory that you have over there if you let us be your distributor. Just about all of the labels went with us. The ones that really turned the tide for us were Malaco Records, Fantaay, and Alligator. When they went with us, a lot of other people followed them.”

“In 1978, Uncle Sam didn’t really want a whole lot to do with Select-O-Hits, because at that time business was pretty bad. Anyway, he was into the radio and recording business and publishing. Dad wanted to retire, so that is when Skip and I bought both of them out.” Now the three siblings are the owners and top executives of the company; Skip is president, and Kathy is national accounts rep and head of advertising.

“Eventually, the firm moved to a new, larger facility on the outskirts of East Memphis and began upgrading its computer systems, as well as expanding the staff, to position itself as the primary record distributor in the South.”

“Since we started, our business has done huge jumps,” remarks Phillip. “If you look in the South itself, there aren’t any independent distributors close to our size. I believe we are one of the true independents left.”

“Even though Select-O-Hits sells to many of the larger chains, Phillips feels that the company’s meat-and-potatoes business comes in from small- and medium-sized retail chains, like Cats, Be Bop, Waterloo, Disc Jockey, and Sound Shop.

“There are a number of big chains right now that are having financial problems. It is no secret,” Phillips states. “Although we sell to all of those people, our financial exposure to those guys is not as much as some of the other distributors. Our primary bases of business are the medium- to small-size chains and mom-and-pop stores, and one- or two-store operations like Waterloo in Austin, Texas.

“These stores understand that you have to make money in this business. They are not in it only to leverage buyouts or doing things that they really shouldn’t do. They do all use common sense, and they are the lifeblood of our business,” continues Phillips. “Many of those people have been very loyal to us for over 20 years. They are like friends. We deal with most of them when we started off. They have always been true to us, and we know that they will treat us right.”

“While some up being the distributor for the bulk of the regional records in the South. If not nationally, at least for our region,” Phillips notes. “We have labels with which we do 75% to 95% of their business, because we are in their region. We know the region and how to get their business.”

In the ’70s and early ’80s, Phillips had issued some limited-release R&B recordings on Select-O-Hits Records and Blue Triangle. As the Select-O-Hits distribution operation took off during the ’80s, Phillips returned to his love of launching labels that would focus on the retail market and the company’s distribution strength lay.

In 1986, Select-O-Hits released “Shall We Dance (Electric Slide)” by Grandmaster Flash, which sold more than 100,000 singles and 25,000 albums, according to Phillips. In 1991, Select-O-Hits’ MC Luscious “Boom! I Got Your Boyfriend” sold more than 25,000 copies each in the single and album formats.

“We realized that we couldn’t seriously compete with pop or country music. We wanted to go for the R&B, rap, and gospel markets, because that is where we felt we knew our business,” says Phillips. “We grew up selling that stuff in our retail stores and one-stops. No one in the country knows it any better than we do, independent distribution-wise. We know how to sell it.”

While Phillips works as a sales executive at Select-O-Hits, he has continued to expand upon his family of labels, which includes Brutal Records (steep rap), Blues Works (Southern R&B), Treme (alternative rock), and Izehouse (contemporary blues).

Meanwhile, the Select-O-Hits distribution operation continues to grow, in spite of a generally sluggish retail climate.

“We have gone from three people in 1979 to about 50 now, Phillips points out. “I have been able to put more time and effort into our record labels.”

“Labels that have still been with us, like Alligator; Malaco, Savoy, and Blind Pig, and people that have been with us a long, long time. They stuck with us, and it has been a big help,” states Phillips. “Plus it doesn’t hurt to

(Continued on page 54)

Seasonal Music Hit By Sales Downturn

**By ED CHRISTMAN and DON JEFFREY**

NEW YORK—Even in light of the dis- accounted national collections during the recent holiday selling season, retailers say that they were doubly disappoint- ed by the weak sales for Christmas and other seasonal music.

Most merchants attributed the poor seasonal music sales to the lack of a popular new title this year. But some suggested that the slowing of CD penetra- tion might have been a factor.

In South Plainfield, N.J., David Lang, president of the nine-store Com- pact Disc, reports weak sales of Christmas music at his chain. “There were not as many ‘big hits’ this year,” he notes. “And I felt the catalog was not quite up to last year.”

The No. 1 title on Billboard’s Top Christmas Albums chart throughout the holiday selling season was Kenny G’s “Miracles—the Holiday Album,” which was released in 1994. According to SoundScan, Christmas music sales were down 6.3% for the period from Nov. 4 through Dec. 31. Total Christ- mas music sales were 140.0 million, compared with 156.6 million last year.

At Compact Disc World and at some other chains—the biggest hit was a new title—the Trans-Siberian Orchestra’s “Christmas Eve And Other Stories” on Lava.

Larry Mundorf, executive VP/COO of the 320-store Comp- act Disc, says, “Holiday music was pretty flat this year in sales.” He notes that Mariah Carey’s “Merry Christmas” and Jimmy Bolton’s “The Time—The Christmas Album” led the pack.

In Canton, Ohio, at the 320-store Camelot Music, VP of purchasing Ley Garrett says that Christmas music had an off year. He attributes that softness to the lack of a big new Christmas release. Also, he points out that some perennials best-selling Christmas albums, such as “Miracles” and Mannheim Steamroller’s “Christmas In The Aire,” “hit the wall this year.”

Montg Wall, director of sales at the Omaha, Neb.-based American Graffiti, says that Christmas music sales weren’t as strong as the label expected. On the other hand, he says, “We did a lot of ‘Great Balls Of Fire’.”

In full report, Wall says his store’s Christmas albums collectively sold 1.3 mil- lion units, according to SoundScan.

That’s a pretty good number; we can’t kick it, but,” he says.

In general, he notes, “Christmas music sales are cyclical. You never know which year will be a good year, and ’96 didn’t turn out to be a good year.”

Montg also points out that one of the biggest losers in sales of Christmas music was the overall weak holi- day sales. “Christmas music, to a large degree, is dependent on the impulse buy,” he says, “and if there aren’t a lot of people out there in the stores, then Christmas music sales are going to go down with the flow.”

In full report, president of the Mil- ford, Mass.-based Strawberries, has a different theory why Christmas music was off. “The problem with Christmas music is the epitome of the CD replacement problem,” he says. “Once you have a favorite Christmas album on CD, why do you need it again? I sus- spect that people have all their favorite classics by now.”

Overall, he called the sales of Christ- mas albums dire.

However, not everybody says he had disappointing sales with seasonal music. Mike Fratti, head buyer of Omaha, Neb.-based Homer’s, says, “Christmas music was a little stronger than last year.” At the eight-unit chain, the top seller was Jimmy Buffett’s “Christmas Island.”
RECORDSMITH HAMMERS OUT COLLEGE NICHE
Kentucky Store Specializes In Nat’l, Indie Releases

BY PATRICK BATES

RICHMOND, Ky.—Jeff Duncan makes in-store appearances while on tour with his band, Swiftly. But he isn’t necessarily stopping to play music, rather to pick up ideas on how retailers merchandise music.

Jeff and his wife, Jill, have owned Recordsmith—which has 5,000 titles of new and used CDs and cassettes—since 1990. The shop has been in this college town, an hour from Lexington, Ky., for 19 years. Many of the 15,000 students at Eastern Kentucky University hang out in the store with the Duncans, and indie rock; 15%-20% rap; and 10% country. There’s no jazz, classical, or bluegrass on the market. In fact, Duncan, Tool, Archers Of Luck, Beck, Wilco, and Titus were the top sellers here.

Unlike some retailers, the Duncans mix the new CDs with old. “We have about 2,000 used CDs, which is about 40% of our stock now,” says Duncan. “Of the pre-owned discs, he adds, “We have a turnover of seven to eight times a year. We’d like that ratio to be higher, but we don’t have the floor space to control what they bring in the door.”

There is an average of more than 400 used cassettes in the bins. “I can’t always guarantee a new tape, but I can use them,” says Duncan. “That’s because I can open and fix them. I can’t if they come from a distributor.”

Recordsmith has a yarn from the school yearbook at the time he started. “Many of the alumni came back during homecoming.”

The Duncans, who received degrees in journalism (Jeff) and art/art advertising (Jill) from the University of Kentucky, Lexington in 1986, also manage a design firm, Graphic-smith. Jill worked as a graphic designer for The Lexington-Herald Leader for six years.

After Jeff learned that the previous Recordsmith owner wanted to retire, he bought the inventory in 1990. By that time, Recordsmith had already released a compilation of some Lost Kentucky bands, “Bigger Than You.”

Recordsmith’s selection is 70%-75% alternative, mainstream, and

musicians come by to jam almost weekly.

Local music is sold here, as you would expect in a store owned by a working musician. In 1995 Recordsmith engineered “Swifty: Bubbling Over” at Easley Recording in Memphis in 1995, and the “Recordsmith Presents: You Are Now Entering Kentucky” compilation, featuring 17 regional bands, was cut at Lexington’s Toontown in 1992. The latter set has sold more than 300 units, and features such bands as Nanci Wilson, Stranglmartin, Bob Bundy’s Volkswagen, Cone Of Silence, and Loud Boom-Shanka.

Both titles can be found on the store’s shelves.

“Tuesdays and Fridays are our major in-store days of the week,” says Jeff of what we offer is alternative rock,” says Jeff. “Our customers know their street dates and the business. We try to make it here as often as four times a week.”

Recordsmith is near 1-75, so it’s centrally located among banks, restaurants, and gas stations. At a midnight release party last year for Pearl Jam’s “No Code,” traffic had to be directed as Swiftly, Gold Tooth Display, and the Fosters played at the 1,300-square-foot store.

The Wallflowers also once made a brief shopping excursion to the retailer. “It was really cool to have Bob Dylan’s son here,” says Jeff. “We have a lot of musicians who work here.”

At least 85% of the store’s clientele are males aged 16-24. But the gender gap narrows when Eastern Kentucky begins its school year, and female students need posters from Recordsmith for their dorm rooms. “We had our first graduating class after our fourth year here,” says Jeff. “Many of the alumni came back during homecoming.”

The Duncans also run a booking house, Crawford. “We promote bands; some of these artists are from the area, some from out of state,” says Jeff. “I try to book bands that I think are good.”

The Duncans are the owners of Recordsmith, which has 5,000 titles of new and used CDs and cassettes. (Photo: Patrick Bates)

“Can’t always guarantee a new tape, but I can still use one,” says Duncan. “That’s because I can open and fix them. I can’t if they come from a distributor.”

Recordsmith has an optical-illusion look. The walls are painted black, but they seem three-dimensional because of the color posters. The rows of CDs are arranged in a V-shape. There’s a green board, on which the Duncans announce releases, that nearly spans from floor to ceiling.

The Duncans like service-minded employees; Recordsmith has four full-time and two part-time staff. “We look for individuals who have an almost unhealthy obsession with music,” says Jeff. “We don’t have to dictate to them that they read the trades. They already do, such as Billboard, CMJ, Musician, Magnet, Alternative Press.”

They also get the customers excited, as when albums by E-40, Wiley, and Beanie Sigel arrived in the the same week, or likewise feel their disappointment, as when Snoop Doggy Dogg’s “Tha Doggfather” was released the same week.

Recordsmith also sponsors a few concerts, and it has been known to recommend artists for dates. That makes the Duncans more active in the live circuit than just having nightclub fliers in their store’s window or taking in CDs on consignment.

Wal-Mart, Kmart, and Record Town are the three largest accounts. Most of the country fans gravitate to Wal-Mart or to the Best Buy on Nicholasville Road in Lexington, according to Jeff.

However, Richmond residents also make the one-hour commute to the store.

(VIRGIN RECORDS) has teamed with the Coalition of Independent Music Stores (CIMS) on an in-store retail tour for its set Silver Jet. The tour began Jan. 14 and runs through Feb. 22. The Los Angeles-based band will perform at 15 of the CIMS’ 60 stores across the U.S. The stores have been provided with point-of-purchase materials and funds for radio and print ads. This program is a first for Virgin and the CIMS. The trio’s album comes out March 11.

NATIONAL ASSN. OF RECORD MERCHANDISERS (NARM) reports that Columbia recording artist Kenny Loggins will be the headlining act at the association’s scholarship dinner March 11, during its annual convention in Orlando, Fla. The trade organization also announces that Collective Soul will be the closing act during the general session March 9. As previously announced, the sessions will open the general session, followed by keynote speaker Barry Gibbons.

EMI GROUP announces a $20 million off-balance sheet lease to finance the acquisition of CD manufacturing equipment for its plant in Jacksonville, Ill. The lease, which is unusual in the music industry, was financed by Sumitomo Bank Leasing and Finance. The transaction is structured as a Tax Owner Operating Lease, which combines the tax advantages of ownership with the off-balance sheet advantages of an operating lease.

MOOVIES, the operator of 250 video stores, says it has adopted a shareholder rights plan. Although such a measure usually is taken when a company is threatened by hostile acquisition, Moovies states that it “did not adopt the plan in response to any current takeover threat and knows of no such takeover attempts.” The plan will provide a $30 million fund for the purchase of the company’s stock, at which time current stockholders would have the right to purchase shares of a newly created class of preferred stock. Rights plans make acquisitions more costly because of the issuance of new stock.

GENERAL INSTRUMENT, a provider of digital set-top cable boxes and other equipment for interactive-television systems, has approved a restructuring into three segments and a spin-off of its semiconductor business. GENERAL also approved a $44 million settlement with the SEC for an investment scheme in which $25 million was paid to company insiders. The restructuring will create a new company, which will combine one-third of the main company’s stock, at which time current stockholders would have the right to purchase shares of a newly created class of preferred stock. Rights plans make acquisitions more costly because of the issuance of new stock.

A&E VIDEO continues a program of releasing films of Jane Austen novels to the video self-through market with the March 7 introduction of “Emma.” This production, which stars Kate Beckinsale as the title character, will premiere on the A&E cable network Feb. 16. Last year the home video unit released Austen’s “Pride And Prejudice,” for which it says sold 120,000 boxed sets. “Emma” carries a list price of $19.95. A&E Home Video is distributed by New Video Group.

ALPHA ENTERPRISES says it has introduced a new line of carriers for electronic article security (EAS) tags, which are used to deter the theft of CDs, video and other products. In the new system, the EAS labels are locked out of sight and out of reach inside a housing held in place by adjustable cables. Music retailers complain that shoplifters often tear the electronic tags off products, thus escaping detection.

HARVEY ENTERTAINMENT, which licenses and develops film and video properties based on comic characters like Casper the Friendly Ghost and Baby Huey, says its board has authorized the repurchase of up to 300,000 shares—about 10% of the outstanding stock. At press time Harvey’s shares closed at $7.25 each in Nasdaq trading; their 52-week range is $5.25 to $12.

Q SOUND LABS, a developer of 3D audio technology, says it is manufacturing a digital 3D audio processor for DVD, multimedia, and home theater businesses in a venture with Zona Corp. Zona supplies Dolby digital decoders and has developed a chip that has the power to run the decoder and 3D audio simultaneously.

THE GOOD GUYS reports that its total sales fell 7% in the first fiscal quarter, which ended Dec. 31, to $256.6 million, while sales for stores open at least a year plunged 12% from the year before. The San Francisco-based operator of 76 consumer electronics stores has not yet released its full quarterly financial report. Good Guys says it opened its second Wow! Multimedia Superstore—a venture with Tower Records—in Redondo Beach, Calif., during the quarter. The first Wow! was opened in Las Vegas.

LASERFILE INTERNATIONAL announces a new North American distribution deal for its replacement CD cases made by MacTee Products of Northbridge, Calif. The company’s CD case is the standard to the metallic jewel box; it holds the CD in a conceiv e tray that slides out like a drawer from its shell. Laserfile’s products are sold by most major music retailers.

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BILLBOARD FEBRUARY 1, 1997
**Bananas’ Sprouts ‘Singing’ Spinoff On Capitol; New Albums From Graf, Gordh**

O NE BANANA, TWO BANANAS: Capitol Records is cranking up promotions on behalf of its debut children’s release, “Bananas In Pajamas: It’s Singing Time!” Composed of more than 50 sing-along songs, it’s the inaugural release spun off the popular syndicated preschool TV show “Bananas In Pajamas.” The album has sold more than 100,000 copies since its Oct. 1 release, according to Liz Heller, senior VP of new media for Capitol. According to SoundScan, it’s sold 24,000 units.

Kathleen Bywater, president of Playground Entertainment Marketing, based in Pasadena, Calif., which is working the album to children’s bookstores, toy stores, and other specialty retailers, notes that this type of outlets are generally not sampled by SoundScan.

A national mall tour featuring costumed characters portraying the show’s stars—pajama-clad, anthropomorphic bananas B1 and B2—began in the fall and runs through April. The really big news, though, according to Bywater and Paddy Spinks, Capitol head of international, is that a full “Bananas In Pajamas” stage show will be touring the U.S. later this year. A second album, “It’s Dancing Time,” will be released this summer in advance of the tour.

A radio promotion kicked off the third week of January, involving 10 stations around the country that feature children’s programming, and it is running for five weeks, according to Spinks. The stations are playing four-song sets from the album, he says, “which tag local retailers and involve giveaways of ‘Bananas In Pajamas’ plush toys and T-shirts.” In the spring, Capitol along with PolyGram Video (which handles “Bananas In Pajamas” videos) and Toy-Mos (maker of the plush items) will offer a cassette music sampler bundled with an upcoming home video and a toy. Spinks says that a cross-promotion is in the works with national day-care chain KinderCare and American Girls’ doll manufacturer Pleasant Co.

Spinks notes that with more than 200 licensed ‘Bananas In Pajamas’ products, “we can piggyback on other promotions.” He cites a January campaign involving Huggies disposable diapers.

**PHILLIPS FAMILY SEES SELECT-O-HITS ENDURE**

(Continued from page 51)

have a Johnnny Taylor record, through Malaco, out right now that has shipped over 500,000 units. We also have labels like Priority Records, who are doing well selling the old 2Pac, Ice-T, Snoop Doggy Dogg, Ice Cube, Dr. Dre, and all of those titles. We also distribute Disney.”

Select-O-Hits sells to every major one-stop in the country, including Valley and Abbey Road in California.

“The reason they buy from us is not because they can’t get product from other places; it’s just that we have really good fills and really good service,” Phillips says. “We like our fills to be in the high 80% to 95% range, literally run inventory every day, so we know where we stand.

“One time, we had one guy tell us that we were a mom-and-pop distributor, and he was going to put us out of business. He is long gone now,” Phillips says.

“We don’t mind being called a mom-and-pop distributor. We are a family business,” Phillips continues. “Anybody who wants to get us can still get me or Skip or Kathy on the line. They don’t have to go through a whole bunch of hoopla to get to anybody. If they have any questions or complaints, they just get on the phone. We may do a lot of business, but we know where we came from, too.

“The fact that we were retailers at one time and one-stop at one time and rackjobbers at one time is something that has helped us out a lot,” states Phillips. “We know what our customers want, so we try and make sure that they get it.”

Spec’s Gets Cool. LL Cool J stopped by a Spec’s Music store in North Miami, Fl., to sign copies of his Def Jam/Mercury release “Mr. Smith.” Shown, from left, are store manager Jeannean Lockett, LL Cool J, and Spec’s president Ann Lieb.
LAST WEEK in a page 1 story, Billboard analyzed the 12.1% drop in country album sales. Retail Track thought it would be interesting to see how some other genres did in 1996. According to SoundScan, alternative rock accounted for 17.1% of all album sales, selling some 105.2 million units. That total represented an 11.9% increase over the previous year’s total of 94 million units. R&B music, on the other hand, experienced an 8.8% decline in 1996, with its album sales going from 86.7 million units in 1995 to 71 million units in 1996. R&B accounts for 12% of overall album sales.

Lion units last with previous which account for mean world, “is a huge music fan, according to Delich. “His head and heart are into the music. We are not coming in to see what we can get out of it. We want to be able to make a contribution to the business.”

Eventually the company hopes to make its mark through other distribution channels as well. The label, which should have its first releases ready by the fall, will look to develop and record its own talent, Delich says. “Also, we will look for mergers and acquisitions with existing labels,” he adds. “We have financial resources in a business where they are sorely needed.”

But Delich distinguishes his company from all the vulture investors looking at the music industry. “We are here to build something,” he states.

ALLIES NO MORE: The Alliance Label Development Group (ALD) was dismantled a couple of weeks ago, with Duncan Hutchison, who headed the operation, leaving. ALD was formed when the Alliance Entertainment Group acquired Independent National Distributors Inc. (INDI). At the time of the acquisition, Alliance already owned two other independent distributors, Alliance Music Distribution and Encore.

With the purchase of INDI, Alliance changed Alliance Music Distribution into ALD, a marketing arm that offered enhanced services to the select group of labels going through INDI. With the current reorganization of INDI, ALD became redundant and thus was discontinued, sources say.


TOWERING OUT: Tower Records’ Video closed two stores at the end of the year, one in Tacoma, Wash., and the other in Phoenix. Tower president Russ Solomon reports that the leases were up and that it made more sense to close the stores than to renew the leases.

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By Chris Morris

**Fate Of Austin's DejaDisc A Sign Of Bad Times**

Owner Puts Indie Label On Hiatus, Seeks Job In Nashville

A CAUTIONARY TALE: We recount the following story about the fortunes of one of the finest independent label, with the fear that other indie imprints might be faced with a similar scenario in the aftermath of the chat and business pick-up last year.

Billboard's DejaDisc, an outstanding roots-oriented label. The company has drawn its artists primarily from the fertile Texas talent pool. DejaDisc has issued albums by Ray Wylie Hubbard, Richard Buckner (now signed to MCA), Michael Fracasso, and Elliott Murphy. A couple of his acts, the stellar country singer Warren Muldar, and the indescribable Austin band Shoulders, have been profiled in this column. Last year, Wylie Hubbard, and his Indie Award from the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) for "Pop-sucker" with the Wabbits, which was voted best alternative rock album.

Wylie Hubbard, and his analytics have done everything that's supposed to be done. His national Drifter, a handsomely packaged and well-recorded, and, as DejaDiscs records that are known from experience, he talked up his releases with any engaging way, DejaDisc has secured national distribution through the REP Co. and Minneapolis, which has always boasted a small list of high-quality labels on that side.

So it came as a shock when we learned early this year that Wylie Hubbard and his label on hiatus, folded up his tent, and moved to Nashville; where he is looking for a full-time job at a record label.

He explains, "1996 was a very, very bad year for us... Last year was so bad that we had literally no money coming in." Wylie Hubbard's tale of woe is one that will ring sympathetic chords with anyone who reads this column regularly. Retail and commitments last year led to a mountain of returns, which ended up landing on DejaDisc's doorstep.

Eschewing a complaint voiced with frequency at NARAS, Wylie Hubbard doesn't complain about the difficulty of making it in music. "I've never been a fan of the music business," he says. "I've always felt like music is a business, and that's not the way I want to do it anymore." He adds, "A lot of labels are going to close down or go dormant, and a lot of artists will go unrecorded because people like us don't do it anymore." But Wylie Hubbard insists that he hasn't
given up on DejaDisc, and he says that the Austin papers that reported he had folded the company were wrong. "Basically, everything's on hold," he says. "But I've got a job with a label every day." He says that, while Wylie Hubbard predicated—a vision of a guy who did everything right, and still ended up getting burned—might be something that grows more familiar this year, as the returns crisis that wrenched distributors in '96 finally comes home to roost, the indie label scene may be getting all too accustomed to getting paid in return and the tough product. We can only hope that the magnitude of the situation will not become any worse than it is today.

**FLAG WAVING: You've met Peter Holssoppe in this space before. Three years ago, we wrote about the debut release of his terrific L.A.-to-New Orleans transplant the Continental Drifters.**

But Wylie Hubbard, who continues to front the Drifters, has just issued a new solo album, "Out Of My Way," from New Orleans' Monkey Hill Records, the label he also released the Drifters' debut release.

(Incidentally, Monkey Hill is distributed by New York's Big Daddy Music Distribution Co., which operated the Drifters, and was Wylie Hubbard's boss at the Big Apple retail outlet Music Mute during the '80s.)

Amazingly, Wylie Hubbard—who was featured with Chris Stamey in the sublime '80s pop-punk band the Drifters—has put out a solo project, since the single "Big Black Truck," which he cut in 1977.

The current project was a long time coming, according to Holssoppe. "It was done over six years—over five years," he says with a smile. Holssoppe said this last year as a multi-instrumental "utility man" for Holssoppe. He performed a similar role on tour with R.E.M. and has also worked in the studio recently with such varied talents as John Hiatt, Nanci Griffith, and Better Than Ezra.

"It's really nice to get paid to be a musician for seven months of the year," Holssoppe said of his gig as a super-sideman. "I like being the assistant. My business card says, 'I like being the assistant. I'd like being the artist and you sound more like you do.'"

He adds modestly, "I've never been on a solo record done. The older I get, I don't feel like the world is beating down my door for a solo record."

Well, the world should be. "Out Of My Way" is a delightfully varied and distinctively played work that combines the rock elements of its Continental Drifters' sound with the pop-rock influences that have served Holssoppe well throughout his career.

The standout tracks on this consistently engaging set include the Beach Boys-flavored title cut, the opener, "I Ain't Lying To You," and the rocking opener, "I Ain't Lying To You."

Among the supporting players are Holssoppe's wife, Susan Conwill (formerly of the Conwill, now with the Drifters), ex-Bang-guitarist/vocalist Vicky Peterson (another Drifters recruit), and Benmont Tench of the Heartbreakers.

Holssoppe, who terms the Continental Drifters "the most important thing" in his life, just completed the recording of the band on the East Coast, where he hopes to take the group back out on the road after he completes Hootie's tour. He will keep his colors flying in late February.
Survey: Older Demos Crucial To Online Retail

BY BRET ATWOOD

LOS ANGELES—Online or World Wide Web-based music retailers have a universe of potential customers who are 30 or older, according to a new study by Red Bank, N.J.-based Music Marketing Network (MMN), which is conducting a study in cooperation with America Online (AOL).

Most of those who do buy online are 30 or older, which is a more mature demographic than the 16-24 core music consumer at traditional retail.

“The industry has the opportunity to develop online music sites that bring in a new audience that has been dormant, or inactive, compared to the traditional music consumer,” says Caroline Eichman, MMN’s VP of research for MMN.

Most consumers who buy online cite convenience as their main motive for making their purchase, according to the study.

“For music, there is a niche forming for people who are over 30 that may not feel comfortable shopping in a Tower Records for their music, where they have to deal with an employee who has purple hair and pierced eyebrows,” says Brian Green, an analyst for Forrester Research, which was not involved in the MMN/AOL study.

About 1,454 AOL subscribers responded to the survey, which was conducted in AOL’s Reward Town, a shopping venue that rewards survey participants with incentives, such as free online time. To qualify for the most of them are not buying online, according to the study.

“Younger people are not as interested in purchasing online, but they still are influenced by what they find on the Internet,” says Eichman. “They look at the shopping experience as entertainment, but they may not have the ability to buy online. Most teens don’t have access to credit cards, and they are more sensitive to price.”

Consumers of all ages view online prices as too high, according to the survey.

likely than fans of any other genre to buy online, according to the MMN/AOL study. The main reason many users have not yet made a purchase online is comparison over the security of such transactions, according to Eichman.

The leading non-shareware entertainment retail site online is Columbia House, which sells music, video, and CD-ROMs. The site received a 2.5 rating by PC Meter, which translates to 25.4% of the polled Internet audience.

Columbia House’s Web address (www.columbiabhouse.com) is featured in TV, print, and direct-mail ads.

“Web traffic tends to be interrelated to whatever publicity the site creates in other media,” says Ryon. “Every time a company puts a Web address on a TV spot, their traffic goes up considerably.”

Also popular were BMG Music Service (1.0), CDNow (1.0), and Music Boulevard (0.7).

Internet shopping site traffic is on the rise, according to Ryon. The latest PC Magazine retail survey visits rose from 16.7% of home Web users in March 1996 to 24.8% in September.

Forrester’s Green estimates that electronic retail sales for 1996 totaled about $500,000.

“We had a record-breaking month for sales in December,” says Larry Rosen, CEO of N2K Inc., which operates Music Boulevard.

Online transactions rose significantly for the holiday season at Newbury’s Web site, according to Kristin Lieb, director of marketing for Newbury’s Online.

“Coffee, books, and music were the hottest categories for the month preceding Christmas,” says Lieb.

However, not all is rosy in the world of electronic retail. The highest profile failure has been Music.com, which sold out after grossing $800-MUSIC-NOW, which included a new defunct Web site.

“That had less to do with the viability of the retail, and more to do with the MCI’s inability to break into the music business,” says Green. “A lot of companies have found that they need to stay true to their core businesses on the Internet. MCI won’t be the last to find that out.”

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Volume Up On 'Extreme' Videos
New Breed Of Sports Fans Seeks Thrills

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Football, baseball, basketball...blah, blah, blah. For a new generation of sports fans, the name of the game is competition that's not relegated to field, court, or century-old rules. Instead, it goes to the extreme.

And with the rise in extreme-sports films comes a rise in videos from familiar and unfamiliar vendors that bring a piece of the action—skydiving, bungee jumping, street luging, whatever—to homes around the country.

Cable network ESPN got much of the credit for legitimizing the concept of extreme sports when it introduced its decimated '90s ‘X Games’ last summer. Along with the games came a cassette distributed by ABC Video which documented the competition. (The network unit in Stamford, Conn., has since been absorbed into parent Disney’s video operations in California.)

"Kids are looking for something that’s different from what the establishment does," says Sharron Deymor, director of ESPN Enterprises. "They are gravitating to sports that are very active—in-line skating, skateboarding—that they actually participate in. For others, such as street luging and skysurfing, people are interested in them because of the thrill."

Other people aren’t so sure that the extreme can stay within the bounds of public propriety. Last month, The New York Times editorialized against the "extreme barbarism" of ultimate fighting, whose rules allow opponents to do anything except gouge eyes and bite.

The city of New York earlier had blocked exhibitions in local arenas, but the state subsequently decided to sanction the sport. It already has a niche in video thanks to Viacom’s highly profitable multiplate series, (Continued on page 59)

PolyGram Video Steps Lively To Promote Dancer’s Latest

BY EILEEN FITZPATRICK

LOS ANGELES—Hot on the stepdancing heels of ‘Riverdance,’ PolyGram Video is bringing ‘Lord Of The Dance’ to stores Feb. 11. The cassette promises the vendor a princely return on investment.

Priced at $24.95, ‘Lord Of The Dance’ stars ‘Riverdance’ had dancer Michael Flatley, who defected from the show after the video was released to start his own troupe.

Like ‘Riverdance,’ Flatley’s new show combines traditional Irish dance and music against a modern backdrop of high-energy choreography and pyrotechnics. ‘‘Riverdance’ paved the way for this type of program,” says PolyGram director of marketing Sal Scamardo. “But this new show goes a few steps beyond.”

First released in the U.K. and Australia last fall, ‘Lord Of The Dance’ has already racked up combined sales of more than one million units. Its predecessor broke the ground for this kind of response.

When ‘Riverdance’ hit U.K. stores in 1996, it sold more than two million cassettes and became the record-setting non-DVD title, according to VCI, the title’s U.K. distributor. Since its release in the U.S. a year ago, ‘Riverdance’ has sold well into the six figures, says sources close to distributor Columbia TriStar Home Video.

Its success has prompted PolyGram to keep, not break, the marketing (Continued on page 60)

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Rhett & Scarlett On DVD; Restored 'Vertigo' On VHS

GONE WITH THE PRICE: Tucked away in the list of DVD titles expected to lower with the retail price of $25 is a sales incentive that could influence the purchase of DVD players. Add a few exclusive extras for the release, and Warner Home Video will have an event title on the scale of a Disney reissue.

Meanwhile, the President Inaugural Committee invited Warner and microprocessor manufacturer Intel to Washington, D.C., to demonstrate DVD and DVD-ROM during the festivities surrounding the president’s second inauguration. The exhibit was part of the Technology Playground, a group of heated pavilions that displayed the latest electronic and digital advancements. The exhibition space was open to the public Jan. 13-18.

SCALING NEW HEIGHTS: Fresh from its limited theatrical release, the restored Alfred Hitchcock classic “Vertigo” will be released on video March 25, priced at $19.98 from Universal Studios Home Video. Available in widescreen, “Vertigo” will also be packaged in a deluxe collector’s edition for $79.98. The latter includes a documentary on the making of the movie and its restoration, as well as production drawings, storyboards, and photos. Universal claims a take advantage of the San Francisco location by conducting a consumer sweepstakes that will award a trip for two to the city by the Bay. Entry forms for the contest will be mailed in each “Vertigo” box.

In addition, consumers who purchase the title with a Discover credit card can receive a $5 rebate. “Vertigo” will be available in widescreen, “Vertigo” will also be packaged in a deluxe collector’s edition for $79.98. The latter includes a documentary on the making of the movie and its restoration, as well as production drawings, storyboards, and photos. Universal claims a take advantage of the San Francisco location by conducting a consumer sweepstakes that will award a trip for two to the city by the Bay. Entry forms for the contest will be mailed in each “Vertigo” box.

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BRAND IDENTITY: Buena Vista Home Video appears to have become obsessed with branding. Retailers that had the Disney Masterpiece Collection, the Disney Video Collection, and the Family Adventure Collection now add Great American Epic Series to their displays. Great American Epic, due in stores Aug. 26, lumps together “Das Dack Crockett: King Of The Wild Frontier,” “The Dack Crockett: King Of The River Pirates,” “Johnny Tremain And The Sons Of Liberty,” and “The Light In The Forest.” “Tremain” and “Light” are being touted for their first-time video availability. Each title, priced at $19.99, is spiffily packaged and cross-promoted with a $2 instant rebate for consumers who purchase “Mary Poppins.” With the competition for shelf space tighter than ever, slipping on a brand identity is a clever marketing gimmick. And like many successful gimmicks, it’s in danger of being stretched almost beyond recognition. Calling “Das Dack Crockett” an “epic” could be considered something of an exaggeration.

The possibilities are endless: How about Ruptus Classics featuring “The Teenage Mutant Ninja Turtles?”

Buyers: fun things, conducted by individuals placing their orders through headquarters, are being exchanged. KOMA: Buena Vista Home Video is expected to comply with March.

READ: PolyGram Video is releasing two more cassettes from the animat
ded television series Mortal Kombat, tied to a video-game cross-promotion. New titles arriving in stores Feb. 25 are “Skin Deep” and “Old Friends Never Die,” each priced at $9.98. Packed inside packages will be a $5 rebate coupon, redeemable when consumers also purchase the video game “Mortal Kombat 3” or “Mortal Kom

Vertigo Trilogy,” manufactured by Mid- way Games. Additional coupon inserts will offer consumer discounts on “Mortal Kom

Vertigo” merchandise. And a new CD from TTV Records is to contain an insert advertising the new releases. PolyGram will support the new releases with ads on the “USA” network, which airs the series. A radio promotion in the top 20 markets is also planned.

Top Video Sales

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

BILLBOARD FEBRUARY 1, 1997

58

www.americanradiohistory.com
"The Sound of the Street."

"Everything rap is, censored, irreverent, and prophetic."

The most powerful and controversial music of our generation is captured all the way live in this electrifying, fast-paced "docudrama," featuring extraordinary concert performances and intimate conversations with rap's biggest-selling, most famous stars: Craig Mack, Dr. Dre, Naught, Timbalandy Notorious B.I.G., Public Enemy, Cam'Ron, "Combs Slick Rick, Snoop Dogg, Dogg, Dogg, Dogg-Pound, Warren G, Wiz, Tang, Ol' & more.

1995 THEATRICAL RELEASE OF THE "SHOW" IN MAJOR MARKETS SUPPORTED BY THE CHART-TOPPING SOUNDTRACK (#1 ON BILLBOARD CHARTS FOR 7 WEEKS, TOP TEN FOR 11 WEEKS) FEATURING TUPAC SHAKUR AND LL COOL J.

CONSTANT TOP 40 AIRPLAY AND MTV EXPOSURE HAS BROADENED RAP'S FAN BASE BEYOND URBAN MARKETS TO INCLUDE A SUBURBAN PHENOMENON. RAP MUSIC'S AUDIENCE IS BIGGER THAN EVER!

VHS 18013 SPANISH SUBTITLED VHS 180017

Street Date: 3/18/97

More Streetwise Hits Your Customers want!

COLUMBIA TRISTAR

I Like It Like That

A young wife struggles for a better life in this funny, passionate and tough look at life in the Bronx.

NEW TO SELL-THROUGH AT $19.95

Poetic Justice

STARRING JANET JACKSON AND TUPAC SHAKUR

NEW TO SELL-THROUGH AT $19.95

Fly By Night

DRIVEN BY RAGE AND DREAMS OF GLORY, TWO MMATCHED RAPPERS JOIN FORCES TO BREAK INTO THE BIG TIME. VHS 184653 NEW TO SELL-THROUGH AT $19.95

TriStar Pictures presents

Slingin' 12-count (70043) and 24-count (70049) floor displays and shelf talkers available. See your sales rep for details.

Poetic Justice: Slingin' 12-count (70043)
17.25" H x 8" W x 5.5" D
Shelf talkers (100000)

15.25" W x 20" H x 1.5" D

MERCANTS & MARKETING

EXTREME VIDEOS

Continued from page 57

"Ultimate Fighting Championship." Most of the new competitions are less raucous and more upscale, fit for the MTV crowd. In fact, MTV has been pumping up the volume on its extreme-sports coverage in an effort to keep pace with the trends of its core audience. The Viacom subsidiary telecasts the "MTV Sports" series, and Sony Music Video (SMV) has an aptly titled companion tape, "Longer, Harder, Faster," which was released last year.

"We did relatively well with the title," says Alexandra Beeman, senior director of marketing for SMV and Sony Wonder. "The entire MTV home video line really does well at traditional music and video outlets, and that's where this tape has done well."

SMV helped alert extreme-sports fans to the tape by creating a promotional videoclip featuring the White Zombie single, "More Human Than Human," and footage from the video that had aired on MTV.

"We used a lot of great music on the tape, and getting the clip into rotation on MTV did a lot to raise awareness," Beeman continues. "It was the first title for us experimenting with ways to incorporate extreme sports into a video."

The first, yes—and certainly not the last, Beeman says SMV is looking into releasing other entertainment-oriented titles along the lines of "Longer, Harder, Faster," plus potential extreme-sports instructional tapes.

SMV also is touting less conventional athletics in its new "Road Rules" travel-guide series. "We are incorporating extreme sports in terms of showing certain travel destinations where you can go and helicopter or snowboard," according to Beeman.

Big-name entertainment is only part of the picture. The market has seen a swell in extreme-sports tapes from a host of smaller independent labels pushing the perils of surfing, mountain climbing, adventure boating, auto racing, skydiving, and hang gliding.

As the activities gain in popularity, the videos garner a wider acceptance among traditional retailers, says John Mills, president of Mad Dog Productions. Mad Dog produces and distributes surfing videos such as its most recent title, "Water Works." Its sales channels include video outlets, sporting goods stores, and direct-mail catalogs. The next Summer Olympics should prevent a wiperout.

Mills says early buzz on the first-ever inclusion of surfing as a sport in the games in Sydney, Australia in 2000 is helping propel the sport to a wider public. "The market is definitely opening up," he says. "Retailers have become more open to carrying titles because of the way the sport has expanded during the past five years."

For some vendors, going to the extreme is a case of "been there, done that." While he agrees interest is clearly on the rise, Simitar Entertainment president Edward Goetz says what he terms the "gee whiz" category of sports videos has been around a lot longer than many may realize.

"Our history with extreme sports dates back 12 years," he says, noting that Simitar's fourth release was a
"EXTREME" VIDEOS
(Continued from preceding page)

Cassette featuring BMX bike racing. "We sold the dickens out of it," Goets adds. His cassette also includes "It's Out Of Control," the three-tape series "Extreme Sports," and "Fear And Folly," among many others.

Nevertheless, Goets recognizes the audience is growing. "We've got a whole new generation of people coming up that aren't about sitting on the couch and watching pro sports," he says. "They want to do participatory things.

And initiatives are underway at several companies to help push the cassette even further.

"MTV Sports is becoming a bigger franchise," John Venable says. "MTV is looking into developing some new technology that will expand the home-viewing experience, and it is developing some new interactive gear and accessories under the MTV Sports name."

Cross-promotions are key, and ESPN plans to keep them coming. When it releases its second "X Games" cassette this summer, the title will be accompanied by a complimentary CD from partner Tommy Boy Records.

ESPN also is coming out with a line of "X Games" licensed apparel that will be carried in major department-store chains such as Sears Roebuck & Co. and J.C. Penney. Beginning next fall, Tymnor says, "The extreme sports category is much more video than ever before. It is a whole franchise, and one that has been very successful for us."

POLYGRAM VIDEO
(Continued from page 57)

mold. "Lord Of The Dance," a flasher production, will be treated much the way Columbia promoted "Riverdance." The studio leaned heavily on live performances at Radio City Music Hall in New York just before St. Patrick's Day.

This year, the U.S. release will coincide with the March 5 premiere of the show, also at Radio City, by PolyGram has the added advantage of touting the "Riverdance" connection.

A "Lord Of The Dance" CD companion soundtrack will be released on PolyGram's Philips Classics label day-and-date with the video. Both are being tagged in ads with Toplay Radio City's DC appearances, where product will be available for purchase.

In addition, one New York retailer will be selected by PolyGram to run a consumer contest awarding tickets to the show and a chance to meet Flately. From New York, he then goes on to meet major U.S. and foreign radio stations to talk about PolyGram's & Sports/Entertainment CD marketing campaign.

"People are going to know about "Lord Of The Dance" a lot quicker," says Scamardello.
BY EILEEN FITZPATRICK

LOS ANGELES—Nominees for the third annual Blockbuster Entertainment Awards have been announced for 32 movie and music categories. Consumers will be able to vote for their favorites in 5,000 Blockbuster video stores in the United States and Canada and at the chain’s Internet site. Voting will also take place in Planet Hollywood restaurants. Last year more than 10 million ballots were cast.

The winners will be announced on a special episode of the UPN network from the Pantages Theater in Hollywood, Calif., March 11. Following is a list of the nominees:

THEATRICAL
Favorite male, adventure/drama: Kurt Russell, “Executive Decision”;
Family favorite: Glenn Close, “101 Dalmatians”; Michael Jordan, Space Jam; Arnold Schwarzenegger, Jingle All The Way.”

MUSIC
Favorite male, pop: Toni Braxton; Secreta; Celine Dion, “Falling Into You”; Gloria Estefan, “Destiny.”
Favorite male, classic rock: Bryan Adams, “18 Til I Die”; John Mellencamp, “Kr, Happy Go Lucky”; Tom Petty, “She’s The One.”
Favorite duo or group: Brooks & Dunn; “Beverly Hills, 90210” and “Richie; Diamond Rio, “IV.”
Favorite group, modern rock: Hootie & the Blowfish; Fairweather Johnson; Cranberries, “To The Faithful Departed”; Dave Matthews Band, “Crash.”
Favorite new artist, female: Daena Carter, “Did I Shave My Legs For This?”; Jewel, “Pieces Of You”; LeAnn Rimes, “Blue.”

1996 Blockbuster Entertainment Awards Nominees Announced

[Image: Billboard page with text]

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BY PETER DEAN

LONDON—Buena Vista Home Entertainment has pledged its commitment to developing self-throughout a year-round business in the U.K. with the announcement of a generic advertising campaign this spring.

The program will get underway with a when the Disney unit bills as its “most extensive first-quarter lineup yet.” It’s also meant to help the industry achieve 16% growth. In the first quarter of 1996, a total of 12.7 million cassettes were sold. The target for 1997 is 14 million.

Buena Vista’s flagship title will be “The Hunchback Of Notre Dame,” which is to be released five weeks before Easter. That should be enough time to correct a problem that hurt sales last year of “Pocahontas.” The title was released two weeks prior to the holiday, and didn’t make its goals.

This time around, Buena Vista has developed a multimedia approach that will try to move product into the home back-to-school period, as a classic along the lines of “Bambi,” released in 1996 with the animated “101 Dalmatians.” A three-week run in the music charts could prompt demand for a release and four-week run in the software charts could prompt a release and six-week run in the video charts could prompt a release and eight-week run in the video charts could prompt a release.

A second major burst of activity commences near the launch date, Feb. 24, with a final wave of mid-March to March 20 that Easter gift givers.

According to consumer research, 70% of those who saw “Hunchback” in theaters said they would buy the video.

To help ensure those results, Buena Vista has set up a major two-month promotion with Nestlé, which will roll out a million coupon packs and in more than 800 Esso Snack and Snacks. The campaign will cost $1.5 million.

As part of the studio’s themed!!!!

BILBOBERRY 1997

Top Special Interest Video Sales

[Image: Billboard page with list]
COUNTRY ACTS HELP KIDS: Top
names in country music and staffers from more than 100 country radio sta-
tions have pitched in this year's Coun-
try Cares for St. Jude Kids radiothon on behalf of the St. Jude Children's Rese-
arch Hospital. The drive was aided by actor/comedian Danny Thomas. Since
the Country Cares campaign began in 1989, more than 160 major-market sta-
tions have raised more than $110 million.

GOD WORKS

COUNTRY ACTS HELP KIDS: Top names in country music and staffers from more than 100 country radio sta-
tions have pitched in this year's Country Cares for St. Jude Kids radiothon on behalf of the St. Jude Children's Rese-
arch Hospital. The drive was aided by actor/comedian Danny Thomas. Since
the Country Cares campaign began in 1989, more than 160 major-market sta-
tions have raised more than $110 million in pledges. Among the artists who will participate in this year's drive, which starts this week, are performances by the
artist Jan. 17 and 18 at the Memphis-
based hospital, are Aaron Tippin,
Bryan White, Kenny Chesney, Deana Carter, Randy Owen, Garth
Brooks, Faith Hill, Alan Jackson,
Mary Chapin Carpenter, and Reba McEntire. The St. Jude Children's Research Hospital in a biomedical
research center dedicated to finding
cures for the catastrophic diseases of
children. All St. Jude patients are treated regardless of their ability
to pay. Its work is primarily supported through public funds raised by the American-Heart-Association-Charities, which covers all costs beyond those reimbursed by third-
party insurers, and total costs not otherwise
is available. Contact: Marla-
na Vadan at 312-751-6878 or Echelle
Lane at 901-524-6938.
Tony Bennett

 Tony Bennett On My Way To Bible Holiday

PRODUCERS: Tony Bennett, Danny Bennett

Columbia 67774

This month, the beloved crooner salutes the late Billie Holiday with an album of songs associated with her. As such, the album is a memorialization of Bennett’s previous effort, the late-’60s release “To Do The Lady,” which honored Holiday. Dua Lipa, Elle Fitzgerald, Lena Horne, and Barbara Streisand, Highlighted by such writers as Lena on his set “Me, Myself, and I (Are All In Love With You),” the album consists mostly of material Bennett previously recorded. With the exception of “Those Foolish Things (Remix) Of You” and “Solitude,” which he cut in the late ’60s and early ’70s, respectively. Another previously recorded Bennett track is “God Bless The Child,” only this time it appears in a Phil Ramone-produced posthumous duet with Holiday. Like all of Bennett’s recent releases, this is one of those discs that will lift your spirits.

SPOTLIGHT

The Mango Eels Eat the Space Needle

PRODUCERS: Lee J. Co, Space Needle

Zero Hour Music

The sophomore disc from the Long Island, NY-based trio shuffles a fine line between avant-garde and progressive rock. Pianist guitar is a early Soni Youth is the base metal here, the distortions of guitar are all as well as driving the drum base pressures. Form-free solos emerge into loops of noise, euphoria of choral end result for the band’s l-o-s sibilities. Original cover art by Roger Dean of Yes fame is also included but, alas, not in triple-gatefold form.

Jazz

STEVE LACY TRIO

bye-bye PRODUCER: Jim Hall

Free Lance 25

Venerable soprano sax innovator Steve Lacy marks the end of his 25-year expatriate stay in Paris—as indicated by the title of this fine avant-garde set, Lacy’s virtuosic and introspective solos color the set’s atmosphere, along with such enjoyably lush cubist, Oenik-reminate original compositions as “Boostring,” “The Tooth,” and “Already,” the last of which features the art-sing vocal of Irene Aebi. Bassist Jean-Jacques Avenier also offers a note on his calypso-tingling “Pit-and-Dale,” and the mood of Monk is revisited on the fine title track and Lacy’s whispery freeny on “Trinade Tinkle.”

Hilton Ruiz

Island Eyes

PRODUCER: Jack Hinkle, Linda Rodriguez

Treepie 82042

The latest set from Hilton Ruiz is a rarity, diverse album that finds the late Latin jazz pianist lured by such a solo as saxophonist John Stubblefield and bassist John Benitez, with notable guest stars Titu Puente, Jon Faddis, and Dave Valentine. Ruiz’s keyboard brilliance is gloriously showcased on such tracks as the sharp, inferno-swinging “Unit Seven” and a deliciously exotic Latin-madeover “A缘 And Soul.” Excellent original Ruiz themes includes the banzai, brevity title track, the wildly progressive, anti-Latin “Solar Orbit,” and the wistfully scorching “The Girl’s In Love.” Furthering this album’s festive soul influence are the cool, R&B-tinged remake of old jazz tune “Gee Baby Ain’t I Got To Show” and a dark-but-funny cover of the Ben E. King hit “Stand By Me.”

Latin

ARIOPELOS

La Palma Que Paz

PRODUCER: Joaquin Almazan

Anzu 43457

Delightfully quirky lead singer Andrea Echeverri, who is by far the best female singer in Latin rock world, returns with her talented backing crew for another slamming romp through wyrm humorously missings of male/female situations, trajec- ing down the Amazon, and love of country. While 15-song set does not delve with radio-style hits, Echeverri’s defiant ode to personal independence, “Nu Nesiesto” and “Nada Que Ver,” could click at radio.

VITAL REISSUES

Jazz The World Forgot Volumes 1 & 2

R litter PRODUCERS: Michael Doss and Richard Neidich

Yanne/Swastica 200245

Subtitled “Early Basics And Branches Of Jazz,” this separately available, two-volume, 45-track compilation of jazz recordings from 1925-31 amounts to a swinging Prohibition-era hit parade. With knowledgeable liner notes that trace the regional and stylistic development of each cut, this set features such classic tunes as “Somebody Stole My Gal” and “Everybody Loves My Baby” and such influential ensembles as Ellery Ell’s Red Hot Peppers, King Oliver’s Jazz Band, and Benny Moten’s Kansas City Orchestra. But most featured groups labell best black and white and musical.

VARIOUS ARTISTS

The Sammy Fre/free Tarika

TRANSMEN: Biography of Jazz, Male, Female, Soul and Ethnic Producers

ONDA 85514

This live, brief album—briefly released in 1985—in was the works for release before the June 1 of the late, great trumpeter’s career. This mid-March release “That Highway Kind,” featuring more recent, previously released live tracks. What can you say? This is vintage Townes, accompanying himself on guitar, along with Danny Rowland on guitar and Owen Cody on fiddle doing 17 of his best compositions as only can. This is the next-best thing to having been there. A must-have.

ConTEMPORARY CHIANT

TONY VINCENT

One Deck

PRODUCER: Dennis Shapshak

Star Song 0099

Vincent found success at Christian radio with his debut album, and now he is look- ing to find mainstream acceptance with this sophomore collection. His chances look very good, as Vincent has an expressive pop voice, and on this album it appears to have more passion and conviction than on his first release. He is a gifted songwriter with a knack for turning personal experiences into universal truths. The album is 11 songs, most of which were treated pop/rock tunes ranging from “Do You Really” to poignant ballad “Dolly’s Eyes.” Another highly enjoyable track, Mathis’s production is critical, and Vincent’s vocals are both haunting and好吃。A gifted singer/songwriter whose talent is too impressive to be limited to one market.
WAY. A climax, enticing opening timing adds growth adds to the start. This is one of those songs that gets under your skin, no matter how many times you hear it. The way the melody develops, the lyrics, and the overall production come together to create a truly memorable experience.

BIG HOUSE COLD Outside (3:14)

PRODUCERS: Peter Bruntett, Marty Beren, David Newman
WRITERS: M. Myers, D. Newman, D. Krakoff, M. Ruben
PUBLISHERS: MCA/MCA; Warner Chappell Music

Clubrooms with a barking for deep, soulful house in their house music would have a good time doing with this track. Known for its infectious quality, the song’s vocals are perfectly timed to keep the listener engaged.

HYPING: 5432 (1:42 Ace

Clubrooms

an enticing opening, as the vocals move from a deep, soulful house to a more upbeat, EDM-inspired sound. The transition is seamless and keeps the listener engaged throughout the entire track.

FASTER FORWARD FEATURING BEVERLY NEW You Can See Way Way (7:45)

PRODUCERS: Brother D Peace
WRITERS: B. D. Peace
PUBLISHER: BMI

Remixing instead DJ STOKE comes to the table with a version that sparks with Euro-pop spirit, which should be a great addition to the set.

GROOVE CLUB Upside Down (3:26)

PRODUCERS: Eye Writers
WRITERS: B. Schumack, N. Rogers
PUBLISHER: Sony/BMG/Sony/Island Music

With the release of this single, the band is building momentum with a catchy and danceable track.

KIPPI BRANNON Daddy’s Little Girl (3:32)

PRODUCER: Mark Briggs
WRITERS: S. Mosley, C. Young
PUBLISHERS: Sony/Sony R&B
delivers a ballad with a powerful vocal performance.

The Diana Ross disco groove is convincingly upgraded into a new R&B anthem that should connect with folks who dig the Euro-spiced musings of La Bouche and Real McCoy. The idea of making a dance radio hit is possible, but its execution here leaves a bit to be desired. However, that’s a minor quibble that will not harm this solid single’s future on mainstream dancefloors and crossover stations.

The band’s notable new multi-art compilation “Instant Dance Party” continues to feature a wide range of artists and styles.

R & B PICKS

RuPaul A Little Bit Of Love (4:44)

PRODUCERS: RuPaul, J. Gant
WRITERS: J. Wilson, P. Grundy, E. Harvey
PUBLISHERS: Sony/BMG

With the release of this single, RuPaul is building momentum with a powerful vocal performance.

The song is a refreshing change from the band’s usual danceable tracks and is likely to be a hit with fans of the music genre.

ASSOCIATE EDITOR

FATTY GRIFFIN Every Little Bit (4:03)

PRODUCER: not listed
PUBLISHERS: Sony/BMG

With the release of this single, the band is building momentum with a catchy and danceable track.

The song is a refreshing change from the band’s usual danceable tracks and is likely to be a hit with fans of the music genre.

ASSOCIATE EDITOR

FAITHLESS Infatuation (4:01)

PRODUCERS: Dale, S. Levis
WRITERS: M. S. Levis
PUBLISHERS: Not listed

Championing simplistic beats and rhymes, Large Professor continues to move the crowds with his no-nonsense style of rap and his undisputably well-thought-out tracks. “Infatuation” is the seventh single from his forthcoming album, “The L.I.M.” and the Professor asks only to be blessed with the chance to rock the mic and give paid well. It’s not much to ask, actually, since must not be mixed with “Extra P” to go and gold the viewers.

RAP ROCK TRACKS

LARGE PROFESSOR Is This What You’re Lookin’ For?)

PRODUCERS: Large Professor
WRITERS: not listed
PUBLISHERS: Not listed

RAPMAG. Wild For Da Night (not listed

PRODUCER: not listed
PUBLISHER: Not listed

Patiently awaiting the release of this single, the band is building momentum with a catchy and danceable track. The song is a refreshing change from the band’s usual danceable tracks and is likely to be a hit with fans of the music genre.

SINGLES

POPS (not listed

New releases with the greatest chart potential. CRITICS CHOICE (not listed

New releases, regardless of potential chart action, which the reviewer highly recommends because of its musical merit. NEW & NEWTWOETHY (not listed

New and noteworthy highlights new and noteworthy highlights.

REVIEWS & PREVIEWS

MERRIL BAINBRIDGE Under The Water

WRITERS: J. Harris, A. Lewis, M. Josly, T. Wright, T. Lee
PUBLISHERS: Epitaph

The follow-up to the Aussie singer’s gold-selling debut single, “Men In This Town,” this track showcases her talent as both a songwriter and vocalist.

KENDY LATTIMORE For You

WRITERS: K. Extreme
PUBLISHER: S. Gareau

This is a real show that more folks haven’t taken the time to listen. Lattimore’s fine self-titled work being her magic. Perhaps this self-loved and soul-touching song will do the trick. Lattimore’s performance is a mix of subtle emotional shading, while producer Barry Eastmond dresses her in soaring strings and gentle piano, with a dynamic vocal presence.

JELLY Don’t Go 2 (3:20)

PRODUCER: Robert White
PUBLISHER: S. Gareau

This track is effectively voicing the viewers of BET with the video clip above. The production is solid, and the singer is simply displaying a voice that is filled with the influence of Gladys Knight. Better than a lot of major-label releases owing to a great deal of passion and potential.

JENNIFER HOWARD Love Is (11:05)

PRODUCER: L.A. Reid
PUBLISHER: Top Notch

With such a lot of industry buzz surrounding this single, it is crucial to have the talent to go the distance and transform Jelly into a star. Be among the first to embrace this winner. Contact: 213-604-8114.

COUNTRY

CLAY WALKER Rumor Has It (3:30)

PRODUCER: S. Lee
WRITERS: J. Acuff, M. Mullen
PUBLISHERS: B. Acuff/Sony/Loisie/Secondly Songs/My Roots, MCA

Giant 621 11:08

The song is a smooth blend of classic country and modern pop, with a powerful vocal performance.

With all of the publicity having gone wrong for this brilliant band, the independent release of the single “Rumors” has been a huge hit. The band is building momentum with a catchy and danceable track.

MILA MASON Dark Horse 2 (3:43)

PRODUCER: Blake Moch
WRITERS: B. Moch, D. Holland
PUBLISHER: Not listed

There is no doubt that Mila Mason has the potential to be a major player in the country music scene. The band is building momentum with a catchy and danceable track.

SINGLES

SUZI MOGUL Make Me Feel (4:27)

PRODUCERS: D. Esparza, D. Maken
WRITERS: S. Mogul
PUBLISHERS: Not listed

Championing simplistic beats and rhymes, Large Professor continues to move the crowds with his no-nonsense style of rap and his undisputably well-thought-out tracks. “Infatuation” is the seventh single from his forthcoming album, “The L.I.M.” and the Professor asks only to be blessed with the chance to rock the mic and give paid well. It’s not much to ask, actually, since must not be mixed with “Extra P” to go and gold the viewers.

WARREN HILL Shutter From The Storm (4:27)

PRODUCER: not listed
PUBLISHER: Not listed

Imaginative material has a good chance at developing the widespread audience his music deserves with this shiny pop ballad. Warren Hill’s music is sharply executed and interesting to the ear. The added moment is a vocal that listeners extra to grab hold of. A wide programing selection for ballad-driven AC outlets.

VERULA SACCO Volcano Girls (not listed

PRODUCER: Big Noise
WRITERS: not listed
PUBLISHER: One Time

This radio darlings slam out another home-run hit with this slice of the album “Eight Arms To Hold You.” As on past recordings, this jam kicks with sharp, catchy, up-tempo-folk music, a hook that simply doesn’t quit. This may be classified as modern or “alterna” rock but at least it’s a great pop record that leaves you reminiscing about youthful days spent glued to AM radio.

THE VERVE PIPE The Freshest (4:39)

PRODUCERS: J. Joseph Finch J. Jerry Harrison
WRITERS: not listed
PUBLISHER: Not listed

This band is building momentum with a catchy and danceable track. The song is a refreshing change from the band’s usual danceable tracks and is likely to be a hit with fans of the music genre.

CHRIS LE DOUX

BUDDY MILLER

We Are J. L. Myles, N. Trice, L. McNeal, L. McDonald, A. Shandor, V. Saldino

PUBLISHER: Sony/Chappell Music

Billboard® FEBRUARY 1, 1997

www.americanradiohistory.com
PUMPING IRON II: THE WOMEN

Buff to Bombshell: The Women's Bodybuilding Revolution

By Daniel L. Breen

In 1996, the original Pumping Iron documentary shook up the world and introduced a new generation to the incredible stories of female bodybuilders. Now, for the first time, the untold story of the women who blazed the trail for today's female fitness revolution is told in a gripping new documentary, Pumping Iron II: The Women.

In Pumping Iron II: The Women, viewers will be taken on a journey through the history of women's bodybuilding, from the early days of the Iron Goddesses to the modern-day female bodybuilding superstars. The film features interviews with some of the most iconic and influential women in the sport, including Annette Schwalb, the first female Mr. America, and Joan Benoit Samuelson, the first woman to win the Boston Marathon.

The documentary also explores the challenges and obstacles that women bodybuilders faced in their early days, as well as the discrimination they encountered in the sport. Despite these challenges, these women persevered and fought for their place in the world of bodybuilding, paving the way for the female bodybuilding movement of today.

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SCOTTISH/GALICIAN INTERPR.

WANTED TO BUY

WCGI Chicago assistant PD/music director Doris E. Green seeks recent example of R&B soundtracks for promoting punch. “Being on the ‘Eddie’ soundtrack (let people know ababout Patterson act) Drull Hill,” she says. “Even though the film didn’t do that well with urban consumers, Drull Hill really drove the soundtrack and created a really high level of consumer awareness.”

Drull Hill’s “Tell Me,” featured on the 1996 soundtrack, was certified gold and peaked at No. 5 on the Hot R&B/Hip-Hop chart. The band’s second single, debut album sold more than 134,000 units since its release in July, 1996, according to SoundScan.

But if the creative chemistry is just right, Cologne says, even greater things are possible. “When we create established acts,” she says. “Coolio was already a platinum artist, but having ‘Gangsta’s Paradise’ on the MCA soundtrack prop-pelled him to superstardom and opened the doors for a whole new world of pop consumers,” he says.

“Gangsta’s Paradise” was No. 1 on the Hot 100 for three weeks and earned Coolio a Grammy for best solo rap performance last year.

Independent retailer George Daniels, owner of the Chicago-based George’s Music Room, agrees that appearing on soundtracks can enhance a veteran artist in the current market. He says United Artists’ 1995, gold-certified “Dead Presidents” soundtrack as generating significant sales for the leading R&B acts featured on the album.

However, Daniels is cautious about the potential sales gains to be had by more contemporary acts. “Being on a soundtrack can help keep an artist’s sound out there until their own album comes out, but you can’t wait too long,” he says. “Evingg a song in a movie is too trendy and can lose affection for a particular sound. So you have to follow up quickly or risk alienating their influence.”

Nonetheless, says MCA marketing director Marion Batchelor, soundtracks “are a great setup mechan-ism to launch an artist’s career, the company doesn’t know about, and as a bonus the money for promoting the singles and video is separate from the artist’s budget.

“In the case of K-Ci & JoJo’s debut album this spring, being on the Sep-tember 1996-released ‘Bulletproof’ soundtrack was a great opportunity to identify them apart from being mem-ber of an R&B act,” she says.

K-Ci & JoJo’s still-unitled album is scheduled for release in the spring.

Batchelor says that MCA debut artist R&B act Michelle has received mileage from his “Bulletproof” appear-ance. “His track ‘Where You Are’ gave him some critical attention, and since he’s got a sound that will appeal to more than the R&B community, it was good that the soundtrack was not marketed exclusively to urban demos,” she says.

“Before the release, the group were marketed regionally to the R&B market, but the soundtrack was a great opportunity to introduce them to a wider audience.”

“The warm reception by [consumers] reinforced to the label that it was a good sound, and why not embellish it further toward the general health of the retail music market (singles, CDs and music products).”

In addition, coverage will preview artists scheduled to perform, provide complete listings of events and explore the retail landscape of Orlando.

“Waitling To Exhale” has sold more than 4.7 million units, according to SoundScan.

The turning point for the R&B soundtrack business was 1991’s “New Jack City” (Giants) and “Boyz N The Hood” (Continued on next page)

BILLY SELLER CLASSIFIED

SCOTTISH/GALICIAN INTERPR.
track, Swedish-language release, which created a big hit throughout Sweden, and the follow-up single, "It's All Right," has also remained in the top 10 since its release, selling over 50,000 copies.

**Other Artists:**

Ledin's success has not only been limited to Sweden. Marie Ledin is a Swedish singer-songwriter who has achieved success in several countries, including Finland and Denmark. She is known for her English-language hits, such as "Pretty Blue Sky," which was a top 10 hit in the United States.

**Conclusion:**

Marie Ledin's career has been marked by success in Sweden and beyond, a testament to her talent and the enduring appeal of her music. Her continued relevance in the Swedish music scene and her appeal in international markets demonstrate the impact and influence of Scandinavian artists on the global music landscape.
Radio Stations Find Celebrity Connection
WWI Service Gives Access To Small, Medium Outlets

BY DOUG REECE

LOS ANGELES—Often neglected during superstar press tours, radio stations are finally getting exclusive access to show-business greats via Westwood One Radio Networks' Celebrity Connections.

The programming feature, which allows stations to conduct live satellite interviews with music, film, and TV stars running from Tom Hanks and Danny DeVito to Vince Gill and Bill Wyman, is becoming increasingly popular with both stations and the stars themselves.

Comedian Judy Tenuta, who guested on the Oct. 1 Celebrity Connection, held at the National Assn. of Broadcasters radio convention in Las Vegas, quips that the appeal lies in starting her without radio counterparts.

"The great thing about doing this is that I know I'm going to be funnier than the DJs," Tenuta says. "No matter what they think, they are always the straight men."

Eric Lutes, a co-host of NBC's "Camp- line In The City," takes a different view on the experience. "The great thing about doing these is the irreverence of the radio guys. It's not nearly as dry as my other interviews," he says.

I did an interview with someone whose program was called "Woody In The Morning," and we were joking around with the title of the show. It was like, 'Hey, I wake up with Woody every morning too, and so does my wife," Lutes says. "While large-market radio stations and most television programmers can use their pull to corner celebrities, and print media can draw upon an abundance of star-filled wire stories, mid- to small-market radio programmers have had no such access to Hollywood.

Three days, Westwood One VP of Promotions Denise Oliver, are over.

"We had been running this program—called Internet—on our rock station, affinites since 1989, and it became so popular that we decided this year that we would expand into other formats," she says.

"The draw comes from giving great interviews that sound like they are in the programmer's market and that give everybody a chance to improve their programming and build listenership," she says.

Triplet KLBJ Kansas City, Mo., PD Ken Dillon says the station has interviewed Dustin, Eddie Murphy, and Dr. Ruth via the Westwood program.

"There is so much good it sounds on the satellite feed, it gives us a degree of talent that we would not be able to get on our own, at least not without making a million phone calls," Dillon says.

"Some stations try to play it off as if the star is in the studio," he adds, "and it can be done. We just chose not to."

Another complement to the program's success, Oliver says, is its logistical ease. "During a two-hour session at either of Westwood One's New York or Los Angeles offices, celebrities can perform a series of 10-minute interviews with stations across the country. Each station utilizes its own talent and one-on-one discussions with the celebrity via satellite technology, which allows for a more localized interview. The star, meanwhile, promotes his latest vehicle in more than a dozen markets without leaving his or her seat."

The interview opportunities are offered to Westwood One affiliates at no cost. Still, the network does attempt to make sure talent and station matches are appropriate.

"Paul Anka at oldies and Randy Travis at country stations are more obvious choices," says Oliver, "but we also have people, such as Miss America, who are more appropriate for an AC station than a rock station."

Westwood One relays interviews highlights to its more than 1,100 affiliates the following day as part of its satellite-delivered Entertainment Newsfeed.

U.K. Gets 1st Alternative Rock Outlet
London's Last FM License Awarded To Xfm

This story was prepared for Bill- board by Mike McGeever, a corre- spondent with Billboard sister publica- tion Music & Media in London.

LONDON—Great Britain, the country that has given the world so much alternative music and Britpop, finally has a full-time radio station devoted to playing it.

Brought by unprecedented support from the U.K. music and record industries—and even rival broad- casters—Xfm, London's first-ever alternative music broadcaster, was awarded the market's last terrestrial FM license by the Radio Authori- ty Jan. 16.

In the U.K., radio station applic- ants must apply for a com- mercial license. The services are awarded by the Authority based on a criteria set by legislation. The regulator claims that no more FM frequencies are available in London.

According to Sir Peter Gibbs, chairman of the Radio Authority, "Making this license award for Xfm has been among the Authority's most difficult tasks. However, we believe this new station will be a popular addition to the already rich diversity of commercial broadcasting in Greater London."

ONE OF 25 APPLICANTS

Xfm, in its third attempt to secure a license in the U.K.'s largest and most lucrative market, was chosen from a field of 25 applicants, including return bids from Paris-based broadcaster NRJ, Capital Radio, BBC Radio 1 FM breakfast presenter Chris Evans' Ginger Produc- tions, Atlantic 252 (CLT U.K. Radio), and a gay-oriented service support- ed by Eton John.

CLT, part of CLT U.K.-Europe's largest broadcast group, has a 15% stake in London's newest and last entrant in the fierce battle for London listeners. Xfm has staged five monthlong temporary broadcasts in London over the past five years.

Xfm managing director Chris Parry largely credits the U.K. music industry with pushing the compa- ny's ambitions over the top. "This whole thing is about support from the music industry," says Parry, also manager of longtime alt-rockers the Cure. He also credits initial interest in the format among radio people who really loved the idea of what we have been trying to achieve."

"Xfm" PD Sammy Jacob adds, "At last, London will hear music that it should have been hearing for the past 15 years. We have our priorities. We can be a public service broadcaster and be concerned about profits."

Although enthusiastic about the news, Sony Music U.K. VP of com- munications Gary Farrow adds a word of caution to his praise: "This is what the whole of the record industry wanted. It is fantastic news. Let's hope they stick to their original ethos."

ALTERNATIVE TARGET

London's newest broadcaster will target the 18- to 34-year-old age group with "specialist alternative rock music," according to its appli- cation. Xfm should be able to reach about 8.9 million Londoners (ages 15-plus) when it becomes a more permanent fixture on London's radio landscape. Parry says Xfm hopes to hit the airwaves Sept. 1.

The outlet faces competition from the likes of market leader top 40. 98.5 Capital FM/CHR, mainstream rock Virgin 105.8 FM, AC Heart 106.2, and dance outlet Kiss 100 FM.

What it no longer must compete with, however, are scores of other applicants vying for a prime time slot along London's radio dial. NRJ presi- dent Jean-Paul Baudreux, who was behind Energy FM's bid for a license, was also behind the Xfm news.

"Once again, CLT wins," says Baudreux, who admits being "very disappointed—all this money spent with no result. We knew it would be difficult, but we were moderately confi- dent.

"Like Xfm, NRJ's latest bid was the French radio group's third to win a London license. "One day, we will be in London," he says.

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# The Modern Age

**BY BRADLEY BAMBERG**

**S**taring at the phone, waiting for it to ring. We've been there. Soul Coughing mouthpiece M. Doughty's been there. "By the phone I live in fear" goes his line on telephone in "Super Bon Bon." Flourishing, he says, "You know how you can be incredibly anxious that someone isn't going to call, and then at the same time be incredibly frightened that the phone is going to ring, and what are you going to say when it does? "Super Bon Bon" is just one of those paranoid love songs."

No. 30 on Modern Rock Tracks—and the second chart hit from Soul Coughing's "Invisible Blush," the New York garage sensation's sophomore Slash/Werner Bros. album—"Super Bon Bon" and its neurotic narrative are fueled by an impossibly fat baseline. And if you think the band's sound is a revealable feat new, wait until the next record. Doughty is residing in London between gigs, hanging with his girl, courting through clubland, and developing a taste for drum'n'bass. "Dance culture over here is a lot more interesting than all the tugger, post-grunge nonsense on U.S. radio," Doughty says. "In London clubs, it's all about Ecstasy, the moment, and those crazy beats. You can hear amazing music one night that you'll never hear again. The only similar situation at home is with bands like Phish and all the hippies at the shows getting fucked up and dancing around. It's weird, but fans of those kinds of bands—Phish or Mescal or Martin & Wood—are impulsive—have something in common with kids here who are into DJs and dance music. They all just want to go out and experience something new, listen to music that they've never heard before."

Soul Coughing is playing some U.K. shows with Tricky, and Doughty has been experimenting with new loops gleaned from his late-night jams. And, although he's in fear on Soul Coughing's roots-in-rock (or "funk music"), Doughty augs the drum’n'bass influence should find its way into the grooves of the next album. "I can't promise how, or of course. It might just end up sounding like Lev Zeddink's take on reggae."

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## Billboard Mainstream Rock Tracks
**FEBRUARY 1, 1997**

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<td>19</td>
<td>THE TURF</td>
<td>THE TURF</td>
</tr>
<tr>
<td>20</td>
<td>I'M A PRINCESS</td>
<td>I'M A PRINCESS</td>
</tr>
</tbody>
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## Billboard Modern Rock Tracks
**FEBRUARY 1, 1997**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>VOLUME</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>DISCOQUETTE</td>
<td>DISCOQUETTE</td>
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<tr>
<td>2</td>
<td>THIRTY-THREE</td>
<td>THIRTY-THREE</td>
</tr>
<tr>
<td>3</td>
<td>NEW</td>
<td>DISCOQUETTE</td>
</tr>
<tr>
<td>4</td>
<td>LADY PICTURE SHOW</td>
<td>LADY PICTURE SHOW</td>
</tr>
<tr>
<td>5</td>
<td>A LONG DECEMBER</td>
<td>A LONG DECEMBER</td>
</tr>
<tr>
<td>6</td>
<td>ABUSE ME</td>
<td>ABUSE ME</td>
</tr>
<tr>
<td>7</td>
<td>THE WAKE UP BOMB</td>
<td>THE WAKE UP BOMB</td>
</tr>
<tr>
<td>8</td>
<td>BLOW UP THE OUTSIDE WORLD</td>
<td>BLOW UP THE OUTSIDE WORLD</td>
</tr>
<tr>
<td>9</td>
<td>NEW</td>
<td>BLOW UP THE OUTSIDE WORLD</td>
</tr>
<tr>
<td>10</td>
<td>EIGHT BALL</td>
<td>EIGHT BALL</td>
</tr>
</tbody>
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**Note:**
- The Modern Age is a biweekly feature that presents a cross-section of the modern rock scene, highlighting new artists and tracks that are breaking through in the mainstream rock world. This feature is not limited to Billboard charts but also includes other sources to provide a comprehensive view of the modern rock landscape. Each entry includes the rank, track title, artist, and volume. The data is sourced from Billboard magazine's Mainstream Rock Tracks and Modern Rock Tracks charts. The charts are compiled from various sources, including music retailers, radio airplay, and other industry indicators. The ranking is based on a combination of sales, airplay, and other factors to determine the most popular tracks in the modern rock genre. The feature aims to provide an in-depth look at the evolving trends and emerging artists in the modern rock scene. For more information, visit www.billboard.com. This feature is part of Billboard magazine, a weekly music industry publication, which is a division of the magazine division of Crain Communications, Inc.
I Like It’s Unlikely Journey From Obscure Soundtrack Cut To One Whopper Of A Hit

by Chuck Taylor

The song "I Like It" was composed by Paquito D’Rivera and Tito Puente.

A 12-inch pressing of the track was aggressively worked to clubs in November, says Chuck Blair, "We were in a market that got bombed, and no one paid attention to the single," says Columbia senior director of promotions, "and we still have a hit.

Chuck Blair, WMRQ

To that end, one of Jones' first moves was to add "Wendal," a character produced by Keith Umbanks first did on 90X that Jones calls a "radio version of the MTV taxi-driver guy." Wendal appears in on-air promotions to amp the station's music. Jones says, "It's a character created by a different tier of alternative

Music was "never terribly off track. Robert Benjamin (of sister WHFS Washington, D.C.) helped me keep it on track, and my former assistant PD Skip Leslie "wrote the blueprint for the station." June 14 is a day to remember to the core than most of the alternatives you see. It was born a little harder, a little crunchier a few years ago, and we tried to stay as close to those roots as much as possible. We play Sheryl Crow, but it's carefully dayparted.

Here's a sample hour on Radio 104:

Charles Johnson, "Police - "Disarm""
Sly and the Family Stone - "Dancing In the Street""
Kenny Rankin, "Time Of Your Life"

104 is a day to remember to the core than most of the alternatives you see. It was born a little harder, a little crunchier a few years ago, and we tried to stay as close to those roots as much as possible. We play Sheryl Crow, but it's carefully dayparted.

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Sly and the Family Stone - "Dancing In the Street""
Kenny Rankin, "Time Of Your Life"
**RAGE HITS THE ICE:** Boston-based programmer “Rage” is hitting the streets for a cross-promotion with American Skiing Co. (ASC) and its seven New England ski resorts. “Rage” hit the areas of several of its December and January editions on location at ASC Boardfests ’97, which awards cash and other prizes to competing snowboarders and skateboarders. Winning “Rage” viewers will receive “Learn to Snowboard” packages that include free ski lift tickets, clothing and event tickets, according to “Rage’s” Paul Carechidi.

Kinetic/Reprise act Edison performed at the events and has appeared on “Rage” as part of the promotion.

Portions of the event will also air on cable channel Outdoor Life in teasers, according to Carechidi.

**HATING MTV?** Over the past two years, music video programmers have used the Internet to promote their channels to cutting-edge computer users. However, these efforts compete with a number of grass-roots World Wide Web sites that offer viewpoints that, umm, differ from the corporate line.

MTV in particular has become the target of several less-than-flattering Web pages. Here is what the Eye found:

the MTV Hater’s Page (http://www.cris.com/~fragface/mtv/) greets visitors with potentially offensive graphics, including an animated MTV logo that floats over a swirling swastika. In addition, the site offers programming tips from the page’s creator: “Avoid Fragface” (who apparently also hates Green Day, America Online, Microsoft, and everything that is mainstream). Considering these practical and not-so-practical suggestions, “MTV needs some VJs that actually have some music knowledge, not just looks.

---

**Rage**

Finding: users.

MTV (http://www.whitneybe.net/ -pegol/music/rage.html) contains a lengthy diatribe about how show programming is infiltrating MTV sister station M2. Apparently the Web page’s author thinks that MTV’s new Dennis Rodman and Jenny McCarthy programs are destined for M2.

Another Web page microsites that programming declined to comment on these Web sites.

**PROMOTION NOTES**

LOS ANGELES

Director Clark Eddy was the eye behind the clip “My Blood” by Prodigy. Kim Christenson produced the video, while Derrmot Downs directed photography.

Propaganda Films director Stephanie SedaNaoji directed Fiona Apple’s video for “Step.” DreamWorks, which produced the poster, directed by Jon Moliotis directed photography.

NEW YORK

Tracey Lee’s “The Theme” was directed by Lara M. Schwartz for 361 Degrees. Lauren Winters produced the video, while Derrmot Downs directed photography.

Marc Klasfeld directed and produced the video “Yardcore” by Born-Jamericans for M93 Productions.

**THE CLIP LIST**

NASHVILLE

Noel Haggard’s “You Know I Love You” was the work of director Bob Gabrielson for the Collective: Rebecca Scarpelli produced the video for “Trouble Me,” directed by “You’re My Troubled Mind” by Ricochet was directed by Mark Ball for Scene Three.

**OTHER CITIES**

Marcos Siega directed Corrossion Of Conformity’s “Drowning In A Day” and Jody Petrucci directed the video “Wet” for Dolly Parton, which features with Yoko Miwa.

MARCUS WEAVER DAVE CARR

**LIGHTMOVIE**

Continuous programming

201-01806 Draper, UT

1 Also, Dear God You’re So Wrong
2 Not Only That But You’re Also
3 Love
4 Love
5 Love
6 Love
7 Love
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100 Love
"NEW"**

**Production Notes**
offers for its monthly 10th-anniversary celebration in February begin with Alec Wilder's show and have with Philip Glass and Cecil Taylor sharing the bill.

But what is most important is the Knitting Factory's stage for nurturing the next generation of music is its record label, Knitting Factory Records. The label, which carries the label "80" on a series of compilation albums recorded live at the club. The first two volumes of "Live At The Knitting Factory" were issued via A&M (before A&M was purchased by PolyGram and the Knit's deal went by the wayside). Since then, Knitting Factory Works have issued more than 100 albums from some of the finest musicians on the scene (see discography, this page). And despite modest resources, the label has developed a flair for signing exciting acts and getting their edgy music to an elusive yet eager niche market.

COLUMBIA SEEKS ALTERNATIVEK
Recognizing the Knitting Factory's unique value proposition, Columbia has just sealed a multi-year deal to shepherd three or four of Knitting Factory Works' 24 or so releases a year. The deal is expected to help the label launch and sell the albums internationally via Sony Music Distribution. The Knitting Factory and Columbia will market and promote the joint releases to their respective retail and media constituencies.

Various artists have released CDs for years by a network of independents at home and abroad. Knitting Factory Works has been recognized as an independent label for certain jazz, avant-garde, and rock acts, and the label has been able to thrive since. Oddly enough, the club has developed its name into a recognizable brand, a sort of jazz and avant-garde "branding" for the avant-garde. "It's always been about developing this business—however ad hoc—in order to support and promote the music," says Dorf (who even lived in the club during its first year). "With the Columbia deal, I think more people will think about the acts Bloodaxe and the Manhattan Transfer. This isn't necessarily marginal, that it has potential to reach a broader audience.

It's an artificial thing, but I think the Columbia imprint will actually get our music accepted even before it's heard," says Berkowitz. Points out, Columbia

Selected Discography Of Knitting Factory Works


Thomas Chapin Trio, "America," 1992. Positional alto saxophonist and Knit regular Chapin is a potent voice, with passionate playing and strong writing. Compelling melodies and a classic tone make the music and gypsy airs melding into an intoxicating whole. The间隔 quartet's next release is set for May.

Liminal, "Nasofaru," 1995. Conceived as an accompanying score in the Knit's "Loud Music, Silent Film" project, this dark, atmospheric album more than stands on its own as an involving, pioneering effort in the nascent ill- the New York City, the label has distributed the albums internationally via Sony Music Distribution. The Knitting Factory and Columbia will market and promote the joint releases to their respective retail and media constituencies.

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BUENA VISTA PUMPS UP ITS VIDEO PROMOS (Continued from page 6)

retailer.


Other titles included in the promo- tion are "Mary Poppins," "Fun And Fancy Free," and "Sleeping Beauty." More will be added to the promo mix later this year.

Consumers will have to hurry to complete the card because "Bambi" and "Sleeping Beauty" will be available on the market by March 31. The title arrives in stores on April 1, priced at a suggested list of $29.99. The entire collection in the promo- tion will be pulled from the market on Dec. 31.

When the card is complete, pur- chasers can use it to buy the cards and several other items for a reduced price. Free selections include "Bedknobs And Broomsticks," "The Parent Trap," "The Love Bug," "Treasure Island," and "Metheny Collaborations" from Disney's Family Film Classics line.

For the first time, Buena Vista will be reissueing two classics, "Bambi" and "Sleeping Beauty," with the same year.

When first released in 1989, "Bambi" sold 8 million units, according to Buena Vista. "Sleeping Beauty," released in 1959, sold about 1 million units, according to the company.

However, the classic catalog hadn't been completely cleaned out. In November, Disney will theatrically release "Sleeping Beauty," which will be one of the most anticipated Disney releases this year.

In addition, the new animated "Her- cules" is scheduled for a June theatrical release and could be on the studio's focus list in quarter Two. Other titles in development include "Pocahontas," "The Emperor's New Groove," "Lilo & Stitch," "Mary Poppins," "The Lion King," and "The Little Mermaid." New titles for 1998 will include "The Hunchback Of Notre Dame," "Bambi" and "Sleeping Beauty," and "The Lion King," among others.

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amplified by two pickup mikes, ressembled
the ominous sound of a work
man banging on a piece of sheet metal with a large mallet.

The monks applied their shrilling
ly to live with that such badly
assertive original material as “Shut Up”
and “I Hate You.”

Explaining the monks’ extreme attempt to remove everything in their
art form to move on, he begins to react to every-
thing that seems to be popular, and we just began to react... [And] when you start playing in the new thing, when you start coming out, you start finding
new things to do with them. Before, it was always that Fender (guitar)
then. All of a sudden, here comes the
— a Gibson fuzz box, a wah-wah pedal — and you go, “Wow, this is new.” What do I do with this?”

Manic and untamed, “Black Monk Time”
failed to attract an audience, and neither
did a couple of disillusioned “commercial” singles cut later.

Exhausted by extensive tours and long
residencies at grimy venues like Ham-
burg’s Top Ten Club, the monks frog
marched across Europe at the end of 1967
all the way to Brussels for the
The

TRUCE REACHED IN MECHANICAL DEBATE
(Continued from page 4)
to use our resources to help each other
rather than fighting each other.

An allied element of the summit meeting
was the move to establish an enhanced pan-European
copyright service along the lines of the existing Bureau of European Licen-
ing (BEL), Brussels. A working group of
EGM’s partners. Such an
organization, individual societies would pool information resources and data-
base information on a voluntary basis through the avoidance of duplication
of effort. Enthusiasm about the concept.

However, asked whether such a
liaison runs counter to the cross-border
competition envisioned by the
European single market and implicit
in the concept of direct distribution, he commented,
“This is the old question about
competition and copyright.”

Embargoes argued that copyright
cannot be treated as a commodity. He
contended that authors’ rights in Europe were
considered, not solely because their representatives had the resources
for lobbying and create favorable political and market conditions. He
suggested that “the role of the Anglo-American
repertoire, publishers
and writers in the U.K. and U.S. seems to
be getting significantly from lobbying successes of the continental
Europeans.

Tourney adds, “I don’t think we have
in any way that made all these events
will be sent to Brussels, and we’ll see
if the government of the EU has any
objection. But I don’t think they’ll
object in the end because the result for
the public is that music will be far less costly.”

The Cannes accord is the second
global significant deal struck by
publishers and collecting societies at con-
spective MDRS in July.

Last year, EMI Music Publishing
chairman Martin Bandier agreed on a
formula for peace talks with the Euro-

A new exclusive right to do “police
action follow-along programming,”

The box art and logo of “Real Cops In Action”

“Diamond said, “If you look at the two boxes, it’s
an obvious conclusion.”

As a source of evidence of the actual
consumer MDRS injure to filling the
affidavit from a video retailer sta-
ting that he thought “Real Cops In Action”

The Diamond video gives con-
sumers the impression that it’s the
next big thing, and consumers complain
about high commission rates. To
accomplish action, EMI had established its own
collecting body, Music Rights Society (MRS),
which took over the American and European
existing bodies. Bandier openly stated,
though, that MRSME was calculated to be
an exclusive right to do “police
action follow-along programming,”

The box art and logo of “Real Cops In Action”

The Diamond title was released
Nov. 23, 1996. Six Barbour/Langley
titles were to be released in the
next few months, with cumulative sales of 2 mil-
lion units, according to court papers.

Barbour/Langley had settled with
Diamond in early 1996 in a
right-infringement lawsuit against
Diamond Jan. 6.

At press time, Diamond
Entertain-
ment
said, “We can’t
answer yet on
the key marketing
factors that propelled
Zap Mama’s first two albums to success,
will continue to be the most significant
variables to get the word out about.”

Wagner Bros. will focus on the
usual grass-roots efforts, including

Some of the monks have reunited
in the 90s: Burger, Shaw, and Day cut a
song called “Dali,” which features
promotional copies of “Black Monk
Time.” Nakama says, “We’ve been
getting a lot of press requests for it already.”

E.M.I., which calls it a special item for
retail, “We’re maybe going to
stock the CD with the book. We’re still
working on the details on that.”

For the future, there is no
doubt about the success of the
“Black Monk Time” saga is simply
a possibility, according to Shaw. “I just
wish I knew that some to some new people in L.A.,” he

ZAP MAMA EXPANDS SOUND
(Continued from page 8)
1996. Previously, the group was on the
Belgian label Crammed Discs, which
distribution in Europe via Sony
and PolyGram. Though Virgin has
scheduled the album for a U.S. release, it will be held briefly in some
territories to coincide with Zap Mama’s
tour schedule.

Coyote’s last album, 1994’s
“Sala-
byma,” added Middle Eastern and
African influences to the African-
hybrid of its first album, 1993’s
“Across the Curtains.” The two
albums have sold a combined total of
500,000 units worldwide, according
to the group’s manager and Virgin
London office.

This group is manager by Teddy Hillerat
in Brussels.

During executive and writers at
Virgin and Agree to the idea of setting up a good
position to build on Zap Mama’s fan base. Internationally, the single
“Perfect Love” was released in June and
radio. It will be released com-
mercially in Belgium and Holland,
where Zap Mama has done very
well.

In the U.S., the album will ship to
college and public radio upon
release, and the single “Perfect Love” will
be serviced to triple-A and alternative out-
lets a few weeks later, according to Stu
Vogt of promotion (U.S.) at
Warner Bros.

Depending on how receptive radio is
to the track, Warner Bros. will work
towards the release of a
International physical release via
to be released later.

Peter Standish, Warner Bros. VP of
product management (U.S.), who was previ-
ously with Warner’s British
office, calls Dina “an exciting new
equity player that appealed to them
on past releases.

John Coughlan, world music buyer
at Tower Records’ Lincoln Center
branch, says fans of Zap Mama’s
first two albums, adds Dina “is
emerging as a real special performer
on the circuit.”

Dina, who has her own publishing
company, Kesia Edition, says fans of
their previous albums will recognize
Zap Mama’s sound, an
existent sound.

“Venable is planning to

With the pre-release foundation for
“Animal Rights” firm, the next task for
Elektra is ensuring that the
album will be properly placed. “There is danger that it will be systematically
lumbered with a ‘animal’ tag, when it’s just a
discography, a discography of its history and catalog,” says

To combat this problem, Elektra
logos have been

“Animal Rights” to buy-
ers all over the country.

The label’s focus and commitment to
the label’s struggel with Devin,
manager of Tower Records in
New York. “And I think it will work.
It will take some time to sell this album, and I think the energy
of the label is going to push it over the top.”

Elektra will now concentrate on acquiring either a new home for
Moby on the road well into the fall. He
will begin with a showcase at Don Hill’s
in New York Febr. 5, with an eye
towards introducing the ‘Moby’ CD
headlining gigs and an opening slot on
a major tour.
**HOT 100 A-Z**

**FEBRUARY 1, 1997**

**TITLE** (Publisher) (Label) **|** **NO. 1**
--- | ---
41 | 14 15 14
40 | 14 15 15
39 | 14 15 16
38 | 14 15 17
37 | 14 15 18
36 | 14 15 19
35 | 14 15 20
34 | 14 15 21
33 | 14 15 22
32 | 14 15 23
31 | 14 15 24
30 | 14 15 25
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11 | 14 15 44
10 | 14 15 45
9 | 14 15 46
8 | 14 15 47
7 | 14 15 48
6 | 14 15 49
5 | 14 15 50
4 | 14 15 51
3 | 14 15 52
2 | 14 15 53
1 | 14 15 54

**HOT 100 RECURRENT AIRPLAY**

**FEBRUARY 1, 1997**

**TITLE** (Publisher) (Label) **|** **NO. 1**
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41 | 14 15 14
40 | 14 15 15
39 | 14 15 16
38 | 14 15 17
37 | 14 15 18
36 | 14 15 19
35 | 14 15 20
34 | 14 15 21
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32 | 14 15 23
31 | 14 15 24
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15 | 14 15 40
14 | 14 15 41
13 | 14 15 42
12 | 14 15 43
11 | 14 15 44
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9 | 14 15 46
8 | 14 15 47
7 | 14 15 48
6 | 14 15 49
5 | 14 15 50
4 | 14 15 51
3 | 14 15 52
2 | 14 15 53
1 | 14 15 54

**HOT 100 SINGLES SALES**

**FEBRUARY 1, 1997**

**TITLE** (Publisher) (Label) **|** **NO. 1**
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41 | 14 15 14
40 | 14 15 15
39 | 14 15 16
38 | 14 15 17
37 | 14 15 18
36 | 14 15 19
35 | 14 15 20
34 | 14 15 21
33 | 14 15 22
32 | 14 15 23
31 | 14 15 24
30 | 14 15 25
29 | 14 15 26
28 | 14 15 27
27 | 14 15 28
26 | 14 15 29
25 | 14 15 30
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806 p.m.-2:30 a.m. “Country Night” has substantial retail backing, especially from country retailers who believe that those supporters and participants that are confident the event will be of significant importance to the country music performance of the genre here.

Widey agreed to represent the most extensive exposure given to country music in a concert series, with radio in the U.K., “Country Night” included a special concert, filmed in a joint venture by the U.K.’s CBS, SMC and TVS. The Nashville’s Ryman Auditorium, featuring Clifton Black, Alvin Krause, Martina McBride, Rik Jordan, Rhonda Vincent, the domestically produced documentary “Song Roads,” starring Kathy Mattingly and Scott Mccall, and writer Doug MacLeod, and a live performance by Jerry Jeff Walker.

Also featured at the evening were series of endorsements of the genre by country-loving businesses, presented under the brand “Talking Country.”

You’ve got an initial benefit from country events by U.K. television, says the Simon Cowen, product manager for Virgin Our Price. “Then when the tide goes out, you’ve got a long-term investment in the watermark.” This event [has] to be beneficial in the local short term, and the continued success of the BBC will be to be tempted or more.

The chain is supporting the event with two-week radio spots, from Sept. 12, on the 1995 Jan., 20 Feb. in all 72 of its Virgin store. The “Country Night” title and campaign, which will be targeted, is dependent on side panels, or “deckchairs,” and at point-of-sale; some 16 titles are included in the promotion, among which the albums are released in the UK, Krauss, Vince Gill, Mandy MacRee, and BIS-BG.

At Tower Records’ flagship store in London’s Piccadilly Circus, proponent of the new genre, a buyer Ruth Morris said at press time that the outlet was planning a display rack of featured artists. “Any country show on mainstream television attracts interest,” she adds. “And it lasts for quite a while afterward.”

HMV is also raking current country acts into the mix, and at NBC Television’s head of music programs, Avril MacLary, says, “We’re very conscious that while country interest is down temporarily in Britain, it than used to be, there are still a lot of people with preconceived ideas about what country music is. We’re trying to celebrate both the new performers like Alvin Krause and Vince Vincent, and reflect the tradition they came from. The key [was] to reproduce 6% interest.”

A great deal of music is available and people can enjoy and invite their friends round.”

It’s hard not to go over the top about this telecast,” says Jeff Green, senior director of international and new business for the new NBC music program, based Country Music Association (CMA). “We’re particularly grateful to Avril MacLary for her support of this project, and we believe it will maintain the strong interest level generated by the [UK, Ireland & Europe] CMA Awards, which drew over 2 million U.K. viewers and a 17 share just three months ago. These new CMA awards [exposure] increased significantly, and we’re optimistic that [this event] will generate more than just an activity. It’s a landmark event in every respect.

Brian Cox, VP of programming at TNN, says of the Ryman concert special, “We’ve been talking for a long time about extending the BBC. It’s all blended together into what I think is an essential 90-minute special.” The Ryman concert will subsume TNN as airing the arate editions of the channel’s “Monday Night Concert With Ricky Skaggs series.”

“Country Night” will really resonate well with a U.K. audience, Hughes adds, “and there’s a real buzz about the whole thing.”

The venture won a significant acro- lade when Parton, an interview with whom launched the special, was select- ed for the cover of the current edition of People magazine and on the cover of Time. The venerable TV and radio list- ings magazine has an audited weekly circulation for January-June 1995 of 1,400,417.

“We couldn’t have wished for more,” says Ian Smolker, U.K. strategic marketing/sales manager at Parton’s label, MCA, who hopes to see retail distribution of the show on Sunday broadcasts through the Country Night broadcast.”

If we don’t see similar results to those after the [UK broadcast of the CMA Awards], I’ll be very disappointed,” says Richard Woodton, of Richard Woot- ton Publicity, which represents sever- al U.K. musicians and is in charge of promoting the show and is publicizing the event, has long wrestled with the profile problems of country music in the U.K.

“Like rap and heavy metal, it doesn’t get played on British radio, because it doesn’t work as much as the case on TV,” he says.

Wooton cites the highly encourag- ing result of the 1995 CMA Awards’ announce- ment of the 30th CMA Awards last autumn (Billboard, Oct. 25, 1995), which had a 32% increase over the previous year.

“The big albums that got the [CMA awards] did pick up,” “Country Night” is a real opportunity to celebrate both the new musician, by Valerie George, buyer for country spec- ialist retailer Bad In’s Penge, south London.

“The CMA show did make a differ- ence,” says Woodton, 20% CCM/ BIS.

The act performed “live” for the show at its celebrated home venue in Nashville, Robert’s Western Wear, in front of 600 people, consisting of a 20% CCM/BIS.

The “Country Night” show was a differ- New Kids in Town: Even in a business known for its uncertainties, a few constants prevail. One is that developing artists usually have a hard time making progress during the fourth quarter, when familiar names rule the rule that this time last year, he was breaking through the pack when music store traffic goes down from holi- day bustle to non-holiday pace. Happily, the latest holds true again in these years’ successes, both DC and North American tours, as well as on current albums by Gill and Reba McEntire, Stedman in touch with a press conference to run in Sunday broadcasts on the morning after the “Country Night” broadcast.

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 million private placement overseen by D.H. Blair, which also is said to be the lead underwriter for the planned stock offering.

McPartland declined to comment on the press reports about the stock offering.

He did say that the acquisition of Big Deal fits into the company’s core strategy. “We wanted a record group, which can be a retailer, a home or a greenroom, if you will, for the development of like-minded labels,” he says. “We’ve added records to our portfolio that have capabilities but which are not well capitalized, so we can help them grow.”

McPartland says Big Deal owners Dave Wolin and Jerry Brownrout says the company “thrive by filling a gap in the market between established labels with a track record and emerging acts that are ready to break through to the big leagues.”

Dean McPartland, who now is chief executive officer, says it will be an important addition to the company’s roster, which includes such major labels as RCA and Warner Bros.

Saban Studios, part of the Viacom media conglomerate, has a home video division, and it is expected to continue to produce and distribute the animated characters for the studio.

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For television, plus “an open door” to future projects.

DeLellis thinks the agreement will raise Fox Home Entertainment from the lower depths to the “upper tier” of DVD. “It pretty well establishes us as a first run player,” he says. “It’s going to increase our percentage. What level we’re going to find out.”

Add that all is going well behind Disney’s, but DeLellis claims some recent successes: More than 5 millions copies of three “Gooeytumps” titles and more than 200 million units of the De. Sasus and Wallace & Gromit series.

Saban likely will benefit even more. Nick, now owned by Time Warner, will distribute programming from WarnerVision, only to be abandoned by WEA, which briefly took over the label after WarnerVision, shut down early last year. Saban’s biggest easet hit, the Mighty Morphin Power Rangers series, sold 15 million units, and the top selling power ranger characters were considered disappointments.

Fox Home Entertainment reported by DeLellis thinks the agreement will raise Fox Power Rangers, perhaps under a different name. A second Power Rangers movie is planned, but DeLellis is mum about it. The studio earlier took a financial stab in Saban, which in turn has been punching out programs for Fox Kids. Saban has produced shows for Disney and ABC’s “BeetleBonz,” watched by more than 2.5 million children a week. DeLellis plans to redevelop “BeetleBonz,” featuring cast from several TV episodes on March 18 at $14.88 suggested list.

It will carry a minimum advertised price of $10.98, retailers who promote the title below MAP can lose co-op advertising dollars. Tied in to the marketing campaign is BeetleBonz toys from Bandai and a music video. DeLellis says Saban to provide direct-to-video titles that Fox Home Entertainment will need to fully compete against industry leader Disney. Titles are tentatively being planned under the title “Bragging Rights.”

Saban will produce the initial direct entry, a cartoon preschool to Universal Studios Home Video’s 1994 direct-to-video hit, “Banjo the Musical.”

Despite what appears to be a crowded kid vid market, DeLellis believes there is plenty of room for more. “We think we can make it work.”

CD WAREHOUSE

(Continued from page 6)

can compete with Best Buy and just be a music store.

For the month of days that ended Sept. 30, the company reports adjusted net profit $64,000 on $3.1 million in revenue, compared with profit $104,000 on revenue $2.7 million in the same period the year before, says Doyle Moloney, senior VP/COO. Because the company has essentially been a franchise operation, its rise comes primarily from franchising royalties. Systemwide sales for all stores were $26 million for calendar year 1996, up from $20 million the year before.

Kane will relinquish a day-to-day role in the company and concentrate on developing the purchased store, also called CD Warehouse. Additionally, he will also continue to be a CD Warehouse franchisee in the U.S. Jerry Weatherman, chairman, CEO, and president. Johnson and Grizzle have experience in restaurant franchising with the Sonic fast-food chain.

The lead underwriter for the stock offering was Capital West Securities of Oklahoma City. Its first day of trading on Nasdaq, the stock ranged from $4.75 to $5.65 on volume of 259,100 shares. Its symbol is CDWI.

DON JEFFREY

PARADIGM EXPANDS VIA LABEL, WEB SITE ACQUISITIONS

(Continued from page 6)

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ZAP MAMA’S 3RD IS “7”

(Continued from page 76)

The European tour kicks off Feb. 27 in Germany and will take Zap Mama to the Netherlands, England, France, Switzerland, Italy, and Spain.

Zap Mama will play theaters, colleges, and some clubs in the U.S. March 18-27, before returning to Europe. Zap Mama is booked for a tour in Germany, Turkey, Portugal, and Israel.

Additional tour dates are possible for the summer and fall in Europe, executives say. The group is booked by International Music Network.

Assistance in preparing this story was provided by Paul Sexton in London.

www.americanradiohistory.com
out at modern rock radio with the first singles from their forthcoming albums. (U2's album, "Pop," comes out March 4.) U2's "Discotheque" is at No. 1 this week on both Modern Rock Tracks and Mainstream Rock, while Live's "Lakini's Juice" is at No. 3.

"People are really glad Live is back; they become a force to be reckoned with," says Jane Purell, PD at Columbus, Ohio, modern rock WWCD. "It's interesting because they've always worked hard, and now they're getting U2 for prominence. It's a dead heat at this station.

"We're all really happy about the aggressive sound of the single. We think the harder-edged sound is working," says Harmony House's DeLon. "We're really happy Live remember them from that ballad on the last album, and this is the exact opposite.

"That ballad" would be "Lightning Crashes," the last radio hit single from 1994's "Throwing Copper," which has been certified six platinum by the Recording Industry Assn. of America. The song was pretty much picked as "Lakini's Juice," which is by turns frenetic and dreamy, as the first track because it is so different from the band's previous work.

"We felt it was the best introduction to the album and to the band's music after being out of the music business for four years," says Live's lead vocalist, Gary Kurfurst. "We have much safer songs on the album, but it was risky and adventurous.

Of course, that adventure became much more dramatic when KROQ Los Angeles began playing a leaked version of the single three weeks before its official release.

After the leak, Radioactive had to readjust its plan, but the excitement over the single proved to the label that all the industry sowed about alternative music being over doesn't apply to Live. Such theories are of no concern to Live's publicity guy, Chad Goldman. "From my point of view, music isn't about ads and

We thought it would be a fun night, with a lot of great artistic collaboration being at hand, but the night was so much more. It was a real one-time evening with so many magic moments." 

Backstage before the concert featured several artists switching off on lead vocals. Adams and Mellencamp teamed on "I Bought The Law," the latter being backed by a rhythm section of Stevie Nicks on bass and Narada Michael Walden and Max Weinberg on drums.


The indefatigable Winwood provided the band with more expression, saying that the band was in its element, "at the top of the night, according to several participants, including Mellencamp. "Everyone would have to agree that the most powerful song on the album is the first," says Mellencamp. "You think his voice sounds great on record! It's nothing like it is live. He's a master of his instrument, and he carries himself so well, with such confidence. To see a guy 10 years older than the rest of us, look like such a professional yet still so excited was inspiring."
Scott Helps Herself To A Return

After a long holiday from the charts, Peggy Scott is back. She's Peggy Scott-Adams now, and as she told Chris Morris last year (Declarations of Independents, Billboard, Nov. 16, 1996), she's been working with her husband in their Los Angeles-based funeral business since 1988. In the wake of Marvin Gaye & Tammi Terrell's success in the late '60s, soul duos were very popular, and Scott & Benson only had one album make the chart: "Soulsake!" debuted on The Billboard 200 in March 1969 and peaked at No. 104.

Scott-Adams' current album is "Help Yourself!" on producer Jimmy Lewis' Miss Butch label out of New Orleans. Fueled by the radio track "Bill," about a husband leaving his wife for a man, the disc debuts on The Billboard 200 at No. 167, besting Scott's previous peak position. Her old-school vocals have touched a new generation, and it's nice to have Scott back after a 27-year and 10-month absence.

Surprisingly Good For You! Last week it won Gold Globes for best actress (musical), last-song, and best motion picture (musical). This week, "Evita" continues to rule on Billboard The 200, jumping 7-2. That makes it the best-selling Madonna album since "Erotica" spent a week at No. 2 in 1992. After one more week in the top 10, the soundtrack will be Madonna's longest visitor in the top 19 since "Erotica" spent a four-week stay, notes Keith Caulfield of Los Angeles. He also points out that if "Evita" can knock No Doubt out of pole position, it would be the first Madonna album to hit No. 1 since "Like a Prayer" spent six weeks at the top in 1989. It would also be Madonna's fourth No. 1 album out of her 12 discs that have charted.

The only "Evita" track on the Hot 100 at the moment is the Golden Globe-winning "You Must Love Me," which peaked at No. 18 and this week moves 28-33. But as Celine Taylor revealed in A Throws Billboard, Jan. 29), the dance mix of "Don't Cry For Me Argentina" is scheduled for release as a maxi-single due to popular demand. With the track moving 18-9 on Hot 100 Airplay this week, look for a high desire for it to follow up its commercial release Fac. 11.

Flying Solo! "Evita" isn't the only soundtrack making waves on the Billboard 200. The two highest debuts are movie-related albums, "Rhythm & Reason" (Bette Midler) is at No. 15, while "Star Wars: A New Hope" (RCA Victor) enters at No. 49. The soundtrack to episode 16 of the George Lucas saga originally peaked at No. 2 when it was released on 20th Century Fox in 1977.

Un-Broken Chain: Toni Braxton continues her reign over the Hot 100 at "Un-Break My Heart." Last week's No. 1, she'll be the first female singer to have six No. 1 singles in a row, a feat no one else has managed to do. To commemorate the occasion, Billboard has compiled a list of the top 100 Billboard hits of all time, which will be released in a special issue later this month.

Billboard Bulletin
Ready For Debut
Daily Publication To Deliver Music News Via Fax, Internet

It's almost here! Billboard Bulletin, the new daily fax service from Billboard magazine, is scheduled to debut Wednesday, Jan. 29. If you are among the many industry professionals around the world who have accepted Billboard's introductory offer, that's the day you will start getting the freshest music news anywhere.

With the worldwide news-gathering resources of Billboard at its disposal, Billboard Bulletin promises to become an indispensable tool for anyone trying to keep pace with the rapid developments that have become a hallmark of this exciting business. Where Billboard provides in-depth analysis and explanation, Billboard Bulletin will offer "quick read" each workday morning.

This New Billboard Endeavor is Being Seen in New York by Ken Schlagen; director of strategic development for the Billboard Music Group and former managing editor of Billboard. The Billboard Bulletin staff is headed by Michael Amicone, the managing editor in Los Angeles (213-525-2298), and Carolyn Horwitz, the associate editor in New York (212-591-5460). An international editor in London will be named soon. Billboard Bulletin will be faxed daily to subscribers around the world. Each day, they will receive a carefully researched, concisely written two-page news report. On Thursday, there will be a third page with a special chart package. (Billboard Bulletin also will be available on the Internet as a premium service of Billboard Online. Check www.billboard.com for details.)

Tunney F. La Goree has joined Billboard magazine as copy editor. La Goree was most recently features editor for Earmark Publications. Prior to that, she spent two years as a freelance copy editor and proofreader for Houghton Mifflin Co.

An amateur musician, La Goree holds a bachelor's degree in English from Flagler College in St. Augustine, Fla. La Goree replaces Carolyn Horwitz, who has been named associate editor of Billboard Bulletin.

Market Watch
A Weekly National Music Sales Report

Tampa Bay W. St. Pete Blvd., West Hollywood, Calif.; call 310-786-7172 for details.

International Latin Music Awards & Conferences Hotel Inter-Continental, Miami • April 8-30, 1997

Fourth Annual Dance Music Summit Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997


For more information, contact Maureen Ryan at 212-536-3802.

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

www.americanradiohistory.com
SOUL ASSASSINS
Cypress Hill's DJ Muggs presents an all-star hip-hop lineup.
First shot: Dr. Dre & B Real with Puppet Master.
Also featuring Mobb Deep, KRS-One, Wyclef from Refugee Camp, Goodie Mob, MC Eiht, and Wu-Tang Clan's RZA.

MAXWELL
Grammy® nominee: Best R&B Album.
3 NAACP Image Award nominations.
"**** A true original." — L.A. Times
"A colossal leap into the next realm." — Muzik, UK
One of the year's ten best
—Time, Rolling Stone, USA Today, Daily News, and more.

TONY BENNETT
Grammy® nominee and Emmy Award winner pays tribute to Billie Holiday on his new album in stores Tuesday, February 4th. A&E "Live By Request" special Valentine's Day night.

SHAWN COLVIN
2 Grammy® nominations:
Best Pop Album
Best Female Pop Vocal Performance
"‘A Few Small Repairs’ is full of wisdom and ravishing melodies. A rating." — Entertainment Weekly

KENNY LATTIMORE
Nominated for the NAACP Image Award: Outstanding New Artist.
"...a rare artist...you can hear the history of soul between every ‘aah,’ ‘ooh,’ and satisfying ‘yeah.’" — Entertainment Weekly
For You—for everybody

NAS
Grammy® nominee: Best Rap Solo Performance
If I Ruled The World (Imagine That).
"It Was Written" Double Platinum.
"...a hip-hop visionary." — The Source
"One of the most important writers of the century." — Village Voice
"Astonishing." — Vibe

JOURNEY
Gold single and Grammy® nominee: When You Love A Woman.
"Trial By Fire" Platinum plus.

IT'S ALL IN

IN THE QUIVER: All new JAMES TAYLOR Perfect timing. "Hourglass" arrives this spring. On tour this summer. ALICE IN CHAINS "Men In A Box": the long. SOUL ASYLUM Checking in soon. THE LONDON SUEDE "Coming Up" this April. DOG'S EYE VIEW Everything comes together this summer. KENNY MARAIS "Blood On The Fields," a jazz opera! SOPHIE B. HAWKINS Hot damn. New music. BUCKSHOT LEPONQUE Their Evolution continues this all-new BOB DYLAN classic, RIC OCASEK, JEFF BUCKLEY, STABBING WESTWARD, and JOSH WINK here, there, and everywhere. And debut albums
THE OFFSPRING
"Ixnay On The Hombre"
OMingcay Uesdaytay, Ebruaryfay 4th.
YAYAYAYAYA!

THE PRESIDENTS OF THE UNITED STATES OF AMERICA
Grammy® nominees: Best Pop Performance by a Duo or Group.
"It" already Gold.
U.S. tour begins February 22nd.

AEROSMITH
It's been 3 years since anyone's gotten any.
Finally, their new album "Nine Lives" begins February 11th with the first single Falling In Love (Is Hard On The Knees).
Album hits March 18th. Home sweet home.

FUGEES
3 Grammy® nominations.
4 NAACP Image Award nominations.
11 million albums sold worldwide and still scorin'.
One of the 10 best albums of the year

KULA SHAKER
4 Brit Award nominations including Best Group and Best Album.
"Debut of the year."
—Chicago Sun-Times
One of the Best New Artists of the Year—Rolling Stone Critics Poll.
Over one million albums sold worldwide.
Hey, Dude, it's only the beginning.

LOVE JONES
A New Line Cinema film where real life meets pure soul—all on the upcoming original motion picture soundtrack. Featuring Maxwell, Dionne Farris, Refugee Camp All-Stars featuring Lauryn Hill, and more. Film opens this March.

BRUCE SPRINGSTEEN
3 Grammy® nominations:
Best Male Rock Vocal Performance: Dead Man Walkin'
Best Contemporary Folk Album: "The Ghost Of Tom Joad"
Best Music Video, Long Form: "Blood Brothers"
Secret Garden featured in the hit movie "Jerry Maguire."

THE RELEASE.

DA BRAT
Da Brat's throwing "Anuthatantrum"—already Gold.
First single
Sittin' On Top Of The World Gold.
Ghetto Love her brand new single and video featuring TLC's T'-Boz is kickin' up dust.
"A nitroglycerin explosion."
—The Source

U.S. tour begins February 11th with the first single Falling In Love (Is Hard On The Knees).

Loggins For The First Time—a Greatest Hits album. Nancy Wilson Celebrating her 60th album this spring. Jerry Cantrell Solo. Wynton spring. Eddie Murphy No joke, a greatest comedy hits is coming. Our Lady Peace Comes to Columbia this spring. Plus a much-anticipated, from King Britt's Sylk 130, Chantal Kreviazuk, and Sweet VIne.

Dirt, the flies, everything, and then some. Toad the Wet Sprocket "Coil" unwinds this spring with 14 new songs. Toad on the road all summer.