Blues Sees Major Shift In Marketplace

Labels Cultivate New Audiences, Generation Of Artists

*BY CHRIS MORRIS*

**LOS ANGELES**—As the late bluesman Willie Dixon was fond of saying, the blues never dies, but while the venerable genre may remain indomitable, it is certainly not immutable.

John Lee Hooker, who received the Blues Foundation’s Lifetime Achievement Award in 1996 for 48 years of blues-making, reflects on the changes in the music: “Ain’t none left now of the real deep blues singers. Well, B.B. (King)—we’re about the only two left, and I think I go desperate him. Ain’t no hard blues singers left, and I don’t know where they gonna come up from.

It’s different. But it’s all the blues. It’s a different style of blues,” Hooker says that he is striving to keep his blues fresh. His new Point-blank album, “Don’t Look Back,” due Tuesday (25), features collaborations with longtime associate Van Morrison (who co-produced) and Los Lobos. He says, “Every time I do it, I don’t want to do the same thing. But people know it’s John Lee Hooker no matter how I do it.” (Continued on page 71)

EMI Latin’s Hopes High For ‘Selena’ Soundtrack

*BY JOHN LANNERT*

The posthumous crossover success of the late Tejano star Selena promises to reach new heights March 11 when EMI Latin releases the soundtrack to her Warner Bros. biopic, “Selena.”

Backed by an ambitious, multimedia marketing campaign, the soundtrack boast seven material that has already recorded its third album, but its release has been put on hold while the Zipper's and Mammouth back in the glow of “Hot.”

For the week ending Saturday (22), the album—released June 4, 1996—entered The Billboard 200 at No. 196, while album track “Hell” has garnered airplay on such modern rock powerhouse as KROQ Los Angeles, WFNX Boston, XTRA (91X) San Diego, and KBBY Minneapolis. (Continued on page 72)

Mammoth Radio Push Helps Propel Squirrel Nut Zippers

*BY CRAIG ROSEN*

**LOS ANGELES**—Music fans hungry for an alternative to alternative have embraced the Squirrel Nut Zippers, a Chapel Hill, N.C.-based seven-piece that has gone back to the future with a sound that has more in common with the music of Cab Calloway than Kurt Cobain.

While the Zippers are heavily influenced by the hot jazz of the ’20s, ’30s, and ’40s, the band isn’t a mere revival act. The 12 songs on “Hot,” the band’s second Mammoth album, are sound familiar, but they are all originals written by the band’s members and published by their Streit Throat Music/ASCAP.

In fact, the band is so full of original material that it has already recorded its third album, but its release has been put on hold while the Zipper’s and Mammouth back in the glow of “Hot.”

For the week ending Saturday (22), the album—released June 4, 1996—entered The Billboard 200 at No. 196, while album track “Hell” has garnered airplay on such modern rock powerhouse as KROQ Los Angeles, WFNX Boston, XTRA (91X) San Diego, and KBBY Minneapolis. (Continued on page 72)

Don Was 20 Years Of Making Music

*BY ED CHRISTMAN*

**NEW YORK**—In one of the first rulings on the day that Strawberries filed for Chapter 11 protection under the U.S. bankruptcy code, a judge has approved a credit facility that will give the 133-unit music chain the needed funding to continue to operate and to take care of daily obligations.

On Feb. 19, the judge approved a $25 million debtor-in-possession (DIP) credit facility for the Milford, Mass.-based chain. Foothills Capital, which (Continued on page 72)

GLOBAL MUSIC PULSE

Silverchair Stages A ‘Freak Show’ In Australia

*SEE PAGE 45*
THIRTEEN THIS YEAR.
TWELVE LAST YEAR.
FIFTEEN THE YEAR
BEFORE THAT...

RECEIVING NOMINATIONS YEAR AFTER YEAR ISN'T A GIVEN.
IT'S AN HONOR.
OUR CONGRATULATIONS TO THIS YEAR'S GRAMMY NOMINEES
"Basically, we have this desire to bring something unique and beautiful in the garage," declares Erik Sanlo, bassist and lead vocalist for the New York rock 'n' roll band Skeleton Key, a combination-soaked quartet whose scrap metal-drubbing second percussionist lends "a swinging" floor to the mosh pits enervated under a rising sun.

"The music is threatening and funny," says Sanlo, referring to the downtown act's first album, "Fantastic Spikes Through Barrilone" (Capitol, due March 25), and in live show's it's like standing in the middle of a room watching a guy jump on a trampoline. In the recording studio, you're trying to create something extra, a flying landscape of visual images: conical or scary machines in the rubble of an urban environment, and similar stuff. We want to give people a chance to see them there. We just want to visit long enough to see that there are moments of great triumph that can still be found in the ashes when you're open-eyed enough to witness them.

As a result, Skeleton Key's most powerful material comes from the tumultuous junk collected and clanked by occupational bashers Richard Lee, or the artificial microphones into which Sanlo squawks. Amidst this spectacle, Skeleton Key seems to be saying that it's best not to underscore the baseline import of what time has scuttled, particularly when one considers that magnifying glasses originated in Assyria in the ninth century B.C.; that palaces in the city of Alexandria, Egypt, circa 1 A.D. contained hydraulic doors and water-powered pipe organs; that electric batteries were invented by the Parthian Empire (250 B.C.-226 A.D.); and that steam engines were known in ancient Egypt. Though a Skeleton Key track like "Wide Open" sounds as if the full lineup's music is still worth writing being forced through a cramped 10th Avenue car wash during a mortar attack, the methodical grind and scene you hear is less accidental adolescence, in lead guitarist Maxwell's words, than a "stained marvel and crunching aesthetic that constantly evolved at the com- posing stage until everyone had invented their parts."

Exactly, Sanlo agrees. "We have no songwriting on papyrus, and audiences can be skeptical of our thinking, we're just making art fags from New York. But when they hear us actually doing it, they see we're playing tight, well-conceived songs that rock like crazy.

"One of the main things that makes it really unique for me," Maxwell adds, "is that there is a very good space of music in the section, where someone just doesn't want to play in. In Sanlo and Rick's cases, they'll play parts with big holes in them, different people carrying the burden of the rhythm or melody."

When this monumental, blast-and-dig method of rock excavation finds its grand design on some compositions, rock music fanatics like all "The Things I've Lost," "Big Teeth," and "The World's Most Famous Undertaker," fans get industrial-strength funk that oversteps its accentuated bounds to unearth a daffy new depth of syncopation.

Frankly, the band is a lot of very interesting people. The group was formed in February of '96, recalls Maxwell, a former booking agent at New York's avant-garde Knitting Factory club, who insists that even though he's met Sanlo and Colman a year earlier, it wasn't until Sanlo invited Lee into the fold that they discovered their shared collective inspiration. "Before that," Chris notes, "Rick, who was originally a bassist, would just accumulate junk of all kinds [propane tanks, stole pots, movie reels, a red wagon] at his place and just bang on it, never thinking of doing it in a band. But we had that first rehearsal together in the winter of '96, and after we had two to three weeks, it sounded like what we imagined, was possible, we just had to make more of them."

Skeleton Key's maiden release was a 7-inch single in 1995 on the Dedicated label and featured the brain-sick cover say "In My Mind." Next came a fruitful springtime set of this spring's song 1996 on Motel that included three heart-scraping anti-bullards that somehow culled the new album's lineup: "You Might Grow," "Habatore- iku," and the perfectly upsetting "The Spreading Bomb," with its vivid opening verse: "One of the few things of love is that we're low/It's hard to break with lungs that second-guess/My last good nerve/And everybody's standing on it/They're turning/take the road for all." When prompted bright young men in the world to bang out such luckless complaints? "Well, all of our parents are divorees," explains Maxwell, born Sept. 28, 1964, a product of Arkrossa. "I was 1 year old and details about how my parents broke up, and I don't really know my dad. Rick didn't know his father, either. So we all have the basic background for being in a rock group. Not even a stint as a mail clerical at the Rock Law Firm, which I believe Hordland Clinton opened, could deter Maxwell from his lower calling as a rock clanger. It was inevitable," he assures.

Skeleton Key, born Sept. 29, 1963, is the Manhattan-bred son of an architect and an artist/wife. He attended Cooper Union, like his parents, but looked to the Knitting Factory for a more practical education. Sanlo started out the mid-'80s as the teenage bassist in John Lurie's jazz ensemble the Lounge Lizards, and he and Perowsky (drums) and Danny Blume (guitar) issued an album as the Fertile Crescent. The two for the less paged Skeleton Key pleasures of such Skeleton material as "Shake The Cage," "Sonnambulism," and "High Priest Of Luv." But even the matutinal Knitting Factory scene had its disenchanting side, as illustrated in the leadoff samba on "Fantastic Spikes Through Barrilone," "Watch The Fat Man." The Fat Man.

That song," Sanlo reveals, "is a light-hearted indication of the worst tendencies of the Knitting Factory scene, where all sorts of people are allowed to get up onstage and almost literally masturbate. The lyrics are about a fat, runny-nosed character that's disgusting this putrid slime—the shit covering everything.

"We also acknowledge on the album that these images can be different aspects of us," says Sanlo. "'Parasite Undertaker' is describing this horrifying character, a gremlin-like creep you can't get rid of—because his basically a part or version of yourself."

As Skeleton Key proceeds in its objectives, deconstructing a good deal of the conventional rock genre, the phrasing has left behind, what helps maintain its energies for the task? "It's true to state," says Maxwell, "but in a culture with no clearly defined structure and a lack of ritual or religion, there's need for artists of today. Beyond that, the question is so spiritual, it can demystify things to say more..."

"In all the other things we fret or create," muses Sanlo, "music is totally intangible and rock groups by themselves have left behind, purely physical or intellectual thing does. It makes us uniquely happy, maybe because you can't tap your toe to a book."
When Santa stuffed Christmas stockings in...
The Buffalo Club

featuring the debut hit country single
"If She Don't Love You"

the stampede arrives on march 25th

Merger Makes Chancellor 2nd Largest Radio Group

BY CHUCK TAYLOR

NEW YORK—New Chancellor Media Corp., president/CEO Scott Ginsberg, said the merger between Evergreen Media and Channel Broadcasting and subsequent $1.075 billion purchase of the Viacom Radio Group (Billboard, Feb. 19) was triggered by a need to give the company more room to grow in smaller markets while fortifying its strength in the top 10 markets.

“As you put three entities together, the focus is on the top 50 markets. The deal meant that we were running out of opportunities to grow within the top 10 markets,” says Ginsberg, former Evergreen chairman/CEO.

“By having merged, we will now be able to look at a lot more meaningful properties,” he adds. “We will be able to take advantage of geographic diversity and regional economic benefits. The more diverse you are in terms of representation, the more you insulate your cash flow.”

With the alliance, announced Feb. 18, the newly named Chancellor Media Corp. becomes the second-largest radio group, with revenue of more than $700 million. It trails only Citigroup/BET/Sinclair, with its estimated $1 billion in revenue.

SÃO PAULO, Brazil—Once one of the world’s biggest budget record markets, Brazil staged a strong comeback in 1996 to become one of the world’s largest. And despite the hefty gains realized in the past year, most executives in this country’s music industry expect another spike in 1997, albeit a smaller one than last year.

According to the Brazilian trade association ABPD, Brazil’s record industry last year sold 94.9 million units. While this was down from the 112.1 million sold in 1995, it still marked a 33% increase over the 1995 unit tally of nearly 32% higher than the 1995 figure, $693.4 million.

Effective with this issue, Billboard is altering two policies that affect both the Hot 100 Singles and Hot R&B Singles charts. The changes will mitigate the chances that street-date violations will artificially force debuts on either chart, while the other alteration deals with the treatment of double-sided singles.

For the past five years, if street-date violations caused a single to appear on either the Hot 100 or the Billboard chart, that title was also mandated to debut on Hot 100 Singles or Hot R&B Singles. In such cases, the single would make its first chart appearance on the strength of radio points, without the benefit of a full week of sales points. Instead, Billboard’s new policy holds that a single will be off the Hot 100 unless enough street-date violations occur to place that title on the Hot 100 Singles list. Likewise, titles will not be obligated to debut on Hot R&B Singles unless they also appear on the component Hot R&B Singles chart.

Thus, it could be possible to see songs appear on Hot R&B Singles or Hot Dance Maxi-Singles charts before they show up on the Hot 100 or Hot R&B Singles charts.

“Due in part to these changes, we felt it would be more equitable to ensure that all releases, no matter what day they come out, could make their debut on chart early on the R&B list, before it makes its Hot 100 debut,” says Dave Roberts, Billboard’s Hot R&B Singles editor.

Fox Lorber Leaves Metromedia

TV, Vid Supplier Regains Distribution

BY SETH GOLDSTEIN

NEW YORK—By selling out, Fox Lorber Associates has won its freedom. The New York-based television and home video supplier takes back distribution of its prerogated cassette library from Metromedia Entertainment Group, effective April 1.

Independence for any independent is always fraught with difficulties, because wholesalers and retailers pay more attention to better-known vendors like the Hollywood studios. But by the same token, label deals assigning majors distribution rights mean the independent can pay stiff fees, only to get lost on the back pages of a catalog.

Richard Lorber, who sold and bought back the $12 million company before, thinks his deal with WinStar Media (now Metromedia Entertainment Group) was a good one.

In return, Fox Lorber got the necessary backing to go it alone after the Metromedia agreement expired in 1995. “We were able to reacquire the necessary support to start a label, WinStar Home Entertainment,” says Lorber.

In addition, Metromedia looks more attractive to us than continuing with Metromedia,” says Lorber. Fox Lorber Home Video has a 300-title library, primarily owned, purchased outright or being built, he adds. Guided by Orion Home Video (it changed to Metromedia at year’s end), Fox Lorber developed a strong street trade presence, and that has grown more than 70% in the past two years. It’s still expanding.

Lorber expects to work with retailers who want to expand into WinStar Home Entertainment’s “reality-based programming.” The first four titles, including

Teddy Bears Singers Lose Royalty Suit

LOS ANGELES—A Los Angeles Superior Court judge has ruled that two former members of the Teddy Bears presented insufficient evidence that they were owed interest on royalties due to their for their No. 1 1958 hit, “To Know Him Is To Love Him.”

Los Angeles County Superior Court Judge John W. O’Brien ruled that video shooting its own video, new recording label to be called Flashback, to Pearlman, who produced "I'm Gone" at the studio, the label, who produced "I'm Gone" at the studio, Sony Brasil.

Says Pollack: “I'm not sure what we’re doing, but if we’re doing it, we’re going to have fun.”

Columbia To Roll Out Slate Of DVD Titles

BY EILEEN FITZPATRICK

LOS ANGELES—Columbia TriStar Home Video, as well as some of the majors, including Universal Home Video, Paramount Home Video, 20th Century Fox Home Entertainment, and Buena Vista Home Video, plans to release DVD titles this spring.

The four Columbia titles will carry no suggested retail price, but executive VP Paul Cullberg expects that retail prices will range from $24.98 to $26.98.

U.S. Music Biz Hurt By Russia, Paraguay

WASHINGTON, D.C.—The debate over song lyrics appears to be heating up again.

Lawmakers in Maryland are pushing for passage of legislation that would prohibit the state from using any money it receives through the sale of lottery tickets and pension fund from investing in any companies that sell music recordings that advocate violence, sexual deviance, or drug and alcohol abuse (Billboard Bulletin, Feb. 19).

The introduction of the bill by Annapolis, Md., state Rep. William Hayes, is the latest in a round of recent state-sponsored efforts to employ bottom-line financial methods to get companies to cut producing albums with explicit lyrics—particularly of the gangsta rap variety, which proponents say are corrupting kids.

At the U.S. government level,
GARBAGE
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BEST ROCK PERFORMANCE BY DUO OR GROUP - "STUPID GIRL"
BEST ROCK SONG - "STUPID GIRL"

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NASHVILLE—Known as one of Christian rock's seminal outfits, Petra is celebrating its 25th anniversary with a praise and worship album that shows a mellower side of the band's veteran performance style.

"Petra Praise 2: We Need Jesus," launched Tuesday (25) by Word Records, will be supported with a spring tour that will also serve to introduce three new members of the band, which has recently undergone personnel changes.

Petra has a strong track record in the Christian market. It has won three Grammy gold and become one of the band's most acclaimed albums. "Petra Praise 2" is expected to propel sales of such albums as "Beyond Belief," "Wake-Up Call," "On Fire" and "Get the Message.""}

Barclay Sees Global Rai Hit In Khaled

PARIS—Having conquered France, the Algerian-born "king of ra" is extending his empire.

Khaled, who became one of the biggest-selling artists in this country in 1995, is set to cap his chart success March 12-16 with five successive sold-out nights at L'Olympia. A live album may result from the concerts.

Meanwhile, his current album not only has the input of one of the U.S.'s biggest producers, but has sold sufficiently in the U.K., prior to its release, to spark an import ban.

NPR, Dorian Link For Ensemble Galilei Set

WASHINGTON, D.C.—NPR has teamed with Telarc Dorian Recordings to release an album celebrating six centuries of women in music.

The co-production, "The Mystic And The Muse," features the all-female instrumental group Ensemble Galilei, a big retro mentality for medieval, Celtic, and traditional folk music written by or about women over the last 600 years.

Due in stores Saturday (1), the album will be played and promoted on NPR stations across the country. Dorian is also donating 5,000 copies to be offered as bonus items during NPR's forthcoming fund-raising effort, which also kicks off Saturday (1). The label will also be the exclusive distributer of the album, which will be "co-branded" with the Dorian and NPR logos, to retail.

Ensemble Galilei has been an NPR favorite over the years, having chalked up more than 35 appearances and live performances. Its members are a four-time Scottish harp champion Sue Richards; Maria Elebi, recorder and pennywhistles; Erin Shadrow, guitar and fiddle; Nancy Karpeles, percussion; Sarah Wern- er, oboe; and "ringleader and navigatrix" Car- olynn Anderson Surrick, viola da gamba.

Surrick says that the music on the album is the legacy of "queens and mothers, wives and lovers and daughters, patrons and mystics... their passions, strength, and courage gave rise to these melodies, from an 11th-century monastery abbey to the ballads of the Appalachian Mountains."

For Dorian, the NPR collaboration offers it a vital means of exposure for this unique set in a harsh retail cli

‘Petra Praise 2’ Set Shows Word Act’s Staying Power

NASHVILLE—As one of Christian rock’s seminal outfits, Petra is celebrating its 25th anniversary with a praise and worship album that shows a mellower side of the veteran band. "Petra Praise 2: We Need Jesus," launched Tuesday (25) by Word Records, will be supported with a spring tour that will also serve to introduce three new members of the band, which has recently undergone personnel changes.

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Spring Hill Targets Church Market With Paschal Set

BY DEBORAH EVANS PRICE

NASHVILLE—At a time when many Christian artists and labels are aggressively seeking acceptance in the general market, Spring Hill Music is targeting the church audience. Spring Hill's March 25 release of Janet Paschal's label debut, "The Good Road," Spring Hill is also working with Sisters, Ore.-based Questar Publishing Inc. to cross-market the album and Paschal's new book of the same name.

"Janet very much falls into the heart of what we're trying to do at Spring Hill, which is have artists that are focused directly at the church," said Spring Hill's director of marketing (U.S.), Rodney Hatfield. "We don't have a mission to cross everything over to the mainstream. We want artists that are going to be touring in the churches and focusing on that market when everybody else seems to be focusing away from it.

Well known in the Christian inspirational market for such songs as "I'm Not Ashamed of The Gospel," "Take These Burdens," "I Give You Jesus," and "If I Had My Way," Paschal has also garnered fans in the Southern gospel market via her performances in Bill Gaither's strong-selling video series and on specials for TNN. After releasing four albums on Word, Paschal opted to sign with Spring Hill, a Nashville-based independent owned by Gaither and a number of partners.

"I felt like people there believe in what I do," Paschal says. "They have a heart for what I do, because my music is geared for the church and inspirational market.

(Continued on page 81)
In 1996 fourynine Grammy® nominations were recorded, mixed, remixed, or mastered at The Hit Factory New York City

Record Of The Year
Because You Loved Me (Theme From “Up Close And Personal”), Celine Dion, LaFace

Album Of The Year
Falling Into You, Celine Dion, LaFace

Song Of The Year
Because You Loved Me, Diane Warren-Songwriter (Celine Dion)

Pop
Best New Artist
The Tony Rich Project, LaFace

R&B
Best Female Vocal Performance
Not Gon’ Cry, Mary J. Blige, (Waiting To Exhale), Arista
Secrets, Toni Braxton, LaFace
Falling Into You, Celine Dion, LaFace

Best Male Vocal Performance
Key West Intemembo (I Saw You First), John Mellencamp, Mercury
Nobody Knows, The Tony Rich Project, LaFace

Rap
Best Female Vocal Performance
God Give Me Strength, Burt Bacharach & Elvis Costello (Grace Of My Heart), MCA

Best Male Vocal Performance
Key West Intemembo (I Saw You First), John Mellencamp, Mercury
Nobody Knows, The Tony Rich Project, LaFace

Technical
Best Collaboration With Vocals
God Give Me Strength, Burt Bacharach & Elvis Costello (Grace Of My Heart), MCA
Missing You, Brandy-Tamia-Gladys Knight & Chaka Khan (Set It Off), East West

Best Album
LaFace, LaFace

Best Traditional Vocal Performance
Stardust, Natalie Cole, Elektra

Gospel
Best Male Vocal Performance
Lady, D’Angelo, EMI
New World Order, Curtis Mayfield, Warner Bros.
Like A Woman, The Tony Rich Project, LaFace

Best Performance By A Duo Or Group With Vocal
Slow Jams, Babyface & Tamia With Portrait & Barry White (Q’s Jook Joint), Qwest/Warner Bros.
Stamp, Luke Cresswell, Fiona Wilkes, Carl Smith, Fraser Morrison, Everett Bradley, Mr. X, Melle Mel, Coolio, YoYo, Chaka Khan, Charlie Wilson, Shaquille O’Neal & Luniz, (Q’s Jook Joint), Qwest/Warner Bros.

Best Song
Sittin’ Up In My Room, Babyface, Songwriter, (Brandy)

You Put A Move On My Heart, Rod Temperton, Songwriter, (Q’s Jook Joint)
Your Secret Love, Luther Vandross & Reed Vertelneye, Songwriters (Luther Vandross)
You’re Makin’ Me High, Babyface & Bryce Wilson, Songwriters, (Toni Braxton)

Best Album
Maxwell-Motion Hang Suite, Maxwell, Columbia
New World Order, Curtis Mayfield, Warner Bros.
Words Of A Lifetime, The Tony Rich Project, LaFace

Best Rap Solo Performance
If I Ruled The World (Imagine That), Nas, Columbia

Best Gospel Album
Best Traditional Soul Gospel Album
Face To Face, Cissy Houston, House Of Blues Music

MUSICAL SHOW
Best Album
A Funny Thing Happened On The Way To The Forum, (Original Broadway Cast), Angel

COMPOSING
Best Instrumental Composition Written For A Motion Picture Or For Television
Come Shorty (Instrumental Tracks), John Lurie, Composer
Best Song Written Specifically For A Motion Picture Or For Television
Because You Loved Me (Theme From “Up Close And Personal”), Diane Warren, Songwriter (Celine Dion)

ENGINEERING
Best Engineered Album, Non-Classical
Q’s Jook Joint, Francis Buckley, Al Schmitt, Bruce Swedien and Tommy Vicari, Engineers (Quincy Jones, Q’s Jook Joint), Quest/Warner Bros.

Best Song
Stardust, Dave Reitzas, Eliot Scheiner, Al Schmitt and Erik Zobler, Engineers (Natalie Cole), Elektra

PRODUCER
Producer Of The Year
Babyface. (For Toni Braxton, Aaliyah, Frank Sinatra, Mary J. Blige, Brandy, Waiting To Exhale)

MUSIC VIDEO
Best Music Video, Short Form
Earth Song, Michael Jackson, MAJ/AOL Music
Best Music Video, Long Form
Blood Brothers, Bruce Springsteen, Columbia Music Video

Thank you to all the Artists, Producers, Engineers, Managers, Writers, and Record Companies who made this possible.

Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff
**VITAL REISSUES**

**Issue Date:** April 19th  
**Ad Close:** March 25

Our April 19th issue surveys the state of the reissues market. Billboard's Chris Morris will examine the conceptualizing, packaging and re-marketing of product. Other features will include trends to watch for, future goals, and of course, a selective guide to forthcoming UK and US releases slated for this year.

**CONTACT:**
Robin Friedman - 213-525-2302

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**COMEDY**

**Issue Date:** April 5  
**Ad Close:** March 11

Melinda Newman will examine the labels' goals and strategies for ensuring that consumers are made aware of comedy product lines. Other features include a quick-reference guide to second quarter releases and events (including video) and the latest information on the UK's comedy market.

**CONTACT:**
Jim Beloff - 213-525-2311

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**SOUTH AFRICA**

**Issue Date:** April 5  
**Ad Close:** March 11

This spotlight provides a comprehensive analysis of this evolving market, from its A&R trends to its diverse artists. Other features include late-breaking developments in South Africa's music business, the development of new concert venues, and a graphic summary of data relating to the market.

**CONTACT:**
Christine Chinetti - 44-171-323-6686

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**1997 Nashville 615/Country Music Sourcebook**

**Publication Date:** May 7, 1997  
**Ad Close:** March 14

Nashville 615 listings include record companies, recording studios, music publishers, and other artist-related services in the Nashville area. The Country Music Sourcebook listings include key country music contacts including: record companies, country talent managers, agents, radio stations, concert promoters, and music publishers.

**CONTACT:**
U.S./Canada: Dan Dodd - 213-525-2299
LOS ANGELES—Tuatara, whose Epic debut, "Breaking The Ethers," is due April 1, may feature the Steaming Trees' Barrett Martin, Luna's Justin Harwood, and R.E.M.'s Peter Buck, but the group definitely isn't the classic rock 'n' roll side project, by set, the instrumental band doesn't play rock 'n' roll.

"We wanted to get as far away from that as possible," says Martin, who has also recorded with the rock side project, Mad Season. "To a certain degree, all of us are kind of tired of working in the fairly restricted format of modern rock. As we all witnessed last year, it's not doing so well."

The band, which also includes multi-instrumentalist Sterkier from Critics Buggin, was formed from a desire to experiment with new sounds, rather than as a reaction to modern rock's faltering commercial cloud. "Each one of us, in each of our bands, has a reputation of doing something new in rock'n'roll," Martin says. "We just thought, 'Why not just try something totally different?'"

Tuatara effectively fits that bill. "Breaking The Ethers" features the band's members playing a variety of non-dominant, often exotic instruments (tablas, bullroarer, Tibetan horns, six-string bass, steel drums, etc.) and experimenting with a diverse array of sounds ranging from world music to jazz.

Aside from the band's four-man core of Barrett Martin and the such noted guests as Pearl Jam's Mike McCready on electric guitar, Los Lobos' Steve Berlin on bass, Paul Whittle, and R.E.M. sideman and Young Fresh Fellows member Scott McCaughey on steel drums.

"We're driven by the influence that is coming from a Miles Davis-Mingus-Coltrane-Thelonious [Monk] influence," Martin explains. "The record itself is the kind of thing that you can put on and get into if you want to, or it can just be there and you can enjoy it, but you don't have some screaming angi-fiendish vocalist overpowering everything. At the same time, there isn't any one lead instrument, so it is not a barrage of saxophone-driven bebop. It's a lot of different things."

To break from the modern rock that Tuatara's members know best, with or without their other bands could be a marketing nightmare, but neither Martin nor Epic seem too concerned.

"If we're leaving it in the hands of Epic to sort of sell this thing and to take it to the people," says Martin, who is also acting as the group's manager. "But I do think there are a lot of people that would like the record, and there is a market for it, if you want to call it, someone who would love "The Wallflowers' "I'm a Rocker,"

Epic senior director of West Coast marketing Al Masocco says finding that market won't be as difficult as some might assume.

"When you look at the lineup, right (Continued on next page)

The key to the label's marketing plan is touring. Although details have yet to be confirmed, Lauper will spend much of the spring and summer on the road.

"In the past, her records have been built almost exclusively around MTV commercials," says Masocco. "Obviously, those are still vital elements of our plan. Cyndi is at her best onstage. We want to make the most of that."

Lauper will open its radio and club campaign for the project in early April with "You Don't Know," a commercially viable, funk-forced pop jam that has been widely accepted in a variety of trend-conscious dance clubs by Tony Moran, Prince Quick Mix, and Junior Vasquez. Additionally, the label is prepping a CD sampler that will feature several of the album's more cutting-edge tracks, including the hip-junction "Fall Into Your Dreams." and the insular shuffler "Say A Prayer." The sampler will be serviced in early March to radio and club. The band will play smaller rock, and crossover formats, as well as to retailers and selected press.

The intention is to give a taste of the record to the tastemakers who will spread the word of the music's quality," Masocco says.

A number of indie retailers have already been exposed to the album via its Japanese pressing, released in November, thanks to the demand of Lauper's die-hard fans.

"She's one of those unique artists who has loyal followers that literally cherish for every bit of music, and they're the kind that get their hands on," says Marlon Creation, manager of Record Kitchen in San Francisco. "I agree that there are some people who

(Continued on page 3)
Bob Woodruff's 'Road' Leads To Imprint Nashville Artist Finds Label In Sync With His Vibe

by Jim Bessman

NEW YORK—Having left his first label over "philosophical differences," singer/songwriter Bob Woodruff, who has been out, "Dungeons & Saturday Nights," for the past three years, released his second album, "Tuatara," on April 6. He's the first "singer-songwriter" to sign with Nashville label's goal: "It's going to be a little bit of a smaller label, but we want to promote it as big as possible," says Bennett. "We're going to turn it into a big deal.

Woodruff's first album didn't get a lot of airplay, and now he's working on getting it back on the charts.

"I'm not looking for the best records they can make," he says. "I'm looking for the records that are going to sell."
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February, 1997

Category 70
Best Recording Package
1. SET THE TWILIGHT REELING
   Stefan Sagmeister, art director (Lou Reed) [Warner Bros. Records]
2. ULTRA-LOUNGE (LEOPARD SKIN SAMPLER)
   Andy Engel & Tommy Steele, art directors (Various Artists) [Capital Records]
3. SENIMA
   Adam Jones & Kevin Willis, art directors (Zoo Entertainment/Volcano Entertainment)
4. MIRACLE OF SCIENCE
   Stefan Sagmeister, art director (Marshall Crenshaw) [Razor & Tie Entertainment]
5. EAST OF THE SUN: THE WEST COAST SESSIONS
   Chika Azuma & Patricia Lie, art directors (Stan Getz) [Verve Records]

Category 71
Best Recording Package - Boxed
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   JoDee Stringham & Jim Ladwig, art directors (Frank Sinatra) [Reprise Records]
7. BLUES, BOOGIE, & BOP: THE 1940s MERCURY SESSIONS
   Michael Lang, David Lau & Giulio Turturro, art directors (Various Artists) [PolyGram Records]
8. THE MAN FROM IPANEMA
   Giulio Turturro, art director (Antonio Carlos Jobim) [Verve Records]
9. THE COMPLETE COLUMBIA STUDIO RECORDINGS
   Chika Azuma & Arnold Levine, art directors (Miles Davis & Gil Evans) [Columbia Records]
10. NEW ADVENTURES IN HI-FI
    Chris Bilheimer & Michael Stipe, art directors (R.E.M.) [Warner Bros. Records]
Lee Ann Womack is destined for great things. The album, whose release date was wiped up to May 18, is already generating strong interest from country radio programmers, a few of whom are spinning "Never Again, Again," even though the impact date for the song is officially March 10.

WATX, Raleigh, N.C.; WUHE, Cincinnati, and KKBQ Houston are among the stations that are early on the track.

"The singing is extraordinary, the material is extraordinary, and Mark Wright has produced the album of his life," says KKBQ PD Dene Hallam. "I was so surprised if this album doesn't go triple-platinum."

KKBQ has also been spinning "The Fool," "Somebody," and "Backwater," as well as becoming a station rule by putting the artist on air to perform before KKBQ was playing her music. Womack is managed by Erv Woodsey.

Hollhouse Flowers. The self-titled debut album from Wild Orchid bows March 25 on RCA Records. The act has been featured on "Access Hollywood," "So You Think You Can Dance," and MTV's "Singled Out" and will be highlighted in a forthcoming CNN "Showbiz Today" segment. The duo's second single, "Talk To Me," was serviced Feb. 10 to top 40 radio.

A New Drug. Giant Sand's Howe Gelb, John Convertino, and Joey Burns' newest collaboration comes out Tuesday (25) on Thirsty Ear Recordings under the name OP8. The album, which features several tracks with the haunting vocals of Lisa Germano, was serviced Jan. 28 to college radio and specialty shows.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on the Billboard 200 chart. When an album reaches No. 100 and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.

/// The Heatseekers No. 1s

**REGIONAL HEATSEEKERS NO. 1s**

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<thead>
<tr>
<th>Artist</th>
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The Regional Roundup: Rotating top 10 lists of best-selling titles by new and developing artists.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on the Billboard 200 chart. When an album reaches No. 100 and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.

/// The Heatseekers No. 1s

<table>
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The Regional Roundup: Rotating top 10 lists of best-selling titles by new and developing artists.
### Billboard Hot R&B Airplay Chart

**Date**: March 1, 1997

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td></td>
<td><strong>No. 1</strong></td>
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<td></td>
</tr>
<tr>
<td>1</td>
<td>'WE BEAVING'</td>
<td>Whitley Williams/Jetta Jones</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>NOBODY (FROM BEAV)S AND BUTT - WORRY</td>
<td>Whitley Williams/Jetta Jones</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>'NEVER LEAVE ME ALONE'</td>
<td>Danyel Clark</td>
<td>EastWest/EEG</td>
</tr>
<tr>
<td>4</td>
<td>'I'M GONNA MISS YOU'</td>
<td>Sade</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>'LISTEN TO THE MELODY'</td>
<td>Danyel Clark</td>
<td>EastWest/EEG</td>
</tr>
<tr>
<td>6</td>
<td>'YOU BROKE MY HEART SO MANY TIMES (IN PUBLIC)'</td>
<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
</tr>
<tr>
<td>7</td>
<td>'SAME TIME OF DAY'</td>
<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
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<td>8</td>
<td>'SOUL ENOUGH'</td>
<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
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<td>9</td>
<td>'I'M NOT YOUR SCARECROW'</td>
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<td>Curb/Sony Music</td>
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<td>'I'M NOT YOUR SCARECROW'</td>
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<td>Curb/Sony Music</td>
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<td>11</td>
<td>'I'M NOT YOUR SCARECROW'</td>
<td>Whitney Houston</td>
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### Billboard Hot R&B Singles Sales Chart

**Date**: March 1, 1997

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>'I'M NOT YOUR SCARECROW'</td>
<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
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<tr>
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<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
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<td>3</td>
<td>'I'M NOT YOUR SCARECROW'</td>
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<td>Curb/Sony Music</td>
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<td>4</td>
<td>'I'M NOT YOUR SCARECROW'</td>
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<td>Curb/Sony Music</td>
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<td>5</td>
<td>'I'M NOT YOUR SCARECROW'</td>
<td>Whitney Houston</td>
<td>Curb/Sony Music</td>
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</tbody>
</table>

### Additional Information

- The charts are compiled from a national sample of radio stations and sales figures, respectively.
- The Hot R&B Airplay chart lists the top 10 songs, while the Hot R&B Singles Sales chart lists the top 10 selling songs.
- Both charts provide information on the artists, titles, labels, and associated radio stations or sales data.

**Notes**

- The Hot R&B Airplay chart focuses on airplay data, whereas the Hot R&B Singles Sales chart focuses on sales performance.
- The charts are used to track the popularity and success of R&B artists and songs.

**Source**

- Billboard magazine
- American Radio History website: www.americanradiohistory.com
### TOP R&B ALBUMS

<table>
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<th>MARCH 1, 1997</th>
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<th><strong>TOP SHOT DEBUT</strong></th>
<th><strong>1</strong></th>
<th>1 week at No</th>
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<td><strong>2</strong></td>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td>VARIOUS ARTISTS <strong>FUNKMASTER FLEX</strong></td>
<td><strong>TOP SHOT DEBUT</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
<td>1</td>
<td>BADUZUN</td>
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<td><strong>3</strong></td>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td>VARIOUS ARTISTS <strong>DANGEROUS GROUND</strong></td>
<td><strong>TOP SHOT DEBUT</strong></td>
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<td><strong>5</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>25</strong></td>
<td><strong>AALIYAH</strong></td>
<td><strong>BACKSTREET'S BACK</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
<td>1</td>
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<tr>
<td><strong>6</strong></td>
<td><strong>1</strong></td>
<td><strong>3</strong></td>
<td><strong>1</strong></td>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>DEATH ROW INTERPOL 1996</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
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<td><strong>7</strong></td>
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<td><strong>13</strong></td>
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<td><strong>SOUNDTRAXX</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
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<tr>
<td><strong>8</strong></td>
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<td><strong>6</strong></td>
<td><strong>24</strong></td>
<td><strong>BLACKSTREET</strong></td>
<td><strong>INTERPOL 907</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
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<tr>
<td><strong>9</strong></td>
<td><strong>3</strong></td>
<td><strong>2</strong></td>
<td><strong>3</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>INDEPENDENT EDITION</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
<td>1</td>
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<td><strong>10</strong></td>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
<td><strong>35</strong></td>
<td><strong>TONI BRAXTON</strong></td>
<td><strong>LACIEZ (2003/2002)</strong></td>
<td><strong>1</strong></td>
<td>1 week at No</td>
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- **GREATEST GAINER**
  - **CAMP LO PROFILE** | **149** | **161** | **5** | **UPTOWN SAINT** | **5** | 1 week at No | 1 | BADUZUN |

- **PACemaker**
  - **C-B-AND** | **701** | **180** | **12** | **ONE LIFE 2 LIVE** | **12** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **SNORK DOGGY DOGG** | **13** | **13** | **13** | **DEATH ROW INTERרפא** | **13** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **FRANKIE CUSTISS** | **154** | **154** | **154** | **POLITICS 6 BULL** | **154** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **SPINN@@ THE亚洲** | **37** | **37** | **37** | **MORE** | **37** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **JOHNNY GILL** | **57** | **57** | **57** | **LET'S GET THE MOOD RIGHT** | **57** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **KENNY G** | **12** | **12** | **12** | **THE MOMENT** | **12** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **DO OR DIE** | **24** | **24** | **24** | **PIANO NOU** | **24** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **SOUNDTRACK** | **76** | **76** | **76** | **SET IT OFF** | **76** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **HOUSE DEEP** | **10** | **10** | **10** | **HELL ON EARTH** | **10** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **GHOSTFACE KILLAH** | **28** | **28** | **28** | **KPM KNAPP** | **28** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **RICHIE RICH** | **60** | **60** | **60** | **I.R/feed** | **60** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **ANN NESBY** | **89** | **89** | **89** | **I'M HERE FOR YOU** | **89** | 1 week at No | 1 | BADUZUN |

- **NEW**
  - **AZ EY** | **76** | **76** | **76** | **THE LIVING PERSIST** | **76** | 1 week at No | 1 | BADUZUN |

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R&B

CHART-TOPPERS: After suffering from a particularly slow retail climate in which Top R&B Albums has seen few titles debut, the chart gets a much-needed dose of new life as three albums bow in the top three positions. Those debuts push back several records that saw sales gains, including 10 that earred backdoor bullets with increases of 100% or more. Overall volume on that chart, determined by R&B core stores, is up more than 25%.

Making the largest contribution to this revitalization is the chart-topping debut by Erykah Badu, Badumbum (Kedar Universal), which rang in more than 150,000 units at all SoundScan stores during its first week at retail. Badu debuts at No. 2 on the Billboard 200, narrowly missing No. 1 by a mere 7,000 units to young country diva LeAnn Rimes' Unchained Melody/The Early Years (Curb).

The album's first single, "On & On," rose to No. 1 on Hot R&B Singles in three short weeks, a position it held for a second week. "From the very beginning, I knew this project was something special," says Gregg Dugs, director of programming at BET, one of the artist's earliest supporters. "VP of programming" Lydia Cole and I decided to give Erykah our 100% support." Broadcast Data Systems (BDS) detected 41 R&B hits on the song for the tracking week ending Feb. 17, while MTV increased its rotation from seven to 11 plays, and VH1 aired it six times during the same period.

STILL GOING: Just when you thought its sales couldn't get any stronger, "Can't Nobody Hold Me Down" by Puff Daddy Featuring Mase (Bad Boy/Arista) gets another 20% lift at retail, bringing the weekly total to more than 146,000 units at all SoundScan panel stores. Originally, radio playdusting was the song's biggest obstacle in its quest for No. 1, but in a three-week span it has gained an additional 9 million audience impressions, leaving Puff less than 400 points from the top slot. The record also holds down its fifth week at No. 1 on Hot Rap Singles and Hot R&B Singles Sales.

KEEP MACKING: "Return Of The Mack" by U.K. singer Morris k rockets 52-35 on Hot R&B Singles because: Atlantic satisfied consumer appetite with new configurations. The song had been only on 12-inch vinyl. The added formats permitted a No. 5 debut on Hot R&B Singles Sales, while radio growth yields an audience of 5 million listeners and moves the song 73-70 on Hot R&B Airplay. Heritage R&B/WBLS New York was the first station to support the song; it ranked No. 1 on the WBL's playlist in the Sept. 13, 1996, issue of sister publication R&B Airplay Monitor, with 33 BDS spins. Assistant PD Clay Berry says that former PD Frankie Crocker "brought the record back from Europe as part of the basement-tape sessions, a station promotion of undiscovered material back around July. It caught on quickly and began to get requests. Unfortunately, the song was not at retail, but it gave people a reason to listen to the station." Another Morisson track, "Crazy," reached No. 5 on the station's playlists, garnering 21 detections in the July 29, 1996, issue of Monitor.

FULL DECK: LaTanya's "If You Play Your Cards Right" (Blunt/TVT) is the first R&B female solo offering from highly贵用ed Blunt Recordings. The track, which debuts at No. 6, is a remake of a tune originally recorded by Alia Myers. After hitting radio last week, the record has already hit the 3 million mark with airplay on 31 monitored stations. She enters Hot R&B Singles Sales at No. 67.

BUBBLING UNDER

Hot R&B Singles

RHYTHM SECTION

POWER JAM 8
(Continued from page 21)

in Chicago.

Artist manager Byron Phillips said setting up records has become a lost art. "The labels who are successful have fewer acts on their roster and can take more time developing the acts that they do have," he said.

On the technology front, Chicago-based Interop urban marketing director Sherman Kinard said the development of this technological base in programming and marketing. "Other media are light years ahead of radio," he said. "Greater use of computers and marketing tools, such as [World Wide] Web sites or even internet broadcasting, is needed to remain competitive.

Rhythm urban marketing and sales national director Ron Wiggins said that while high-tech mechanisms can aid in marketing, industry professionals should not overlook elementary methods of broadening market share.

"Most retailers have "Enter To Win" contests, which offer great opportunities to increase their customer data base by 500 or so at a pop," said Wiggins. "The entry blank could include all cordless phone numbers or on it to determine buyer habits and profiles.

THE RHYTHM & THE BLUES
(Continued from page 21)

try experience as a lawyer and will continue his association with Sales Gooilie & Golden in Atlanta, where SESAC maintains offices, along with New York.

ONE WORLD: Harry Belafonte has signed a recording deal with Island Records. The veteran artist, who scored two top 10 R&B singles in 1997 with "Iliana Boat (Day-O)" and "Mama Look Out At Babylon," was signed by Island founder/CEO Chris Blackwell. The world music artist's first album for the label will be a collection of songs performed during the PBS special "An Evening With Harry Belafonte and Friends," which debuted Saturday and will air throughout the month. The album is slated for release in April.

To The Limit. Showing a break a breaking a recording session, from left, are rapper Master P and Mack 10, who were recording the single "Bangin'" for the No Limit compilation "Makin' A Name For Bad Boy II." The set debuted at No. 2 on last issue's Top R&B Albums chart. It was executed-produced by Master P.

Hot Rap Singles

MARCH 1, 1997

www.americanradiohistory.com
As much as he's enjoying the activity, Maaslae is hankering to get back into the studio and hammer out some new material, which he says will be more dance oriented than the dance music culture. "The original idea was for the first album to be purely dance," he says, noting that the initial industrial and trip-hop hooks laid down for the set gave way to more varied, rock-leaning sounds. This communication is one of a concept of a dance-oriented album, and I'm starting to connect with a couple of underground producers to start putting some new songs together. I'd also love to do a duet with RuPaul. I think I have the perfect song for us.

In the meantime, he's feeding his hankering for dance music by performing disco ditties like "Stayin' Alive" in concert, replete with suggestive hip-shaving moves and gushing Celtic fiddle riffs. In fact, you haven't lived until you've witnessed the charismatic and wildly unpredictable Nova Scotia native onstage. Imagine a decadent piper, maniacally stomping about in a kilt (underpants optional) as he tears into his electric violin.

"The key to my music is intense energy and excitement," he says, adding with a devilish giggle, "actually, that's the key to everything I do in life."

In The MIX: King Britt, who is earning much-deserved DJ props for the gritty funk vibe of his Sylk 130 single "Gettin' Into It," has just completed an EP under the name Scuba. Available only on white-label vinyl, the house-leaning record carries no track listing or label affiliation. Britt has simply pressed a few hundred copies of the record on his own and sent 'em directly to indie dance outlets. With so many others getting lost in the whole start-up star of life in dance-ville, it warms my heart to see Brit remain true and fully available to his underground audience. Talk about generating good karma.

By the by, Britt's first Sylk 130 album, "When The Funk Hits The Fan," is due in early May on Ouvum/Ruffhouse/Columbia. We can hardly wait.

The recent success of the fab "No One Can Love You More Than Me" by Hannah Jones marks the start of a highly visible new career phase for producer/remixer Stonebridge. Happily hooked into new statewide management with the powerful Gary Salzman, the Swedish hitmaker has completed cuts for imminent release by Robin S., Wild Orchid, Shay Jones, and Reggie Jackson. As his star rises to greater heights, perhaps clubland will eventually get to hear those few songs he did with Kristine W. that didn't make it onto her RCA/Champion disc, "Land Of The Living."

We're glad to report that Popular Records has reactivated its distribution agreement with the U.K.'s favorite Pulse-8 Records. Now you don't have to pay hefty import prices for releases by Urban Cookie Collective (now fronted by former Love-land bettor Rachel McFarland), Kym Sims, and Pizzaman—all of whom have new albums in the works. The deal also includes groovy Pulse-8 subsidiary Cowboy Records and British act Shell signing Sunscreen. Fierce, eh?

Speaking of Popular, the label is adding fire to its campaign behind France Joli's comeback single, "Touch," by issuing solid new remixes by Darren Friedman, Tony Green (the song's original producer/composer), Dave "Doc" Feli-ciano, and Jurgen Kordeltuch. With every possible vibe and sound now nicely covered, there's no further excuse for fence-sitters to not support this worthy jam.

Also on sauntering down the comeback trail is Kurtis Mantronik, who ends a four-year break from recording with several new strong jams for New York's Kult Records. First up is "Disc '97," an EP that happily blends '70s-style froth with '80s-fashioned house vigor. "Let It Go" is a standout cut, with its shoulder-shaking percussion and plus keyboards. Clubland vets will be able to easily trace the evolutionary steps Mantronik has taken between his late-'80s breakthrough hit, "Fresh Is The Word," and now.

The producer has also reconnect ed with musician/engineer Richard Bush (who previously played early hits) to form the Players Club, an act with feasible prospects in the pop arena. The group's first single, "Touch Me Right," is due in the

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

spring, and it conjures up mental images of what a creative meeting between Tavare and Ten City might sound like. We can hardly wait for the album to be released. If the recently completed tracks "Protect" and "Hold Your Head Up" are any indication, it is going to be major.

On THE WAY: While continuing their tireless crusade to educate pop radio programmers on the rhythmic charms of Funky Good Songs, the folks at Twisted America remain mindful of the house music underground by issuing the Farley & Heller edition of the famed and ongoing "Journeys By DJs" compila-
tion series. The first of a two-part album, the event effectively showcases the revered U.K. team's sharp mixing skills and a taste in music that includes Black Science Orchestra, "Little" Louie Vega, Hustler's Convention, and Benji Candelario.

Naturally, Farley & Heller's own current DVS Records hit, "Ultra Flaiva," is featured. And while the lads keep the beats appropriately heavy and forceful, there's a delightfully uplifting and almost spiritually soothing tone to the set that inspires repeat visits—unlike many other beat-mix collections.

On a jacker note, Twisted America also unleashes "Pimp, Pumps & Pushers" by Sire Queen, aka Aus-
trian producer Peter Rutherhofer, who is probably best known to state-
side paniers for his hugely successful work as Club 69. Unlike that alter ego, under which he lends more on giddy and vibrant sounds, this project has more of a wickedly humorous edge and rugged rhythmic texture. The song titles speak for themselves. "(That Body Made For) Sin," "Horny," and "K-Hole" are but

a few of the set's more colorful and thoroughly programmatic entries. DVS really pulls out all the stops by the opportunity to spin portions of this kickin' collection.

Disciples of gospel/soul diva Ann Nesby will be pleased to know that her next European single, "Hold On," is being groomed with stormin' grooves given to the inimitable Mousse T. A&M U.K.'s dance sub-

sidiary, A&M:PM, will issue the track in early spring. Will the States get in on the game this time? They'd bet
er! We trust that the label, after following 10 minutes too late with the international smash "Can I Get A Witness," will not struggle again. "Hold On" provides a tangable op-
nunity to finally sell Nesby's glorious solo debut, "I'm Here For You," to mainstream poppers...

The sad news on the Nesby front, however, is that she will not be featured on the new Sounds Of Blackness album, which is due in March on Perspective. powerhouse beater Jovetta Steel is among the featured lead singers, and an early sneak preview into the set proves that she is well up to the task.

BILLYBOARD
MARCH 1, 1997

www.americanradiohistory.com

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LATIN MUSIC CONFERENCE ON TRACK: Billboard's eighth annual International Latin Music Conference is scheduled to take place April 28-30 at the Hoter Inter-Continental in Miami.

This year's keynote speaker is McHenry Tchicnor Jr., chairman/president/CEO of The New Helfet, the largest network of Spanish-language stations in the U.S.

Tchicnor's address is expected to focus on the radio environment in the U.S. that has emerged in the wake of the mergers and acquisitions that have taken place in the past year.

The conference will include four panels, two evening showcases, and one songwriter's showcase. The confab will close The annual Latin Music Awards. Awards will be based on performances on Hot Latin Tracks and The Billboard Latin 50. Herb Alpert, co-founder of A&M Records and Almo Music, is this year's recipient of Billboard's Lifetime Achievement Award.

The four panels will examine Latin dance, Latin rock, Anglo retail and the Latin music industry, and radio. Confirmed panelists for the retail panel are Mark Standard, Latin buyer; Spec's; Ish Cuevas, Latin, world music, dance, and CD's buyer, Trans World Entertainment; Debra Villalobos, buyer, Camelot Music; Robert W. Smith, buyers/merchandiser, Borderas Books & Music; and Randi Mayren, buyer, Handelman.

Scheduled participants for the Latin dance panel are Mark Walker, VP Max Music; Marvin Howell, GM, Ariola Dance/BMG; and Tuti Gianakis, president, Od Mortales, slated to appear at the Latin rock panel is Kike Posada, editor of Boom! magazine and host of a Latin rock program on WRTQ Miami.

The April 28 showcase is being sponsored by Amere-Disco. The April 29 showcase will focus on Latin dance acts. For the second consecutive year, Warn-er/Chappell Music will sponsor the second "Writers In The Round," slated to take place April 29. Among the labels set to showcase artists are BMG and Arista/Latin.

S AMBA SPAWS COMEBACK: As samba kept booming in Brazil in 1996, the pleasant by-product of its prosperity was the comeback of two veteran acts: Martinho da Vila and Paulinho da Viola. Da Vila sold more than 1.2 million units of his Sony album "Ta Delicia, Tia Gostose," according to the label. In addition, da Vila was flattered with Simone's latest album, "Café Com Leite," a lovely samba-rooted disc on which every track was composed by da Vila.

Meantime, da Vila had all 11 of his albums released on CD by EMI, even as his current label, BMG, was putting out "Bebadosamba." That album received the Great Prize from the Critic's Assn. of São Paulo.

Yet another sambista, Zeca Pagodinho, returned to the big time last year with his 1996 set "Samba Pcas Moças." That infectious record reached platinum status by selling more than 250,000 units, according to PolyGram Brasil. His January release, "Deixa Clarear," was plotted by renowned samba producer Rildo Hora.

(Continued on next page)
bista Beth Carvalho has returned to PolyGram. Her latest album, “Brasileira Da Gema,” features material from famou samba composers, including Aldir Blanc and Nelson Cavaquinho.

Raphael turns 35: Sony’s Spanish singing star Raphael, who just concluded a December tour in Mexico, is gearing up to celebrate his 35th anniversary of his musical career in 1997. In March, Sony is dropping his new album, “Madre Tierra.” That same month, a Spanish TV channel will kick off a six-week series titled “Rafael Por Sempre.” The weekly one-hour program, which documents his life story, was directed and produced by his son Jacobo. Later this year, Raphael is scheduled to host his own TV show in Spain. Confirmed guests, so far, are Lucha Villa and José José.


Also set to ship March 11 on Warner Bros. is Milton Nascimento’s “Nascimentos.” The album was helmed by heavyweight producer Russ Titelman (Eric Clapton, Steve Winwood, Paul Simon). Two of the album’s tracks are in Spanish. Incidentally, speculation abounds in Brazil that Nascimento, who looks noticeably thinner nowadays, has contracted AIDS. However, the Minas Gerais native denies that, saying his weight loss is due to complications related to diabetes.

Argentina notes: Fernando de la Rúa, who was recently elected mayor of Buenos Aires, and the city’s secretariat of culture, Dario Lopelardo, have hit it big with rock fans via “Buenos Aires Vive,” a series of open-air, free concerts featuring the most popular Argentine rock acts. Since the series’ launch Jan. 4, at least 30,000 concertgoers have attended the shows, which take place every Friday and Saturday. Luis Alberto Spinetta and Divinyl performed to 7,000 fans. Among the other participants have been Ilya Kuryaki & the Valderamas, Batamano Parasolos, Los Visitantes, Diego Frenkel, Celeste Carballo, Man Ray, and La Zamba. Co-sponsoring the series, allied to run through March, are Coto Supermarkets and Coca-Cola.

Los Visitantes have released their MCA label debut and their fourth album overall, “Maderita.” On the album, front man and primary composer Pano Pandofo follows his previous records with rock, Argentinian folk, and tango. Special guests include Miami saxophonist Fermin Leñ Gueco, tango handyman producer Ernesto Baffa, jazz fusion pianist Lito Vitale, and Los Fabulosos Cadillacs percussionist Toto Rot. In addition, MCA has released two CDs of Pandofo’s former band Cambio, each with bonus tracks. DBM has dropped “Rincueles,” the new album by Los Blanconius, a stunning quartet of blue singers who were named best new artist of the year in 1995 by ACE, an association of music critics. The album was produced by Alfredo Toth... Argentinian record association CAPIF reports that anti-piracy investigations in late 1996 uncovered more than 40 million of pirated CDs and videos. CAPIF is now implementing a hologram initiative to check the flow of counterfeit product.

Assistance in preparing this column was provided by Teresa Ayala, in Mexico City, and Marcelo Fernandez Eritor in Buenos Aires.

Latin Tracks A-Z

http://www.billboard.com
Chart Beat’s home on the Internet
New trivia question posted weekly
LAUPER’S ARTISTIC ASPECT EMPHASIZED ON EPIC SET
(Continued from page 15)

will initially write this album off without
listening. But it’s a good-enough record
to change a lot of those minds.
If the label stays committed to the
record for longer than a couple of
months, I think they will.

Ironically, Lauper doesn’t view “Sis-
ters Of Avalon” as such a dramatic
departure. “To me, this album is a
natural progression from the songs on ‘Hat
Full Of Stars,’” she says, referring to her
1989 album, which showed her dab-
bring in more textured, experimental
rhythms and weightier lyrics.
If there is a difference between: “Sis-
ters” and the albums from her ‘80s hey-
day, Lauper says, it’s in the way these
tunes were assembled.
“While I was on tour for ‘Hat Full Of
Stars,’ I found myself fortunate to be
working with Brad, for I think I could
record with,” she says. “Remember, I
started out as a singer/songwriter in a
band called Blue Angel. Those are my
roots. It’s always been strange to go
into the studio with one set of people,
and then go on the road with an entire-
ly different group of people. I was long-
ing to have a more cohesive experi-
ence.”

It was during the worldwide tours
supporting “Hat Full Of Stars” and the
1986-greatest-hits collection “12 Dead-
ly Cyra And Then Some” that some of
the songs for “Sisters Of Avalon” start-
et to take shape. “I cannot begin to
explain what a fabulous experience it
was for all of us to be jammed into my
hotel room every night, spontaneously
putting our ideas together,” she says.
“It was exciting because the whole
thing comes from such different back-
grounds and perspectives.”

Among the band members with
whom she most closely connected was
Pulford, a keyboardist who first
watched Lauper’s interest with a tape
from the band, which he thought
would eventually come into the song
“Searching.” “It was while I started
putting words to that piece of music that
I have to understand that we have been
on a special journey that felt so right,” the
singer says. “I am and I am extremely
compatible collaborators, because she is
so well-trained and I approach music in
a real primal manner. We complement
each other perfectly.”

Once the tours ended, Lauper and
Pulford recruited Saunders and began
seeking an ideal setting in which to
assemble the various ideas accumulat-
on the road. Their search led them
to a mansion in Connecticut that they
rented into a studio.
“It was ideal in that we were able to
make it as technically proficient as we
got because everything is there. But it also provided
a warm and homey space that fed our
souls,” Lauper says. “It was so beauti-
ful to be working on a vocal and smell
flowers.”

With the experience of recording
“Sisters Of Avalon” a pleasant mem-
ory, Lauper says, she is thirsty to get out
on the road again. “I’ve never been more
proud of a group of songs,” she says.
“It will be interesting to see the
reaction of the audience to takeoutage. I can’t wait to find out.”

LAUPER’S ARTISTIC ASPECT EMPHASIZED ON EPIC SET
(Continued from page 15)

LAUPER’S ARTISTIC ASPECT EMPHASIZED ON EPIC SET
(Continued from page 15)

LAUPER’S ARTISTIC ASPECT EMPHASIZED ON EPIC SET
(Continued from page 15)
SPIRIT FEST ’97 SHOWCASES SOUTHERN GOSPEL: The Southern Gospel Music Guild is gearing up for its third annual SpiritFest, to be held March 3-4 at Trinity Music City USA in Hendersonville, Tenn., just outside Nashville. Registrants for the event will be able to participate in a variety of seminars, concerts, and praise gatherings featuring key executives and performers from the gospel music industry.

SpiritFest activities will include the Heuts Affaire Awards on March 6. Voted on by the members of the Guild, the awards will be broadcast on various cable channels. A list of the nominees follows:

Heritage Award: Wesly Bagwell, Les Beasley, Eddie Cook, Eldridge Fox, J.G. Whittled.
Female vocalist: Sheri Easter, Heritage.
Male vocalist: Tony Gore, Glen Payne, Carell Roberson, Kirk Talley, George Yance.
New artist: the Arnolds, The Booth Brothers, the Crabb Family, Crossmen Quartet, Men Of Music, the Melvities, the Ruggles.
Male quartet: the Bishops, the Cathedrals, Brian Free & Assurance, Gold City, Tony Gore & Majesty, the Pajemt in State Quartet.
Mixed group: the Hoppers, the Lestars, the Martins, Karen Peck & New River, the Perrys, the Pletiers.
Instrumentalist: Roger Bennett, Anthony Burgar, Steve "Rabid" Easter, John Pleiter, Jeff Stee.
Soloist: Walt Mills, Ivan Parker, Squire Parsons, Carell Roberson, Kirk Talley.
Session musician: Bobby All, Steve "Rabbitt" Easter.

ARTISTS & MUSIC

by Deborah Evans Price

MARINEL DETAIl: The gospel community is rejoicing in Detroit. That’s because for a time things looked pretty grim for Ron Winans, co-founder member of the famed Winans. Earlier this month, Winans was on life support at the University of Michigan at Ann Arbor Medical Facility. Doctors predicted that there was little chance he would survive the life-threatening operation needed to correct his failing heart. Apparently, he had suffered a massive heart attack in September without knowing it; gone undetected, it had caused his heart and some other key organs to start deteriorating. Family members camped out at the hospital and at brother Marvin Winans’ Perfecting Church.

Fortunately, midway through the 14-hour reconstructive surgery, things began to turn around. At press time, Ron’s condition was stable, the surgery had been deemed successful, and doctors expected him to recover. Needless to say, it’s being called nothing short of a miracle. And while business is likely the last thing on the minds of family members, a Winans greatest hits package is expected to ship to retail in late April.

by Lisa Collins

MICHAEL PETIT 5 DETAIl: The founders and publishers of GospelFacts, a company that specializes in providing complete information on Christian music artists, artists’ management, and production companies, have announced the formation of Gospelspeak, a new division that will focus on providing services and resources to artists and labels in the Christian music industry.

In the SPIRIT

by David Coley

Marvin Winans, Richard Smallwood, Donald Lawrence, Andre Pearsall, Rick Hillard, Hezekiah Walker, Keith Dobbins, and BeBe Winans. They’re all part of the compilation, expected later this month. Featured cuts on the project, which showcases the unique delivery and trademark style of each artist, include “Beyond the Veil,” “Standing,” “Worked It Out,” and “99’s.”

AZUSA REVISTED: Please with the success of his 1995 sophomore release, “Live At Azusa,” Carlton Pearson is back with “Live At Azusa: Precious Memories.” Attributing the sales of the former to the overwhelming popularity of the track “Old Songs Medley,” Demetres Alexander, VP of Warner Alliance’s gospel division, says that the label sought to build upon that success with “Precious Memories.”

“What Carlton seems to have done with the ‘Old Songs Medley’ Alexander reports, ‘was to carve out a niche for himself in revisiting classic gospel and church editorials.” Precious Memories’—which shipped Feb. 11—features guest vocals from Dorinda Clark, Pop Winans, Al Green, Andraé Crouch, Ruben Studdard, and Bishop Paul Morton. On one of his personal favorites, “In the Morning When I Rise,” Pearson is joined on vocals by his mom and sister.

BRIEFLY: Gonzo Centric has announced the recent signing of BET host Bobby Jones. A forerunner of the release, “Bobby Jones” (featuring Bobby Jones), will feature Donald Lawrence, Vanessa Bell-Armstrong, a reading from Maya Angelou, and a Nashville “supershow” featuring some of the city’s top session singers. In the meantime, the sister label Bette’s Rite Records has announced the signing of the Gospel Gangstas, an album is being scheduled for release later this year.

Lillian Lilly, gospel artist extraordinary, from the world’s #1 choir, The Mississippi Mass Choir, on her debut solo album, “Gotcha Home?” A virtuous lesson in faith that’s available now from:...
**TOP REGGAE ALBUMS**

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**Artists & Music**

Altman Jazzes It Up; Buzz Around The Yellowjackets

"Altman Afterglow": With his latest film, director Robert Altman brought an immense amount of musicality to the Kansas City setting of his previous work, and some new jazz on the soundtrack to the next Altman-project related to jazz. The famed director, who has produced "Afterglow", which stars Nick Nolte and features the music of Charles Lloyd, Zakiya Hooker, Billy Allen, and Paul A. Waits. Mark Isham scores the film, and a September release for the soundtrack is scheduled.

For a label yet to be determined.

Inham has also begun work on the project for Paramount/ Touchstone's film "Face Off," starring John Travolta and Nicolas Cage.

"The Sign And The Seal", Steve Coleman's encounter with Cuban percussion ensemble AfroCuba De Mantanzas, was released Jan. 28 on RCA Victor. Saxophonist Don Braden, who is currently the musical supervisor of Bill Cosby's TV show, has signed with the label as well. He previously recorded for Crisis Cross, Landmark, Mon, and Epic. Vocalist/composer Dom- inique Elyse is set to tribute Chris Conner in a New York studio for RCA at the end of February. Her last record on the Accurate label, "My Resistance Is Low," was one of 1990's top-openers. Ben Sidran, whose new" Mr. E's Shuffles" has just come out on Blue Note, is slated to produce.

Bassist/composer Ben Wolfe, who has been part of ensembles led by Chick Corea, Mark Johnson, and Victor Marcus, has put together a sublime disc for the German Mons label titled "13 Sketches." It's due in May... Wallace Roney's current "The Best of the Best" is due in May as well. It features Pharoah Sanders, Michael Brecker, Chick Corea, Lenny White, and Geri Allen... Jazz at Lincoln Center's "Jazz On Film" program continues on Thursday (27) with clips of piano trio curtain by keyboardist extraordinnaire Eric Reed. Included will be footage of Art Tatum, Early Hines, Mary Lou Williams, Erroll Garner, Thelonious Monk, and Duke Ellington... Joe Lovano and Gunther Schuller worked together on Lovano's 1990 "Rush Hour" set for Blue Note. Now they've teamed up again for film score to "Face Down," a Showtime piece that features Joe Mantegna.

Zakiya Hooker

Flavors Of The Blues

She was born for the blues her father is the legendary John Lee Hooker. But Zakiya Hooker has developed her own musical approach.

The supple blues and smooth, jazz-tinged vibe of her new album shows her other musical influences - the sultry stylings of Sarah Vaughan. Dinh Washington, Ela Fitzgerald and Johnny Mathis. John Lee Hooker does appear on the album's closing track 'Bit By Love' (Hard Times).
**Asian Breakthrough**

**Dreams Come True Gets Asia To Perk Up Its Ears To Japanese Pop**

(This report was prepared by Geoff Burpee in Hong Kong, Steve McClure in Japan, Alexandra Newch in Malaysia, Philip Cheah in Singapore and Marc Gorman in the Philippines. It was written by Geoff Burpee.)

As the recording industry sees it, Japan has never really been part of “Asia.” Although it is the world’s second-largest record market, the island nation has always been viewed as a self-contained, at times confusingly insular entity. Even in recent years, differences of language, culture and sheer scale (Japan’s $5 billion-plus annual music market dwarfs those of its neighbors) have kept Japanese music distant from the emerging Asian “tigers” next door.

Asia, likewise, largely has turned a deaf ear to Japanese pop, with a few notable exceptions. Although Japanese songwriters have had their wares plundered for Asian (mostly Chinese) cover versions as relentlessly as composers from America or the U.K., Japanese recordings have pretty much acknowledged the limits imposed by the industry: Japan is Japan, Asia is Asia, and ne’er the twain shall meet.

But that’s changing. One reason is that Japan, having tried and largely failed to reach the Holy Grail of America, is looking closer to home for new markets to explore. Today, in at least one market—Taiwan—a combination of proximity, prosperity and a receptive pop culture has created opportunities for Japanese music. One act, among others, to have made the leap is Japanese pop act Dreams Come True. In October, Sony Taiwan received certification from an independent auditor that the group’s album “Love Unlimited” had gone double-platinum with sales of 100,000 units. The label reaffirmed its commitment to the band and the album.

“It’s definitely a breakthrough,” says Matthew Allison, Sony Taiwan VP, greater China region. “Dreams Come True has been able to succeed on their own terms. For the band to sell 100,000 units, and now to be able to support their popularity in Japan with this new market, is outstanding. This is definitely a growing trend; you’ll see more of it for years to come.”

Allison says the band’s albums also have been released in Hong Kong, Korea and in China, through Shanghai Audio Visual.

**NO CANTONESE COVER VERSIONS**

“The Japanese thing is starting to happen here,” says David Loretton, regional VP of BMG Music Publishing in Hong Kong, who since July has had his duties expanded to include Japan. “This market is opening up to them.” In September, Loretton signed a publishing deal with Dreams Come True. “It’s a deliberate strategy on our part to include the Japanese acts in the Asian market,” he says. Loretton acknowledges

**Asian Trend Watch**

**Sticky Contracts And Slim Margins Complicate Labels’ Star-Search Inside The World’s Biggest Market**

“I certainly do not envisage our industry unleashing on China a flood of only Western music, which is not our intention. Rather, our companies seek primarily to meet the vast potential demand for local and regional Chinese music, thereby promoting a healthy indigenous culture, not undermining it. Where there are local censorship rules, as there are in many of our international markets, we will respect them. We also seek to bring China’s rich music heritage to the rest of the world, using our commercial experience to export Chinese music in international markets, particularly in Southeast Asia.”—Rupert Perry, president of EMI Music Europe, speaking on behalf of the IFPI at the EU business mission to China last November.

By Geoff Burpee and Paul Mooney

**HONG KONG**—The multinational major labels have been buying for access to China for as long as they’ve sold records in Asia. But even if the doors are flung wide open tomorrow, just what would they do once inside? Burnt by piracy at one end and government censorship at the other, the majors this time around are taking a different tack. Their strategy now: sniffing out fresh Chinese talent for the next millennium.

Plans to exploit talent within and without China’s borders are taking shape with increasing frequency. As 1996 saw record companies again given the green light to enter China—in theory, if not to a limited extent in practice—majors are testing the waters with bolder forays into repertoire signings. Thus, for American, European, Taiwanese, even Thai and other companies entering the fray, here comes the first, tenuous stage of doing real business in China—the talent search.

As Norman Cheng, president of PolyGram Far East, told an IFPI press conference in Beijing: “We feel we can collaborate with China to develop music, which is so rich in this country. We want to develop...

Continued on page APQ-4

**Inside APQ**

**Artists & Musician**

Korean Punks, Chinese Motown

**Merchants & Marketing**

Ballad Boom, PolyGram’s Name Game

**Programming**

Eye Candy For Malaysia, Request-Kansaike

Continued on page APQ-2
LIFTING CULTURAL RESTRICTIONS

Japan took control of Taiwan in 1895 after the wake of the first Sino-Japanese War, occupying and exploiting the Chinese island until the end of World War II. As a result, until a few years ago, Japanese music, movies, radio and television were heavily censored or banned on Taiwanese television and radio. With the lifting of these restrictions, record companies are renewing efforts to tweak the Taiwanese taste for Japanese pop. (More stringent restrictions still exist in Korea, where a ban on many Japanese cultural influences still stands.)

Before, it was difficult to get major artists to come to Taiwan. Now, according to1 the此举, the television meant you had to find other ways to market your artists," says Sony’s Allison. "Most of the restrictions have been lifted, which is why you’re seeing a difference in the type of promotion.

Other Japanese pop success stories in Asia include acts from dance-oriented indie label Aves, such as TRF, whose album "Dance To Positive" has surpassed platinum standards in Malaysia since its release in October 1995. The group’s 1996 album, “Billionaire,” has sold 57,000 units in Hong Kong, and TIM, are doing good in Taiwan and Singapore by Rock Records, in Thailand on Red Beat and in Indonesia by PT. Indo Semar Sakti. The band did a showcase at MIDEF Asia last year, but no Aves artist has done a proper tour of Southeast Asia yet. "We feel these acts have potential not only in Japan but in Southeast Asia," says Aves spokesperson Daniel Inoue. "We’d like to entertain people not only in Japan but also in Southeast Asia. Inoue says the label is in talks with a Taiwanese label about the act Naino Anuro—and the track "Body Feels Exit"—is currently getting good reaction from Hong Kong DJs.

MR. CHILDREN’S UNDERWATER NICHES

While some success is encouraging, old habits die hard, and affluence for Japanese-language pop is not exactly universal with the youth. No surprise, it is still having a hard time meeting the mark in Malaysia, for instance, where buyers responded overwhelmingly to Dreams Come True. "Love Unlimited" moved 3,000 units, despite a relatively vibrant market there for Chinese pop from Hong Kong and Taiwan.

Japan’s mega-selling group Mr. Children, on Toy’s Factory label, garnered much in Hong Kong, Taiwan and Singapore via PolyGram Far East’s Musician label in December 1995, after the band’s producer, Takeshi Kobayashi, brought the group to Taiwan for an Asian-wide "HBS (Asa)" campaign. The showcase led to a deal with Alex Chan, who is PolyGram VP for marketing of regional pop and head of the Musician label.

However, Mr. Children’s latest album, released in October, turned out to be problematic for its new market—largely instrumental and shot through with dark themes and surreal arrangements, "The Deep Sea." was a niche prospect at best. A limited-edition release on the smaller Musician label stirred up interest, says Chan, and the next time around the group will build on that interest. Chan’s view is that Japan acts can function within a limited niche in the Asian market, but will probably have a hard time carving a breach into the mainstream. "It’s Chinese," he says. "It’s generally stand less of a chance for mainstream success."

HIGH-PROFILE DIPLOMATIC CLASH

Elsewhere, PolyGram has attempted to combine Japanese "cool" with Chinese pop idols, such as the move to have the successful Japanese band Spitz record tracks with Chinese Kong Cantopop property Kelly Chan for her latest album.

The marketing strategy ironically was overtaken by wider events. The project coincided with a renewal of the decades-old dispute between China and Japan over ownership of the Diaoyu Islands, a high-profile diplomatic clash that sparked protests in Hong Kong and Taiwan, taking the album’s promotion out of the album’s promotional sails. Sometimes, history can repeat itself all too easily.

In other markets, such as Singapore, indies have taken the lead with Japanese music. Pony Canyon and Rock Records have released most of the Japanese pop on shelves there. Pony Canyon released more than 100 titles in Singapore last year, while Rock has put out over 50

that, unlike that of other Japanese writers, the repertoire of Dreams Come True singer/ songwriter Miwa Yoshida will not be exploited via the usual route of Cantonese or Mandarin music itself was accepted across the board, in the same way that in Japan we listen to international music sung in its own respective language," Yoshida says.

"I feel very strongly about people hearing my songs in my own language," says Yoshida. "I don’t want to have them covered by local Asian artists. For now, July—Sunny Day," the only language world. The future, if I can sing in Mandarin or Cantonese, that would be a good thing too. "I think it would be best for our music—and Japanese music was accepted across the board, in the same way that in Japan we listen to international music sung in its own respective language," Yoshida says.
Ballads And Back Catalog Go Boom While Tower Takes The Fourth

EMI SINGAPORE HAS released 20 CDs of classic Singapore and international acts called "Timeless Pieces," with an eye to inventing a local reissue market. EMI managing director Peter Lau says, "These CDs provide local sell-downs during the vinyl days and haven't been available on CD." With HMV opening in Singapore, Lau says, such back catalog is going to be in demand from the comprehensive retailer. Among the reissues of classic Singaporean albums are "Sakura Goes Boom Boom" by Sakura And The Quests (the leading Singapore group of the '60s) and Rock Jocks' "I Love Me," Tracy Huang's "Feelings" (a huge EMI seller in the '70s) and the Western Union Band. Reissues of international product also include such acts as Suzi Quatro and the Ventures. Lau, who personally supervised the reissues, says they will be unrolled as an ongoing series, with six new releases bi-monthly at a retail price of $14.99.

TOWER RECORDS HAS opened its fourth Bangkok store, a 5,500-squarefoot outlet located in the Central Mall, Pinklao. This comes shortly after the re-opening of the Siam Center location, which was destroyed by fire in November 1995 and re-opened a year later.

EMI'S LATEST FORAY into the international-reissue compilation stakes finds the label going alone, with only one artist (PolyGram's Backstreet Boys) on the new "Megahits 8" comp. It is the first album of the title coming from another label. The single-label approach banks the path taken by partners Warner, BMG and Sony, who will collaborate to bring together a "Max 2" compilation for a March release. "Megahits 8" includes high-charting international pop from the likes of Michael Learns To Rock, Spice Girls, Food's Garden, George Michael and Vanessa Mae. EMI Asia VP John Possman views his company's strategy as quite sound. "You don't want to stretch too far with these things," he says. "Branding is everything." The staggered schedule of the releases, at least six or seven weeks apart, may be an indication of wounds suffered earlier this year when the EMI/PolyGram effort, "Now," faced off against the BMG/Warner offering, "Max." The virtually simultaneous releases resulted in sales that were comparatively lackluster in the compilation field. Such discs are now one of the more lucrative marketing phenomena in the region, however, with several million sales in the category.

POLYGRAM PHILIPPINE JOINT-VENTURE partner PolyCosmic is now known as PolyGram Philippines, effective January. The name change was reportedly made to allow the local company to be seen as a more integrated part of the multinational record operation.

PHILIPPINE MARKET TASTES are undergoing a sea change that will influence at least one major's marketing strategy for 1997. Sony Philippine managing director Wally Chamsays says he plans to trim back signings to ward off saturation—following the pop rock and alternative at the retail level—and will concentrate on a more mature mainstream pop and more conservative repertoire this year.

POLYGRAM FAR EAST is planning its largest ever initial split-out within mainland China—500,000 copies—for Chinese artist Zheng Jun, according to VP Pan China pop, Alex Chan. "Acts like [PolyGram superstar] Jacky Cheung don't ship initially anymore near as high," says Chan, largely because of the threat of international piracy—not as big a concern with an artist who will be a PolyGram priority within China's borders. The album is the first by Zheng, under PolyGram; plans are to ship those half million units in February, with an eye to growing the artist's fan base before taking the flood outside China.

VIDEOS ARE THE new marketing darlings of choice in the Philippines, where—despite a slow start for the medium—production has accelerated recently. The presence of Channel V and MTV Asia has helped reach a critical mass, leading to a slew of new videos from bands like Channel V, Asian Viewer's Choice nominee PutSi3ka, pop band True Faith and R&B group Kuly. All three are signed to BMG licensee Octoarts.

Goodbye Lip-Synch, Hello Request-Karaoke

RECORDING INDUSTRY MALAYSIA'S RIM-ASTRO chart show, which debuted in September, is getting a mixed reception, although viewership is "encouraging" at the 700,000 mark, sources say. The show is a collaborative effort between RIM, ASTRO (the MEASA—Malaysia East Asia Satellite—satellite service brand name) and MTV Asia. Danny Ang, general manager of RIM, says, "This project is still in its infancy; we will continue to work to become one of the most outstanding shows in the region." Word is that RIM is planning to further involve MTV Asia in the show, which is aiming and developing an alluring "eye candy" for Malaysia viewers.

KOREA'S MAJOR TV network, KBS, has made a move to banish lip-synching from its "live" music programs. In what can only be called a strategy to shame artists into greater professionalism, the appearance of lip-synching acts will be accompanied by a subtitile stating that fact. Lip-synching has been the rule rather than the exception, particularly with the current predominance of young dance acts, who find it difficult to sing and dance at the same time. KBS has made a compulsory decision to limit, if not ban, teen bands from TV, with the reported rationale that teen bands are having a bad effect on young fans and keeping them from their studies.

THE KARAOKE SATELLITE TELEVISION channel now takes requests. A new program titled "KTV: Live And Direct," will allow viewers to call in requests to the channel's main studios in Singapore. "They would in a karaoke bar," says Francis Martindale, senior VP of programming and production. Calls and faxes are read out or recorded, with the channel airing the response on air, two hours a day, six nights a week, when efforts are made to accommodate Asia's living-room crooners.

BBC RADIO ONE FM disc jockey John Peel, one of the veteran tastemakers of the British music scene, recently gave an airtime to Singapore indie artist Force Vonni's CD single "Spaceman Over Malaysia," released in November by Singapore indie music magazine Big O.

STICKY CONTRACTS

Continued from page APQ-4

op talent not only in the domestic market, but to bring these Chinese artists overseas.

What we are really trying to say to [the mainland Chinese] artists is that there are not too many foreign companies to take over their market," Cheng continued. "We are more interested in coming here to work with them to develop the market—and the main focus will be on Chinese music.

"We are not coming here to sell them Western music. Most urgent is [the need] to help the industry here become legitimate and confident this will bring really substantial foreign income to China."

For this example of strategy, says Cheng, is Hong Kong, where companies like PolyGram have spent 10 years helping develop the legitimate music industry. He says they succeeded in 1984. Now, Cheng says, "Hong Kong artists are the biggest in the Chinese-speaking world."

FAT SALES, SLIM PROFIT

Cheng is not alone in viewing China as a deep pool from which to draw. Despite the difficulties of doing business in the market, China has its own share of big-scale successes. Sales of several hundred thousand and even millions of legitimate albums do occur. Still, those with experience of the market say that, in a cassette-driven market with price-per-dealer margins as low as a dollar per copy coming back to the record company, little or no profit results from those sales. For Chinese artists, of course, this makes major-label deals with international distribution and U.S. dollar advances well-worthwhile.

And regardless of what they think they can get out of China, foreign record companies are pretty sure they've got a stake to offer. The VP responsible for China at one major doesn't pull his punches on the subject: "Local musicians are getting ripped off because the local companies are paying shit. Artists are signing with local companies and getting shit for their efforts. The more interest that is paid to Chinese artists by international record companies, the more legal issues involving bad contracts and misrepresentation are going to come to the surface, and the more the music market will develop as a result of confronting these issues."

Mainland Chinese singer-songwriter Zhou Feng left China for London in 1989. In his words, to date, Zhou has released four solo albums in China, with combined sales of a reported 3 million cassette units. His output, which has also included several contributions to compilation albums, has covered a sprawling range of label affiliations, including Shanghai Records, Man Chi Music Records, CCTV Records, Beijing Records, China Records and Lu You Records.

Greg Rogers is Universal's former senior VP for the region. "We were approached by his managers [Hong Kong-based MedaBank, under managing director Anders Nebel] who said some things were not working out very good. Zhou was obviously interested in making a super album, not just in terms of repertoire but in terms of scale," Rogers says. He wanted a high level of artistic freedom, which we agreed to. We gave him a large budget and companies in contention, but we said, 'Let's do this,' and it happened." At press time, the album was set for a late-spring release.

The U.K.-based Zhou was contractually unbound at the time he entered into his relationship with Universal. However, Rogers says, "We've been looking at some deals [with other artists] where that wasn't true. I think there is a basic misunderstanding within mainland China about what we want there, with regard to exclusivity."

Significant negotiations sit as the tale of major mainland pop artist Zheng Jun, who has sold a reported 600,000 units of his 1994 album "Chi Luo" on Hong Kong mainland joint-venture label Red Star.

Last year, when [PolyGram's] Alex Chan, VP of regional pop, launched his alternative label, Musician, he says he leapt to sign the artist. Problems arose when Red Star was highly reluctant to part with its biggest act.

CONTRACTS GET NO RESPECT

Red Star is owned and operated by Leslie Chan, a Hong Kong-based brother of Leslie Ming, president of the mainland label. Leslie Chan has previously managed Beijing-born Chinese alternative diva Faye Wong and Hong Kong rock stars Beyond. He started the Red Star label in late 1995, concentrating on producing rock and roll. There are currently 10 artists on Red Star.

"Zheng Jun was the first act we signed up in 1993, and the first [record] deal," says Leslie. "Almost immediately, he was very successful. Unfortunately, they don't have much respect for contracts in China. After the guy became popular, he started to look for other record companies in China."

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DREAMS COME TRUE
Continued from page APQ-2

albums since it acquired the Aved label in 1995. PC's best-selling Japanese artist in Singapore is the legendary pop duo Giage & Aska. Two of the act's albums, "Best" and "Colorame One," have together sold a total of 2 million units in Taiwan, Hong Kong, Singapore and Malaysia, as well as a reported 500,000 legitimate units in mainland China.

Singapore's potential as a market for Japanese pop extends beyond the more than 30,000 Japanese who make their home there. "Besides the big expatriate population, there's a deep-rooted Japanese cultural influence," says Jimmy Wee, Pony Canyon MD for Singapore. "Japanese music arrangements appeal more to the Asian ear [than other international repertoire]."

So how far can Japanese pop go in Asia? Sony's Allison says the answer will be directly related to how much time acts can spend in the region. "Japanese acts can appeal to as many people as any other international repertoire," says Allison. Musically and culturally, however, he says the similarities run deeper, which—combined with simply being in the neighborhood—could spur Japanese acts to even greater success. "The melodies are very simple, the culture is hugely influential—there's a very clear link." ■

STICKY CONTRACTS
Continued from page APQ-1

Alex Chan at PolyGram explains, "The album 'Naked' became very big in China. Our strategy with him was that we might risk that success within China first, and then build on that success outside. China is a big market, we really have to put the flag up. Of course, normally I would rather sign an artist who is contractually very clean. But with someone of Zhang's stature, it's different."

Equally loath to part with Jun Zheng is the company which has invested in the artist's development. Last year, concurrently, Red Star launched an investigation into a mainland Chinese court to determine Zheng Jun's contractual status. In January, the sum of the investigation favored PolyGram's label, and Zheng Jun's latest album in now selling very well in China; the company estimates cassette sales of his major-label debut, "The Third Eye," at over half a million units in its first couple of months.

Red Star's experience highlights the tricky nature of mainland contracts. "According to the contract, Zheng Jun was obligated to make two albums, with our option to have two more," says Red Star's Leslie Chan. "Normally, if we talk about an option in the record business anywhere, it means the record company has that option. But I discovered that, in China, both sales must agree for that option to be exercised."

When Alex Chan at PolyGram phoned Red Star and said he wanted to sign Zheng Jun to the Musician label, another element entered into it. "We have been friends for many years," says Red Star's Leslie Chan. "As long as compensation is arranged, everything was OK. Now, PolyGram have made a recording, but nothing has come out, so my hands are tied, legally. But my philosophy is that record companies should have industry morals. If one label wants to sign another act, it should be a clearcut. We had a huge investment on Zheng Jun. This is a big problem in China."

"Sometimes a contract in China means nothing," adds Leslie Chan. "It means a lot when you have to pay your artist—but they can just walk away. I see now that to do business in China as a record company is tragic. Lots of guys don't stick to their contracts, and the piracy problem is huge, and the distribution is very bad. There are a bunch of negative factors. It's really quite difficult. At this time, I don't think any companies are making big money in China."

"Now majors pay huge money, and set the example, then everybody wants big money, and it's impossible to do business. It will be a confusing time if the big companies can enter the China market," concludes Red Star's Chan.

MULTINATIONALS' MULTITUDE OF PROBLEMS

Just being a major multinational doesn't solve anything. MCA's Rogers admits negotiations in the underdeveloped market are frustrating also. "There is a lack of understanding of Western contracts and the exclusivity of which we require to develop our strategies for that artist."

As more artists are signed by multinational labels within mainland China, their expectations for promotion and exposure in other markets will grow—along with the financial risks involved, says Rogers. "If he plays that are being made in China right now aren't so big, there haven't been huge consequences. As that changes, the consequences will begin to mount," he explains.

Landow Lee, VP Pan China for BMG, says that while mainland Chinese artists are a growing priority for his company as much as any other, it is interesting to note that, ultimately, the relationship is technically illegal and not binding within China's borders. "If we sign a contract with a mainland artist, it's as though we agree and they agree verbally to honor an agreement," says Lee. "Basically, the market is more open than the government. Legally it is not binding, so the artist's contractual situation in China is what you have to find out before you get involved."

The first such involvement for BMG will be in the form of popular Shanghai-based screen actress Ning Jia. Lee says Ning's first album will be released in early spring. Next to celebrate actress Gong Li, Lee says Ning is perhaps the most widely recognized actress in the country.

"Pop music is a big business," PolyGram's Norman Cheng told his Beijing audience. "We are trying to explain to the Chinese what we could do together. Fay Wong is actually from Beijing. Today, she is the biggest female Chinese artist in Southeast Asia, huge in Taiwan—and she's from Beijing. We are saving to the Chinese, 'These are your talents.'

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**N.J. Studio Offers State Of The Art**

PARAMUS, N.J.—New Yorkers are so accustomed to getting everything they need on the tiny island of Manhattan that they often forget what wonders lie beyond the geographic boundaries carved out by the Hudson and East Rivers. However, those with broad horizons know that N.J. musicians have long been recording/mixing in nearby West Orange, N.J.

A sprawl of shopping malls and cross-country highways, Paramus is hardly a haven of creativity. The town's biggest claim to fame is the short-lived hard-rock band Tristar.)

However, the folks at multimedia recording/mixing/mastering facility Après Midi have built a studio with a diverse clientele on the strength of state-of-the-art services at prices that are somewhat more user-friendly than those across the river.

Owned and operated by longtime musicians Ron Mannino and Joe Pizza, Après Midi opened its doors to the public in April 1995 after serving as an ad production shop for the partners' nonmusic business, a pharmaceutical brokerage firm called Interchem Corp.

They originally opened it just for themselves, but they went further than they intended to, and they did such a beautiful job (that) they decided to make it a commercial studio," says Irene Conrad, Après Midi studio manager and a three-decade veteran of the studio industry who spent the bulk of her career as technical director of Music facility in nearby West Orange, N.J.

Conrad adds, "I managed House of Music for all the 27 years that it was open, and when it closed in March 1995, I started here a month later thinking I was just going to bring some of my clients here, but as soon as I was here a couple of weeks, it became a job where I felt I was part of the facility, and it's grown from there. It was quiet then, and it's just gotten busier and busier."

The studio opened with its recording wing, which features a Euphonix CS2000 console with full dynamics and automation. In addition, the room offers all manner of recording media, including a Sony 3324 digital multitrack, Otari MX-80 and MTR-10 machines, an Akai DD1600 disc recorder, a Tascam DA-60 timecode DAT unit, Tascam DA-88s, and more.

Direct-to-hard-drive formats include Digidesign ProTools and Avid Audio Vision, plus Digital Performer, Sound Designer, Professional Composer, and Universal Librarian.

The studio's outboard gear covers the spectrum from vintage state-of-the-art to relatively new state-of-the-art, and its microphone cabinet contains the requisite Neumann, ARRI, Sennheiser, Electro-Voice, Shure, and Beyer mod.-ultimately, including manufactured.

Furthermore, the room is equipped with an impressive array of computers, video monitors, synchronizers, keyboard/audio modules, samplers, guitar amps and effects, drums, drum machines, and video recorders.

Its monitor setup includes KR 7000, Genelec 1032A, Yamaha NS-10, and JBL 4408 speakers powered by Haffner amplifiers.

"Encouraged by the success of the studio's Euphonix console and video editing capabilities, the owners decided to open a video editing suite equipped with an Avid Media Composer workstation and a host of...

(Continued on next page)
N.J. STUDIO ON THE RIGHT TRACK
(Continued from preceding page)

high-end gear. Soon thereafter, Après Midi also opened a mastering room, also centered around a Media Composer setup. Après Midi also opened a mastering room, and the studio's goal was to provide a full service to the local entertainment community.

"If a band wanted to come in here and do a whole project, we could do it," says Conrad. "If a label wanted to book us to do just vocals or guitars on a whole album or mix, we could do that. Or if you wanted to use the facility to just edit, we can do that. We also do live shows, location shoots, talent scouting, voice-overs, or any part of the commercial process."

Conrad says her greatest challenge is luring business from the city. To that end, the studio offers such amenities as free transportation to and from New York, free tape delivery and pickup, and office services for clients. In fact, Conrad admits that if clients want to stay in the city, "nothing I can do will make them come out to New Jersey but if they're looking for an excellent product for a better rate, then I have a strong chance of getting someone." Conrad says clients are most attracted to such features as the studio's extensive video editing capabilities, its state-of-the-art board, and its location—a short drive from the George Washington Bridge or the Lincoln Tunnel. "The only people who might not be interested in using our facilities is the band who wants to only use Neve or SSL consoles," says Conrad.

Amenities Among Après Midi's major clients are the Fugees, who edited their video "Killing Me Softly" there; the National Basketball Assn.; RCA Records (freshly signed artist Miguel); and royalty company Sager); the Georgia Mass Choir, which was featured on "The Preacher's Wife" soundtrack; EMI's Children Of Funk; and renowned producer Jack Douglas, who has been working on space projects at the studio.

The studio also operates a production company called 4 PM, which specializes in finding, recording, and placing local talent. Last year, Après Midi held a special "looking for talent" call for local musicians. Although by all accounts it was an exhausting process, Conrad says it yielded a couple of opportunities for 4 PM to pursue. Besides Mannino, Pizza, and Conrad, Après Midi's staff includes Roy Mendez, the studio's engineer and house programmer; Mike Goldberg, from House of Music; audio and video post engineer Ed Zalewski; second assistant Rob Polanco; technical support staffer Vince Mosdr; chief editor Will Lucas; editor Frank Bidlo; and Nelson Ayers, who performs A&R functions for 4 PM.

SHUDDER PRODUCER NICELY
(Continued from preceding page)

For Niceley, record making is more ear than gear (although he swears by his sampler-equipped Eventide Harmonizer), and he has only one true bylaw of technique: Always have the red light on. He says, "Guys always go, 'You weren't recording that, were you?' And I always reply, 'Hello, and you'll be glad I did.' " The corollary to that is his desire to save everything possible: "You never ever want to hear me say, 'I wish I would have saved that earlier take. It really was better.'"

Although he describes himself as a "gooner," the 42-year-old Niceley says the advantage of having come of age in the '60s is his experience of several generations of music: from the British Invasion and psychedelia to Aerosmith and Cheap Trick, from punk rock and new wave to Nirvana and the alternative revolution. "I'm a big believer in sound as reference," he says. "Sounds set me off, inspire me. More than anything the radio of the '60s and '70s—where you could hear some classic R&B tune back to back with T-Rex or Led Zeppelin—was a big influence on me. Whenever I thought something cool, I always say, 'I can hear that on the radio.'"

"On "50,000 B.C.," it went from wanting to get that real in-your-face sound of a Lee Paul through a Marshall for 'Kisses Smack Of Past Act Two,' to Mike Rossan giving me "Hunky Dory" by combining a six-string bass and a Gretsch on the solo of 'The Saddest Day Of My Life!' to get a complete of 'Galveston' and an old Roy Orbison single. I'm old enough to remember how great that stuff sounded."

Niceley's current key inspiration has been the sonic ingenuity of the past three 24-bit albums, with special props to producer/engineer Flood. "Every time I hear 'Even Better Than The Real Thing,' I think, 'If I only get a chance to work on a record that cool,' " he says. "'U2 is really the first band since the Beatles where you see them practically living in the studio. They pushed their music through so much work—work that we'll never know.'"

When bands are having trouble getting a track together, I always try to point out to them that most of their favorite records went exactly the same way. Regardless of what a lot of people think, making records is hard work. And they turn out better when the people involved sweat a little bit. Me included."

Examples of Niceley's work can be found on an upcoming sampler CD, a soundtrack compilation by A&R reps via his management, the Philadelphia-based Raw Ltd. Designed to demonstrate his range of work, Niceley says the compilation will feature Tracy Bonham's cover of Iggy Pop's " Lust For Life" (featuring the "Barq's root beer" sound and originally intended for the "Basquiat" soundtrack), as well as a couple of the more tender tracks from the new Candlebox album. The disc also has cuts by Ruth Ruth, Girls Against Boys, Mind Science, and Tripping Daisy. Also, the disc will include Niceley's recent remix and post-production work on songs by Frente and the Swedish band Cinnamon.

ZERO HOUR'S SOHO STUDIO RISES FROM GROUND ZERO
(Continued from preceding page)

square feet.

"It was my choice to go into the mastering business first. I know enough about the business to know that recording studios are break-even scenarios, not money-making genres. The only way you can make money (from recording) is if you have many, many reps," says Blonderoll, adding that the mastering business offers greater profit potential for start-up operations.

In addition to Blonderoll and Lambert, the studio is staffed by 22-year-old studio manager Shawn Quinn, formerly Zero Hour's operations director.

PAUL Verna
Don Was
20 YEARS OF MAKING MUSIC
THE BILLBOARD TRIBUTE

PHOTOGRAPH BY CAROLINE GRIEFHOCK

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STONES
FROM POP TO COUNTRY TO LATIN, PRODUCER DON WAS HAS SPENT TWO DECADES MAKING MUSIC—HIS OWN AND OTHERS'

BY MELINDA NEWMAN

The other night, Don Was had the strangest dream. "I dreamed that I died, and Sam Cooke, who's from Detroit like me, was the guy who came to get me," Was recalls. "And he said—this was so bizarre—'J'mon, man, John Lennon's waiting for us.' It was like we were running buddies. It was a feeling like if you took three cars to drive from San Francisco to Los Angeles and one guy's driving a little earlier and he pulls over at the truck stop for a cup of coffee to wait. It's as if the three of us were going somewhere and I got there last, and they were like, 'Hey, where you been, man?'

Although Was may have to wait until he ventures into the great beyond before working with the legendary Cooke and Lennon, there are precious few other artists with whom he hasn't walked while roaming the earth. Unlike many producers who excel at only one genre, Was has produced hits for artists from virtually every corner of the music world. His work has spanned

Continued on page DW-6
His poolhouse is full of gold records. Living legends grace his client list. Important magazines do special features on him. And now he's the proud owner of a Compaq Presario 8712 personal computer - equipped with JBL Pro Premium speakers and subwoofer. For Mr. Don Was, life is good.
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Who is Don Was? The Prince of Possibilities. His gift is a unique ability to inspire and enhance the creative process with profound respect for—and an understanding of—the art form. Balanced with a good sense of humor and the freedom of an absolutely open mind, he works his modest way toward that special Heaven reserved for the bright souls who use their fire to ignite the spirits around them. It is a generous, happy life, and it truly lightens the darkness. In another age, such a person was known to be an angel.


don was

BILLBOARD INTERVIEW
Continued from page DW-10

the time. You had to dance to it, but there was definitely something weird going on. It had this other sensibility going on, and it was entertaining to R&B fans.

Did you have your own studio at the time?

We got studio time. There was a place called Sounds Suite in Detroit that was a cool studio. Why they entrusted us with this free time, I don't know. Basically, I was able to go in after midnight any night. I had my own key. I'd play gigs, and then show up at 2 in the morning and then stay up all night and make records. Because I was gigging, I knew a lot of musicians. Most of the guys who are in Was (Not Was) and who are still playing with me—playing on my sessions and on my new record—are guys who I gigged with in the early 70s.

When you were making the Was (Not Was) records, you had a sort of laboratory situation. Did you continue to make the records the same way over the years?

No. We started in this overfulfilled situation, so on the first Was (Not Was) album, most of the guys never met each other. They were never in the studio at the same time. It was always one-on-one, one musician sitting next to me at the console. We'd build up from there.

Really, the B-52's "Love Shack" record and Bonnie Raitt's "Nick Of Time" album were my first experiences with having a room full of eight people playing at once. It was amazing, and the energy was phenomenal. You have to retool your ears a little bit, because when you're overdubbing, you focus on the details of each part, you try to get each part right. When everybody's playing, you can't possibly do that—you can't focus on everybody, so you have to learn to listen to the whole, which is a completely different aesthetic. It's actually risky. To listen to how the whole feels, and to take that risk with people and trust everybody and open up and go with the moment—man, that's frightening.

How do you know when it's a good take? How do you know when to say, "Ok, we got it." Let's move on? I was looking too close at it, and then it just occurred to me—somewhere during those two albums—oh, lean back and get the big picture. Then it really becomes clear.

I was talking to somebody yesterday about making records with Willie Nelson. With Willie, when he sings it great, that's the take. I just listen to his vocal, because if he's singing great, that means everybody's playing the right thing and inspiring him. It seems like a pretty weird way to make records, but that's the way people always made records. With Sinead, they weren't listening to what the second trombone player was doing.

So you came to what might be considered an aesthetic breakthrough after you had already produced several records. When you made that B-52's record, did you think that perhaps this was the route to go?

You know what was really weird? I'd been trying really hard to have hits and get over, and I couldn't really figure out how to do it. I was working really hard. I thought they were good records. I was having some success in Europe, but I never really had an American hit. And it was frustrating, and I was battles with it, and just disgusted, really. I took two records back-to-back, which were the B-52's and Bonnie Raitt, and I viewed it as a vacation. I said, "Ok, you know these aren't going to sell records—this is just for me. I'm just going to clear my head and do something I like doing, instead of trying to imitate this crap that's on the radio." And those were the things that sold. When I did something because I loved it and I dug it and it felt good, that was the most commercial move I could make.

In a 1996 interview with Billboard, Phil Ramone said that you're not the kind of producer who leaves his stamp all over a record, who asserts his own personality or has a "house sound." If you don't have an identifiable sound or sonic palette, how do you approach record-making?

First of all, you have to choose good artists. You can't really go in with someone who has no point of view and say, "Ok, tell me who you are." You have to find someone who's strong. If you're imposing the point of view and the vision on somebody, you really become the artist at that point. The director of the film is the artist on the film, not the actors on the film, not the writer, but it's the director. It's his vision. There are plenty of producers who do that—Bob Dylan, Jimmy Jam and Terry Lewis—but they're the artists. They write those songs, they do all the tracks, and

Congratulations

Your Pal, Willie Nelson

Continued on page DW-14
Capitol Records and Gold Mountain salute you and thank you for all you've done for our artists.
Hey Don, you want my advice? Don't give up your day job!

Here's to Bob & Rob's!

Bill Thom, Harmony House Records

HARMONY HOUSE Founder CARL THOM

Donnie,

It has been a privilege over the last ten years to work with you and an honor to call you our friend.

David Passick
Jack Leitenberg

david passick entertainment

they tell everybody how to phrase. That's a perfectly legitimate way of making records, there's nothing wrong with that, but they're the artists. And you don't really want to do that to someone who's a strong artist, because it would be disrespectful, it really would be. I can't imagine the arrogance of sitting there and saying, "Oh yeah, Bob Dylan, I made him do this." That's disgusting, man. It's more than discourteous. It's arrogant, it's horrible.

I'm just there to help. In any suggestion you make, you're really just an extension. For me, to be able to work with people like Dylan or Keith Richards or Bonnie Raitt or Willie Nelson, and to have the opportunity to get to know them and how they think well enough, and to see how they work, so that I can be of service to them and remind them of how they would solve that problem if they were objective at that moment—that's the great thrill of my life.

With Vernon White, Kris Kristofferson and Ed Chernet

Do you have any orphaned children—any records that you made that you loved, that the artist may have loved, that didn't attain the kind of success they deserved?

The record that I did with Willie Nelson, "Across The Borderline." I love that record. That's one of the few records that I play to make myself feel good. I've never felt that that got the proper response. Critics liked it, but it never really caught on with the public. I thought that the Kris Kristofferson record that I did in the same period of time was the best record he'd made in 20 years, but for whatever reason, the public wasn't ready to go with him at that moment.

You've worked with a lot of country artists. I've always associated you with urban styles—jazz, funk, rock 'n' roll. But a lot of the best, most interesting, and some of the most popular records you've made are country records.

It comes from Detroit, man. Detroit was the next stop up the highway from Chicago for all these migrant Southern workers who came to Detroit to work on auto assembly lines. There were always incredible country shows, man. I remember tucking my hair in a cowboy hat to see Merle
i love what you do! here’s to the next 100 years!

love and mercy,

Brian Wilson
Keeping Track Of The Scores

The Artist's Vision Applies To Film As Well As Music

BY RICHARD HENDERSON

Though Don Was has reaped much deserved acclaim for directing the Brian Wilson documentary "I Just Wasn't Made For These Times," his involvement with film, specifically with film scoring, stretches back to his work with Was (Not Was). Of his past film experiences, Was breaks the work into two categories, one obviously being the specific writing of cues to match picture and the other involving, in his words, "sticking songs in soundtracks that could have little or nothing to do with the movie."

Producing end-title songs for film in itself has enabled Was to work with a diverse and stellar cast of musicians: Steve Nicks, Lyle Lovett, Jessel, The B-52's (Who could forget Fred Schneider singing "Meet The Flintstones"?), Glen Frey, George Clinton (who covered "Walk The Dinosaurs," which had been a Was (Not Was) single, for the "Super Mario Bros." soundtrack), and duets on the order of L.D. lang with Roy Orbison, and Aaron Neville with Robbie Robertson. All have recorded soundtrack songs with Was at the helm.

There's often little reason to involve the film's director in this kind of work, but Was notes, "I just did something for Jungle To Jungle," the new Tim Allen movie. It's the end-title song, sung by Maxi Priest, but the director was at all the sessions and the mix."

Was produced Randy Newman singing "Make Up Your Mind!" for the Ron Howard film "The Paper" and worked with Newman again on the title song for "Toy Story," a duet with Lyle Lovett. Of his work with Newman, Don describes his function as "a thrilled fan as much as producer." More recently, he has produced a couple of songs for Newman's "Faust" musical, as yet to be filmed.

Was describes "Backbeat" as "the one film that I really scored—composed the entire score—plus there's a lot of people singing for the Beatles' footage. When I first got the call to work on it, I called Ringo, who I'd worked with and who's a friend of mine, to see if he had any objection to my working on the music. He said, 'Well, I wasn't in the band then, so I don't care.' He told me, though, against getting a bunch of session guys to go in and try to sound like the Beatles records, 'cause when they were in Hamburg, they had the Beach Boys, the Bill Haley band, all driven and sloppy, but with tremendous energy. So I drew from the energy quartet of rock 'n' roll, and put together this cool little band: Thurston Moore from Sonic Youth, Dave Grohl from Nirvana, Mike Mills from R.E.M., Don Fleming from Gamball, with Greg Dooley from Afghan Whigs and Dave Pinner from Soul Asylum as vocalists. There are two albums of material there, an instrumental film score that I composed and the old rock 'n' roll covers."

MUSICAL DIRECTOR

His latest film work dovetails neatly with the new Orquesta Was album, "Forever Is A Long, Long Time," comprising a series of jazz reworkings of Hank Williams songs, chosen to illustrate a film directed by Was and produced by Francis Ford Coppola, included on the Enhanced CD. Was describes it as "my attempt to expand on the nature of the music video, to have the visuals and music influence each other. The story was being developed at the same time the songs were being developed, and the look of the film in turn influenced the sound of the music. The story was shaped by the content of Williams' songs. The idea was to leave a hole in the dialogue so that the music became part of the narrative."

In the film, as Was explains, "Sweet Pea Atkinson, (was [Not Was] vocalist) portrays a bowling gambler from Detroit who messes up and is visited by an apparition, played by Kris Kristofferson, who could be the ghost of Hank Williams. The ghost sings the gambler Hank Williams songs and seduces him straight. Not to over-glamorize the idea, it's simply what I feel a music video should be, in terms of image relating to music, rather than making an album and having some stranger come in at the 11th hour and try to visualize the music."

Isolating the qualities that Was brings to film music, he is emphatic about one in particular: "Because I've directed movies," he says, "I bring a tremendous sympathy for the director. Offentimes, composers and directors find themselves in adversarial relationships, with the directors accused of trivializing the music and mixing it too low. The reality of it is that you're obliged to do whatever is appropriate to make the movie better. You're working for the director, after all, not there to serve the director's vision. Even for the film I made for my upcoming record, I found myself mixing the music lower and lower so the dialogue wouldn't be drowned out."

There is synergy in how Was' production career has opened up film opportunities, but it works the other way as well. "The Freshman" featured Bert Parks performing a version of "I'm Gonna Be A Country Western Star" (with Was on screen as a member of the back-up band), one of which was a Bob Dylan favorite. "After we had pre-recorded the Bert Parks songs, Matthew Broderick and I went to Bob's show. As a goodwill gesture, we went backstage afterward and brought him a tape of Bert Parks singing 'Maggie's Farm.' That's how I met Bob, and I guess we got off on the right foot, because he called a couple of months later and wanted to do an album."

Don, Don he's the man.

If he can't do it, no one can.

He almost had a hit with me.

Thereby going down in history.

I love working with him, we have a great time.
Don,

The places you've gone! the fun that you've done!
The music you’ve scored. The awards that you’ve won.

All the magical things that are done when you call have made you the winning-est winner of all.

FAME!! you’re as famous as famous can be,

and the whole wide world watched you win on TV!!

(-inspired by “Oh, the Places You’ll Go” by Dr. Suess)

It’s been a privilege and a pleasure . . .

Allen & Mario

LENARD & GONZALEZ LLP
Me and Don, ve work in mine,
holly sh*t!! ve have great time,
vonce a veeek, ve get our pay,
holly sh*t, no vork next day.
- Vonnegut

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Don is the best producer around, and that covers any kind of music.

Walter Burdon

Don loves music and putting it on tape. So do I, and we will do it again.

Congratulations!

Keith Richards

President and CEO, Mercury Records

BILLBOARD INTERVIEW
Continued from page DW-18

like that to have a career that spans 35 years and to be one of the most respected artists in the world.

I think of him as a jazz artist, really. If you go to his shows and listen to how he phrases his songs differently every night, that's like Miles Davis, really. He's trying to find some new way to bring some freshness to it. What does he play—150, 200 shows a year? How do you go out and sing "Like A Rolling Stone" for 30 years and keep yourself interested and give people something fresh, except by trying to find some new way of singing it every night? He gets pounded for not doing his songs the way people know them, but, in fact, I think it's an admirable quality. It allows you to be real every night on stage. I think it takes a great deal of courage to go out there and take a risk every night. He goes out there on a limb at every show. You never know where the thing is gonna land. Some of Miles Davis' best licks were played when he made mistakes and he had to recover, and he was one of the best recovery artists. That's when the rug gets pulled out from under you. That's when you show what you got.

Continued on page DW-22
Salutes

the artistry and vision of

Don Was
Don,

Working with you was one of the most pleasurable experiences I have ever had recording music.

Here's to 20 more years of bringing out the best in the artists you work with.

Your friend,

[signature]

Don was in a truly gifted producer and an asset to any artist because of his own great musicianship. He brings to a session a sense of calm, order and cohesion which is tremendously beneficial. He is also a superb human being.

Don was, is.

It is difficult in a few sentences to say what Don was is. But I'll try, Don is a brilliant producer. He is a wonderful writer. He is an extremely gifted artist. He is an innovator. Don was deserving of tributes and honors bestowed upon him. We, at ASCAP, join Billboard in celebrating him.

Marilyn Bergman
president and chairman of the board, ASCAP

BILLBOARD INTERVIEW
Continued from page DW-20

where Claudia Schiffer jumps off a page. You barely bring the fader up, and he's out front. It's just a phenomenal gift he's got, which we discussed. I said, "You know about this?" He said, "Yeah, I don't know why it happens, but I know it happens. That's why I am who I am. I get it."

Keith is a real hero, man. He's everything a musician should be. It was so shocking to discover that this image he's got of being the penultimate drug casualty is so far from who he is, which isn't to say he's leading AA seminars every night. He's got the quickest mind of anyone I've ever met, and that alertness carries over into music. He hears some sort of musical stimuli and can react in a split second to it.

I'll give you the analogy of a baseball infield, when they toss 10 balls around before the game. Some musicians, if they were really oblivious and not listening to anybody and just hogging everything—the equivalent would be throwing the ball up in the air and catching it yourself. You're not gonna share it with anybody else. Keith just likes this perfect arc right into your glove, where it lands softly. He feels everybody these great things to play off of, and that's his joy.

He's not hogging the thing. He's not some guy who has to play in every crack in the song. He's like a great actor who will carry everybody else around him and make the scene happen, as opposed to hogging the scene. It's such a generous spirit that I started looking at him in a different light after that. He's just cool and relaxed and alert and responsive and generous, man. Those are your idealized qualities for a musician, but not everybody can achieve that.

We did the live album, "Stripped," and I'd take the tapes home at night and listen to them, and he'd play "Brown Sugar" differently every night—just like what we were talking about with Dylan. The guy goes in with what Zen Buddhists call "beginner's mind"—he clears his head of any preconception, goes in, and just feels and plays. And if he

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With assistant engineer Raffa Savinio (left), engineer Ed Cherney (center) and Jaguars in 1996
Harold and Rita Berkman
and the entire staff of

salutes

Don Was
I met Don in L.A. when I was about to start a Kelly Willis album. He was so friendly that I said, "Why don't you come to Nashville and co-produce Kelly Willis with me?" He asked, "When are you starting?" and I said "in a couple of weeks." He said, "If I weren't busy, I'd do it," and we left it at that. Then he called me a week later and said, "Hey, I can do it." I said, "I'm not sure if I can afford you," and he said, "I'm coming anyway." That pretty much says what Don was all about.

Don was has a good bedside manner in the studio. He pulls the best out of a musician in a soft-spoken manner, and he's the only producer I know who sits in the middle of the playing room. I learned a lot working with him. I've found myself subconsciously doing things I learned from him. Not everybody can communicate with every kind of artist. But he worked with George Jones and Little Richard on one album.

I'm a big fan of Don, and he's also one of my best friends.

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**BILLBOARD INTERVIEW**

Continued from page DW-22

takes a risk and fucks up, he'll recover with something brilliant. Or he won't recover, but he won't be daunted by that and play it safe. He keeps pushing it—and defines something new in "Brown Sugar" after, what is it, 25 years. That's pretty cool.

Willie Nelson's another guy who's just like that. The way he phrases—he's a fucking genius, man. That's what really got me with Willie. I knew his records, and I knew there was a warmth to him, but when I saw him live and heard what he did with the phrases— it's like Jimmy Scott: Willie does the same thing. He stagers the phrase just so far back and yet pulls it out at just the right spot.

Is there anybody you haven't worked with yet that you want to work with, as a producer or a musician?

There are millions of 'em. There are all kinds of people I'd be thrilled to work with, but I'm more excited about being around a guy like Francis Coppola. I'm just trying to broaden the palette a little bit. It's the same creative experience, but it's a different vocabulary I'm trying to learn, as I sharpen the visual skills to match the audio.

There's such a commonality between filmmaking and the experience of making records. Because of making records, I've got some insight into the process, but yet there are so many new elements, there are so many new colors to paint with. It's like learning a new language, really.

You directed "I Just Wasn't Made For These Times," the Brian Wilson film, and now you're going to be undertaking a dramatic picture. Is this step an intimidating one?

I think you get to a certain age, you get a little more fearless. That's kind of how I feel now. You never know what you're gonna do. The session I'm doing tomorrow—I don't know what I'm gonna do when I get there. I just know the song's good and the artist's good, and I've got good musicians, and something's gonna happen. I'll worry about it when I get there. While you could have this sinking feeling about it, I've done it enough that I know how to cook something up. The same with film. I think I know enough about the process now to know that it can be done. It used to seem utterly impossible.

I've been really fortunate to kind of study under some masters, like Francis Coppola. He's making this movie now called "The Rainmaker," the John Grisham book, and I'm going to be doing the score for that movie. Because he knows that I'm trying to learn directing, he's been just incredibly generous. He's kind of taken me under his wing.

He invited me down to Memphis when they were shooting,
sat me down on the set with my own monitor and said, "Watch what's going on." I'm sitting there pretending that I'm directing the movie, and there's Danny DeVito and Mickey Rourke doing their scene, and I'm thinking, "All right, what would I do if this is what I had on film? What would I go for next? What did I see in here." And when I know what I would do, I'd get to look up, and there's Francis Coppola. It's like an interactive directing school with Francis Coppola.

What are your plans for your next film?

There's a Harry Crews book called "The Knockout Artist." I've been a big fan and read many of his books, but this is probably the most cinematic of all of his novels. The beauty of it is it's as dark and twisted and quirky and kingly a story as you could possibly imagine, and yet the lead guy is the archetypal Joseph Campbell hero, and it's a really uplifting heroic story, but set in the seamy underbelly of New Orleans. You get to be twisted, but with redemption, and that's really all you could ask. We've now made a deal with Lakeshore Films. The partners both have a keen understanding of music in film, and they're willing to trust a neophyte such as myself. It's a fabulous opportunity.

You've just released a new album on Verve, "Forever's A Long, Long Time." Is this the first record under your own name since the last Was (Not Was) album?

Yeah. The band's now called Orquesta Was, in the Cuban tradition. It came about because of conversations I was having with Coppola and Anne Marie McKay of Palomar Pictures, who was one of the producers on the Brian Wilson movie. They were doing a series for VH1, trying to extend the music video a little bit. They were making longer 20-minute films that were based on the entire musical concert of albums. They did one for Joe Jackson, one for Van Morrison, Francis showed me the stuff, and I said, "You know, it would be great if the artist knew in advance that you were gonna make a film like this, because I'm sure they'd do something different with the album." He said, "Well, that's the next step." I said, "Well, let me do one."

We basically developed the story of the little film at the same time we were selecting the music for the album. The album is kind of an extension of "Rhythm, Country & Blues," but much more radical. We took Hank Williams songs and turned them completely inside-out, and at the same time developed the story for this little film that stars Sweet Pea Atkinson, who also sings the songs. Knowing what the story line was, we went back into the Hank Williams catalog of 170 songs and chose songs that would advance the narrative of the film, and tried to leave holes to let the music tell part of the story. Then I recorded the music, thinking about what I had in mind for the film, the script had been written at that point. Yet when I made the film, I was thinking about the emotional content of the music and the texture of the music. Really, the whole thing is one piece, and it's an [Enhanced] CD.

It's pretty wacky music. It's Hank Williams' songs—pretty much by design, they're not his best-known songs, and I dare say, it'd take Hank about five minutes to realize what song the band was doing.

Don's perfect for our advertising campaign. He's talented beyond measure, he's respected by a celestial group of peers, he gets loads of integrity, and he's a genuinely nice guy. Just the kind of person we like working with.

Don was an ideal producer. He's got this gift of wisdom and inspiration. He has a manner like no one else I've ever worked with. Everybody's so comfortable with him. Each project he works on doesn't have to have a Don Was stamp; he honors each artist he works with. He has a very subtle way of learning an artist's unique points and bringing those traits to the surface. In a very nonthreatening way, he pushes an artist to get the most out of them. I wish there were more Don Was's. There is a short list of producers that have that talent. He is just a joy to work with and one of my favorite people in this world.

I really want to start making an album a year, and play. I want to tour out every year. That's another thing I've learned from the artists I've worked with: Willie Nelson, any time he feels like playing, he can always put 5,000 people in a place just to justify the expense of getting there. It's a really valuable thing. It's just a good experience for everybody. It's going to be a greater priority for me.

With Love, Your Friends At

DON YOU'RE SWELL

Dear Don,

Thanks for bringing all that great music our way. Your talent is limitless. We congratulate you on 20 amazing years and look forward to many more!

With Love, Your Friends At

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ROLLING STONES / Voodoo Lounge THE ELVIS TRIBUTE / It's Now Or Never THE HIGHWAYMEN / The Road Goes On Forever ORQUESTRA WAS / Orquestra Was JOE COCKER / Organic JAGUARES / El Equilibrio De Los Jaguares ROLLING STONES / Stripped TRAVIS TRITT / The Restless Kind CHEB KHALED / Cheb Khaled
GIVING CREDIT
An Impressive Résumé Of Discs

1982
SWEET PEA ATKINSON, Don’t Walk Away (Island)

1983
BROTHER BEYOND, I Should’ve Lied (EMI)
MARCUS LUKIUS, Lesson #1 (Warner Bros.)
FLY JOVE, Into The Hot (Virgin); Weak In The Presence Of Beauty (Virgin)
DAVID LASLEY, Raindance (EMI)
MITCH RYDER, Like A Rolling Stone (Personal)
JULES SHEAR, "When Love Surges" (EMI)
CARLY SIMON, Come Back Home (Epic)
HELEN TERRY, Blue Notes (Virgin)
WAS (NOT WAS), Was (Not Was) (Island); Born To Laugh At Tornadoes (Geffen)

1984
CHRISTINA, Sleep It Off (Mercury)

1986
K.D. LANG & ROY ORBISON, "Crying" [from the film "Hiding Out"] (Virgin)—won Best Country Duet
WAS (NOT WAS), What Up, Dog? (Chrysalis)—top 10 hits include "Walk The Dinosaur" and "Spy In The House Of Love"

1988
THE B-52’S, Cosmic Thing (top 10 hit "Love Shack,"

1989
JUDEE, The Good Life (Virgin)

1990
PAULABDUL, Spellbound (Virgin)
NEIL DIAMOND, Lovescape (CBS)
BOB DYLAN, Under The Red Sky (Columbia)
GLEN FREY, "Part Of Me, Part Of You" [from the film "The Last Waltz"]
ELTON JOHN, "Your Song" (Island)

1992
B-52’S, Good Stuff (Reprise)—Grammy-nominated
LISA FISCHER, "Ruler Of My Heart" (Elektra)
OPRA HAZA, "Kaya" 1992 (East-West)—Grammy-nominated
CHIE KHALED, Khaled (Cohiba)
KRIS KRISTOFFERSON, "Paper Heart" [from the film "The Righteous Heart"]
DELBERT McCLINTON, Never Been Rocked Enough (Mercury)—"The Wanderer" (Elektra)
JACKSON BROWNE, I’m Alive (Elektra)
JOHNNY CLEGG, "These Days" (Capitol)—Grammy-nominated
GEORGE CLINTON, "Super Mario Bros." (Capitol)
DAVID CROSBY, Thousand Roads (Atlantic)
CHIE KHALED, Serbi Serbi (Cohiba)
WILLIE NELSON, Across The Borderline (CBS)
WILLIE NELSON & THE BIG SIX-0! "Magnetic" Musical Director (CBS Television)

1993
"Forrest Gump" film soundtrack and score (Virgin)—won Best Original Score Award, British Academy of Film and Television
JACKSON BROWNE, I’m Alive (Elektra)
JOHNNY CLEGG, "These Days" (Capitol)—Grammy-nominated
GEORGE CLINTON, "Super Mario Bros." (Capitol)
DAVID CROSBY, Thousand Roads (Atlantic)
CHIE KHALED, Serbi Serbi (Cohiba)
WILLIE NELSON, Across The Borderline (CBS)
WILLIE NELSON & THE BIG SIX-0! "Magnetic" Musical Director (CBS Television)
WILLIE NELSON HOSTS "Nashville Now!" Musical Director (Nashville Network)

1994
"As Times Goes By" [TV commercial]
THE B-52’S, "Meet The Flintstones" [from the film "The Flintstones"] (MCA)
FELIPE CAVALLIÈRE, Dreams In Motion (Karambolage/MCA)
"Elvis Presley: The Tribute" Musical Director (ABC Television)
MARIANNE FAITHFULL, "Ghost Dance" (Island Records)
THE HIGHWAYMEN, The Road Goes On Forever (Liberty Records)
WAYLON JENNINGS, Waymore’s Blues Part Two (RCA)
ELTON JOHN WITH BONNIE RAITT, "Love Letter Straight From My Heart" (MCA)
JOHN MARSILII, "Crosstracks" [from the film "Boys On The Side"] (Arista)
RANDY NEWMAN, Faust (Warner Bros.); "Make Up Your Mind" [from the film "The Paper"] (Warner Bros.)—Academy Award-nominated for Best Song
STEVIE NICKS, "(Don’t Stop) Believin’" [from the film "Boys On The Side"] (Arista)
LUIS VELASQUEZ, "Longing In Their Hearts" (Capitol)—won Grammy Award for Best Pop Album, "You Got It" [from the film "Boys On The Side"] (Arista)—Grammy-nominated for Best Female Vocal
THE ROLLING STONES, "Dance Of Life" (Virgin)—Grammy Award for Best Rock Album
PATTY SMITH, "You Hung The Moon" [from the film "8 Seconds"] (MC)
VARIUS ARTISTS, Rhythm, Country & Blues (MC)—won two Grammy Awards; It’s Now Or Never: Tribute To Elvis (Mercury Records)

1995
"Brian Wilson: I Just Wasn’t Made For These Times" Director (BBC/Disney Channel)—won Golden Globe Award, San Francisco Film Festival, nominated for Cable Ace Awards, Best Documentary
KRIS KRISTOFFERSON, A Moment Of Forever (Justice Records)
LYLE LOVETT/RANDY NEWMAN, theme from "Tyo Story" (Touchstone)—Academy Award-nominated for Best Song
BONNIE RAITT, Road Tested (Capitol)—Grammy-nominated for Best Rock Album
THE ROLLING STONES, "Jumpin’ Jack Flash" (Virgin)—Grammy Award for Producer Of The Year

1996
JOE COCKER, Organic (Chrysalis)
JAGUARES, El Equilibrio De Los Jaguars (BMG Mexico)—directed award-winning video of single "Dias De Los Curros"
JEWEL, "Have A Little Faith" [from the film "Phenomenon"] (Warner Bros.)
ANNIE LENZI, "This Could Be The Night" [from the film "Tom & Huck"] (Epic)
AARON NEVILLE/ROBBIE ROBERTSON, "Crazy Love" [from the film "Phenomenon"] (Warner Bros.)
TRAVIS TRITT, "The Restless Kind" (Warner Bros.)

1997
KRIS KRISTOFFERSON, new album
MAXI PRIEST, "It Starts In The Heart" [from the film "Jungle 2 Jungle"] (Disney)
THE MOMMYHEADS, new album (Geffen)
WILLIE NELSON, reggae album (Island)
ORQUESTRA WAS, "Cruising" (Verve)—featuring a short film directed by Don Was, produced by Francis Ford Coppola
REGGIE SAMPORA, new album (Mercury)—Grammy nominated for Producer Of The Year

"Rock & Roll Hall Of Fame Awards Ceremony" in Los Angeles—Musical Director
"Tribute To Roy Orbison" Universal Amphitheater—Musical Director (Showtime)
KELLY WILLIS, Kelly Willis (MCA)
BRIAN AND CARRIE WILSON WITH ROB WASSERMAN, "Bells Of Madness" (EMI/MCA)
PAUL YOUNG, The Crossing (Sony UK)
Don Was is:

the coolest
guy in the
music business
one of the
most versatile
music makers
a genius among geniuses

ASCAP is:
mad about you.

Marilyn Bergman
President & Chairman of the Board

ASCAP
American Society of Composers, Authors and Publishers
“True superstition is ignorant honesty and this is beloved of God and man.”

-William Blake, 1788

Deepest gratitude to the many friends who’ve generously helped me avoid serious, manual labor for the last 20 years.

Special thanks to my mom. dad, wife and kids, who’ve gracefully indulged my whims and tolerated a recurring motif of erratic behavior.

And to those who found themselves pinned to the ropes by Billboard’s crackerjack sales ninjas and unable to resist popping for one of these pricey ads, I say: “may God remember this kindness and never forsake you... regardless of how depraved a lifestyle you may have otherwise chosen”.

Tu amigo,

Don Was
Friedman Makes Jewish Music Her Own

Friedman Draws Inspiration From Religious Themes

BY IRV LIGHTMAN

NEW YORK—For Debbie Friedman, you don’t have to be Jewish to get her music into your head. Her songs, but you don’t have to be Jewish to get their message of universal understanding.

The folk artist, using a decidedly Jewish style that has been influenced by the likes of Peter, Paul & Mary, Joan Baez, Judy Collins, and Melissa Manchester, has been keeping audiences for her catalog of 14 albums released by San Diego-based Sounds Write Records, which put out her first recording in 1989 after several were released by Friedman herself starting in 1972.

The label, according to owner Randie Friedman, releases few exceptions, artists who do what she calls “North American contemporary Jewish music.” It is also a distributor of 30 contemporary Jewish artists.

Friedman’s live performances are drawing a strong response, and she has made several appearances in the U.S., Canada, Europe, and Israel. In fact, Sounds Write has just marketed a two-CD album of a Carnegie Hall concert from Jan. 7, 1966, and another appearance there is in the works. Also, a CD of 24 songs performed at the Passover Seder, called “The Journey Continues,” is due in time for the holiday in April.

**Rerelease Is The Word: “Grease” Coming Back To Movie Screens**

NEW YORK—The big success of the movie version of “Evita” is said to have Hollywood thinking of giving musicals a new lease on life. But it’s a powerful idea, that’s in the right news now.

“Grease” is coming to a movie house near you, as plans are underway to present a 1978 20th-anniversary theatrical re-release of the blockbuster film version to a new generation. A stage shadow of the movie’s soundtrack album, originally released on two LPs, has sold some 25 million copies in the past 19 years.

Producer Allan Carr, who co-produced the Paramount film with Robert Stigwood, says that “serious discussions” are taking place to bring the musical back to movie houses. The film starred John Travolta and Olivia Newton-John.

Friedman is interested in the potential theatrical success of another ’70s film, “Star Wars,” other considerations are being offered for a new theatrical showing of “Grease,” says Carr. The show always seems to be around in one form or another.

Carr points to the recent success of “The Grease Mega-Mix,” which peaked at No. 25 on Billboard’s Hot 100 Airplay chart. In Billboard sister publication Top 40 Airplay Monitor, the track peaked at No. 12 on the Top 40 Airplay/Mainstream chart.

Perhaps stimulated by this airplay, the soundtrack, originally released on RSO Records, Stigwood’s label, is No. 1 on Billboard’s Top Pop Catalog Albums chart.

“Grease” has also been back on Broadway for several years and may get a reprise from a recent closing notoriety, but it’s a successful revival of a musical ever. An original-cast album was released on July 23, 1971. The best-selling album ran 3,688,000 copies, starting in 1972.

In addition to the original songs by Jule Styne and Richard Adler, the movie has material from such songwriters as Barry Gibb, Leiber and Stoller, John Farrar, Rodgers and Hart, Paul Francis Webster, and Sammy Fain.

**New EMI Unit Covers Both Coasts; Old Songs, New Shows Live On**

BICOASTAL COVERS: EMI Music Resources, a unit of EMI Music Publishing, has acquired a best-selling folio of Jewish material in all media, has been established with a bicoastal presence.

In Los Angeles, Alan Warner, who has assembled many CD-promo packages for publishers, most recently Warner/Chappell, has been made a VP of the division (Words & Music, Billboard, Feb. 16). Sharon Ambrose will head the unit in New York as VP. She was promoted from director of music services, special projects division.

EMI Music Resources is a division of the publishing services company unit. Bonnie Boris, executive VP of Music Services, says, “The role of our classic standards and contemporary music can be expanded across the board.”

**New EMI Unit Covers Both Coasts; Old Songs, New Shows Live On**

BY IRV LIGHTMAN

EMI Music Resources has been promoting new songs, plus reviving old ones, in a 25th anniversary celebration of the label, which is also home to the Friedman series, which also includes the late composer’s family.

The label, according to owner Randie Friedman, releases few exceptions, artists who do what she calls “North American contemporary Jewish music.” It is also a distributor of 30 contemporary Jewish artists.

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**Back Again! MCA Records is adding the 1984 revival of Rodgers and Hart’s “On Your Toes” and Harold Rome’s “Desty Rides Again” to its recently revised cast-album catalog. In addition, MCA has marketed a single-disc version, 16 tracks in all, of its CD boxed set “The Best Of Front Porch.”**

**Max Preeo, who has been helping to put the new series together, provides updated liner notes along with the original liners for “On Your Toes” and “Desty Rides Again.” Also catching up with the past is an upcoming four-CD boxed set from the Smithsonian Collection of Recordings, containing 81 tracks from Broadway and Hollywood sources. It’s a complement to the company’s 1993 boxed set, “American Musical Theatre.”

**Cited as rarities in the new set are two never-released songs from the late composer’s feature-length film, “Pigskin Parade,” and a radio spot by Bing Crosby for his 1933 film “Too Many Girls.” Among the songs are Sam Cislow and Arthur Johnston’s “Thanks” and “Buckin’ The Wind.”

**Two Sides To A Song: The lyric-writing team of Alan and Marilyn Bergman are the subject of an upcoming CD titled “The Music Never Ends.” The Bergmans are showcased by vocalist Maureen McGovern singing melodies by Michael Legrand, Dave Grusin, Marvin Hamlish, and David Shire. The producer is Etienne Stratta, who has also produced the London Studio Orchestra, featuring instrumentalists Gary Burton, Tom Scott, Dori Caymi, and John Patitucci. Mike Renzi wrote the arrangements and plays piano solos. New York-based Sterling Records is releasing the album this month. Besides her continuing career as a singer, Bergman is president/chairman of performing right group ASCAP.

In some of a turnaround, pianist/composer Grusin will offer “Two Par The Road,” a tribute to the late composer Henry Mancini produced in London by Orn Runestone and Bobby G. Lipuma. The album, featuring guest vocalist Diana Krall, who appears on the GRP/Impulse! label, is Grusin’s first new release since 1993, when he paid tribute to Duke Ellington.

**Getting The HANG Of It: The BMI-Lehman Engel Musical Theatre Workshop, a New York fixture since 1961 that was set up to provide hands-on opportunities for theater composers and lyricists, is now accepting applications. The “First Year Musical Theatre” class will be directed by Skip Koenen, a composer/lyricist. The workshops are scheduled to begin in November. Applications are being accepted through Aug. 1. For more information, contact Alan W. Grossman at BMI’s headquarters in New York.”

PRINT ON PRINT: The following CDs released or are coming from Cherry Lane Music:

1. Metalllica, “Load.”
2. Dave Matthews Band, “Crash.”
3. Peter Frampton, “Stages.”
5. Soundgarden, “Down On The Upside.”
Ghana Faces More Piracy Battles

BY KWAKU

ACCRAs, Ghana—That Ghana has made great strides in cleaning up its act on intellectual property rights and the fight against piracy is undeniable. But there is evidently still more work to be done, and continual vigilance is required if the gains are not to slide into the uncontrolled dark ages of less than a decade ago.

When an Army of the street hawkers, stalls, or shops begins to sell pirated cassette—virtually the only music format—and a hodgepodge of its consumers is present, it.Initiation, Sony's distributor is an official banderoles stickler, ostensibly making pirate product easily recognizable, as it is illegal to sell prerecorded material without banderoles.

The introduction of the banderoles system in the 1990s—following to the Interna-
tional Federation of the Phonographic Industry, helped Ghana reduce piracy rates to 2% of sales in 1996, the last peak at which figures are available.

Cassette importers and distributors must register their product and buy banderoles from the Copyright Office's Copyright Society of Ghana (COSGA). A properly licensed producer must pay before selling any copies. Each unit of banderoles was sold for a specific period of time, according to COSGA's acting director and copyright administrator at the Copyright Office, Betty Mould-Irissu. After a certain period, banderoles sales produced royalties of about $200,000, to be divided between the government and composers, plus funding for COSGA's copyright education and anti-piracy campaign.

However, a closer look at the product on sale in the streets reveals something amiss with the versions of the many popular Anglo-American albums here, even of many of those carrying banderoles.

Unlike in Western countries, it is not uncommon to see piracy reproduction—by a reputable pirate product—many legitimate local products have equally poor sound reproduction. Rather, the pirate product, which competes with them on the Far East, neighboring Togo, invariably does not carry a company logo or address, and will not provide a reproduction part of a superior logo, the original logo is not printed on the cassette cassette.

Two years ago, Mould-Irissu told Billboard that while local repertoire piracy was contained at a level of no more than 20%, seemingly legal importation of the illegal products was “very difficult for us to control.” Clearly, nothing much has changed.

Part of the reason for these import piracy products might be the fact that major-label involvement in Ghana is minimal. Only EMI, Warner Music, International, and Sony Music Entertainment have a local licensee—Citi-

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U.K.'s The Beautiful South Carries On Up The Charts

THERE'S a string of hit singles since the act's debut in 1989, it was not until the 1996 release of "Carry On Up The Charts" (Go! Discs/Polystar) that The Beautiful South, one of the treasures of the British music scene, is beginning to get the recognition it deserves. The group's album spent seven weeks at No. 1 on the U.K. albums chart and to date has sold more than 3 million copies. In the U.K., the album is one of Britain's top 20 selling albums in history. "Blue Is The Colour," the band's breakthrough single, was released last October and has topped the 24 national charts in less than a year. The latest single, "Don't Marry Her," has been in the Top 40 on the British singles chart for the past two months.

Yet with its low-key British style and lyrical wordplay, the Beautiful South does not have the big-name, sizable audience that many of its European contemporaries have in the U.S., although its early albums have been released here through Elektra Entertainment. Recently, the band, which does not have a U.S. release commitment, says Ian Dickson, head of international for the group's label, Arista Records, which is now handling Go! Discs repertoire.

While that situation may not change quickly, the band has some strong points that can count on two respected American musicians to help spread the word. Veteran soul artist Sam Moore and hit songwriting- singer- songwriter Iris DeMent were among the Beautiful South's guests on a recently taped edition of television show "Luther With Josia Holland," which will be broadcast in the U.K. late this month on BBC 2. The presence of these two artists was promoted through the site of the Manic Street Preachers was further evidence that the Beautiful South's critical credibility in Britain would soon extend to its commercial success.

A longform video of the performance is planned for U.K. release, and Arista is also planning a sampler, including the singles with Moore and DeMent, could help international marketing efforts. With "Don't Marry Her" gaining pop airplay in Europe, Dickson remains optimistic about the international prospects for the underated delights of the Beautiful South. "They're not very sexy," he says, "but they've got massive potential."

THE ENTRANCING VOCAL sound of "Lou" Marie Des Voix Burl- gares," the three-volume collection of music by Eastern European choirs which was produced between 1979 and 1989 by La Mysl Des Voix Burlgares, marks the first time Cellier has allowed sampling of all its original recordings. The disc, one of a four-pack compendium of music of the same label, is now available in the U.S. on the album "The Beautiful South," released last month. The new album, which is the band's second studio release, is the creation of the German band's vocalist and guitarist, Matt Madsen, and is released throughout Europe as an intense pop rock record of the early 1980s.

"The reality of Canadian music depends on the way in which the band sees themselves as Canadian musicians," says Ian Dickson, head of international for the group's label, Arista Records, which is now handling Go! Discs repertoire.

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AUSTRALIA: “Body and soul—I'm a freak, I'm a freak...” If only one could be as cool as you!” The title track of Silverchair's second album, “Freak Show” (Murmur/Sony), lifted as the first single, debuted on the ARIA Top 10 at top spot. Then it was the turn of the paranoid, abused, and lonely characters who inhabit the songs on the CD to mix with the real thing at the album's launch. Haynes, at a press conference as Mr. Taitos, waled around the 1,000-strong, invite-only crowd of retail, media, and fan club members who were gathered for the occasion under a canopy in Sydney. The opening act was a sword swallow and fire breather, after which the band, led by 17-year-old guitarist Daniel Johns, in a T-shirt bearing the legend “Nobody Knows I'm A Lesbian,” played an hour-long set. Despite their huge success, the three members of Silverchair are still in their final year of high school and still live at home with their parents. When not making chart-topping records, they surf, hang out, and pore over magazines about palm trees. On evidence of the new album, they have also been listening to a lot of records by 1960s power trios. The influence was especially striking on one of the two songs when Johns dragged his guitar along the floor, rolled over it, crashed into the amps, and then departed the stage, leaving his ax lying on the floor, feedback in pain. Jimi Hendrix would have been proud of him. —CHRIS TELLEZER

JAPAN: One topic has dominated the media here for the past few weeks: the announcement that pop idol Seiko Matsuda and actor-husband Masaki Kanda are seeking to divorce. Ironically, one of the biggest stories in Japanese pop has very little to do with music itself. But that is par for the course with Matsuda, a performer who has long been famous primarily for being famous. Meanwhile, although some people in the Japanese media have given the impression that she is making a big comeback in Matsuda's A&R album, debuting on February 27, is reportedly cursed “War Is The Future,” has not had much impact since it was released there last year. The single, “Let's Talk About It,” made it to No.16 on Billboard's Bubbling Under Hot R&B chart last summer, while, more recently, another track, “Good For You,” clicked in at No.41 on Billboard's Hot Dance Club Music/Play chart for the week of Feb. 15. While it is hardly an achievement to justify the current hype, you have to admire Matsuda's spirit of gourdon (perseverance) in trying once again to make it big in America, having conspicuously failed in her first attempt back in 1990. —STEVE MCCULLER

SOUTH AFRICA: The third anniversary of Nelson Mandela's presidency is marked by the international release of a theatrical film, soundtrack album, and solo-effort, "Mandela: Son Of Africa, Father Of A Nation." Produced by Jonathan Demme and Edward Saxon and funded by Island Pictures, the candid two-hour documentary film of the president’s life is the work of South African directors Jo Menell and Angus Gibson. The movie documents the trials and achievements of Mandela, who gave the filmmakers unrestricted access to his daily life seven years. It includes many personal insights, including the breakdown of his marriage, as well as a historical overview that does not gloss over some of the more violent episodes that accompanied the anti-apartheid struggle. The album, which is released in the U.S. on Mango (Reviews & Previews, Billboard, Feb. 1), is slated for release in the U.K. and elsewhere April 11, which is also when the movie goes on general release, followed by the video April 28. —KWAK

GERMANY: Guitarist Mehmet Ergin has been nominated for the German music industry's Echo Awards, scheduled for March 6, in the category of Best Jazz Album, for his debut "Beyond The Seven Hills" (MCA/Universal). Born in Istanbul, Turkey, and raised in Hamburg, Ergin has performed with such jazz luminaries as Albert Mangelsdorff, Joachim Kuhn, and Stig Lindberg. The new album combines Ergin's ancestral roots with modern Western influences, interweaving his classical acoustic guitar playing with hand-drum percussion, high-pitched (ding-song) oriental violins, and an oriental string arrangement called the baglama. "I consider myself to be a musical storyteller," Ergin explains. "My compositions have short and long phrases in them, and the melody tells a story just as if I was talking to someone." The numbers, all written by Ergin, include “Nine was about seven" about the folk tradition of the Tog people; “Sen,” which means “music” in Arabic and “sky” in Turkish; and “Two Parts,” a lighthearted dance track that combines complex folk rhythms from East Anatolia and North Western Turkey. Ergin calls it “handmade ethnic music.” "Beyond The Seven Hills" has been released in Turkey, Austria, Switzerland, and the U.K. and is scheduled for release in Italy, Spain, and Japan. In America the album is slated for a May release on the GRP label. —EUGENI WEINERT

IRELAND: Although Eleanor McEvoy wrote and recorded (with Mary Black) “Only A Woman's Heart,” the most popular track on Ireland's best-selling album ever, “A Woman's Heart,” and has played violin with the National Symphony Orchestra, she derives less inspiration from Celtic and classical sources than she does from a high priestess as Ash Dolan and Leonard Cohen. That much is evident from her second album, “What's Following Me?” (Columbia), which fuses rock and classical influences in the course of songs about life's pains and frustrations. “A fun day isn't going to compel me to write a song," she says. “When I'm devastated by something, that's when I like to write. I think music is very important in my life. Hope I can bring something in my songs that they can relate to and will make them feel better about whatever their personal situations is.” The album's title, “What's Following Me?,” is a phrase from "Where Is The Healing?,” a song about how people react for various remedies for suffering. "A great record is like a good friend. It's like talking to someone who understands everything you're going through... Maybe that's friendly Loudon Wainwright III, Edith Piaf, or RE.M. But it's some-one who can heal the hurt, and that's important." Columbia U.S. has recently promoted "Whisper A Prayer To The Moon" from the album AC stations. —ROBERT MEETEN

FEBRUARY 20/97
per advertisement it ran in a Boston newspaper for its Lechmere outlets. That ad, which touted the stores as the place to buy new age, jazz, and classical music, offered 20% off thousands of titles from those genres. Needless to say, in small print, product from all six majors—PolyGram Group Distribution, EMI Music Distribution, BMG, WEA, Sony, and Universal—was offered from the expected, even though many of the albums pictured in the ad are distributed by one of the above companies.

AMUSED: Muzu has completed the rollout of 300 kiosks for music and 63 kiosks for video in Trans World Entertainment Corp, giving the chain a total of 483 Muzu kiosks, according to a company press release. New York-based Muzu says that this year it will place 40-50 more kiosks in Trans World outlets, as the chain opens stores.

RECENTLY, THE FATE of the Musicland Group has occupied the minds of most industry players, and as such I have spent a ton of time writing about the company. Even though Musicland management refuses to admit it, the chain has been on the verge of Chapter 11 since October. It is through the shear power of chairman Jack Eustiger that the chain has managed to keep afloat. Eustiger has fought valiantly to implement an out-of-court restructuring, even while Musicland tries to bring a new equity player into the company. It is still unknown whether it will be successful in that gambit, but the other options facing the chain, if the out-of-court restructuring fails, are to file for Chapter 11 protection or do what is known as a prepackage Chapter 11. This brings me to a question that I have been frequently asked by my readers. What is a prepackaged Chapter 11 filing, and how is it different from a Chapter 11 filing? The main difference is time.

One lawyer explains it this way: “In a prepackaged plan, the goal of the company is to reach agreement with all the significant creditor constituencies on the terms of the plan, the restructure of the company and the proposed distributions to each of the various creditor constituencies.” In other words, at the time of the filing, the company already has its reorganization plan in hand, thereby shortening its stay in bankrupt-
cy and enhancing the value of the company. It also cuts down on legal and administrative fees for all parties. In a prepackage, a company can emerge from Chapter 11 protection within 30 days.

OOPS: John Manes was incorrectly identified in the Feb. 22 edition of this column. He is a buyer and principal for Dayton, Ohio-based CD Connection.

GOOD WORK: Navarre Corp. has received an award from the Minnesota Vocational Rehabilitation Services Personnel. The award was in recognition of the company’s work in that area. Navarre will press, release, more than 100 people with physical or mental disabilities have had on-the-job training opportunities at the New Hope, Minn.-based company.

MAKING TRACKS: Ira Kessler, director of purchasing at Independent National Distributors Inc., has left the company and is seeking opportunities. He can be reached at 203-744-3577. Greg Miller, director of regional sales for Broadcast Data Systems Music Group, has left the company and is seeking opportunities. He can be reached at 201-242-2497.

Assistance in preparing this column was provided by Irv Lichtman.
New York—Discovery '97, a one-day seminar on the special-interest market held Feb. 11 here, was another chapter in the saga of the home video haves and have-nots. A panel of suppliers at the top of the heap, including PolyGram Video, BMG Video, and Sony Wonder, described recent experiences in terms of the audience speechless.

The panelists alluded to sales and projections in the hundreds of thousands of units. They debated the value of TV exposure for series they're introducing, theorized that the marketing pendulum had swung in favor of a joint direct-response and retail campaign, maintained that retailers were too quick to pull fitness cassettes off the shelves, and agreed that bottom-line pressures forced them to make decisions quicker than they might otherwise.

Attendees, some of whom video wannabes trying to locate their first bottom line, found it hard to relate.

With many movies selling for less than $10, "retail is tougher than ever," said Al Cattabiani, president of Wellness Video, which is placing more emphasis these days on its catalog. Even so, it's harder for special-interest producers to get their titles listed. Wellness accepts approximately 300 of 2,000 submissions, a percentage that's good only in comparison to the small quantities that stores purchase.

Veterans like Cattabiani were more in evidence at Discovery '97 than at meetings of the now-defunct Special Interest Video Assn. (SIVA), according to organizer Paul Caravatt. "I think the independent producer has disappeared or is disappearing. People are much savvier these days," he says. That hasn't made entry any easier. Demand for documentaries, instructional videos, and the like grew 176% in 1996.

(Continued on page 56)

Dave’s Customers Want Their DVD: ‘Das Boot’ Hikes Back To Theaters

HERE, AND SELLING: Dave’s Video, The Laser Place, a Los Angeles-area lasedisc retailer, is performing the DVD equivalent of walking on water. Without software of any kind, the store has moved its entire complement of DVD players from Pioneer Electronic, among the first manufacturers to ship machines.

In two hours during Presidents Day weekend, Dave’s sold 241 units of a take-home two-disc model, the Elite DVL-90, and took orders for another 19. "They’re out of everything," says Pioneer joint spokeswoman Joni Saphir, one of several company execs who witnessed the feeding frenzy "They’re gone," buyers shelled out $1,650 for a player, Pioneer’s minimum advertised price (going lower jeopardizes a retailer’s co-op allowance). The suggested list for the DVL-90 is $1,750.

Now the proud owners can slip that covers on their purchases, kick back, and await arrival of DVD releases. The initial batch of movies, from Warner Home Video, MGM/UA Home Entertainment, and a few other suppliers, won’t reach retail until late March, and then only in selected markets. As to what the early adopters can watch in the meantime, "your guess is as good as mine," Saphir says. All that Pioneer provided Dave’s was a three-disc demo disc used to illustrate DVD features.

But there’s a method to the buying madness. The DVL-90 also plays laserdiscs and CDs, so Dave’s regular customers can dip into their libraries for stop-gap entertainment.

Of course, that’s not the chief reason for the purchase. Saphir is probably right when she noted, "These people are so hot on technology, they’ll wait for [titles]."

Dave’s is one of 26 Pioneer dealers in the U.S. to get delivery, most of whom began selling the DVL-90 Feb. 19. Two additional models, the DVD-500 and the DVD-700, will follow shortly.

ONE MORE TIME: “Star Wars,” anniversaries, and the mania for director’s cuts should bring another influx of high-profile sell-through releases to retail. Movies like “Das Boot,” first released on video in the early ‘80s, are more than likely to return as a home video entry bundled off to stores as part of a budget package.

The titles, instead, will get a theatrical showcase and the opportunity to reignite consumer interest. Scheduled for high-bag units of Europe’s top hits are "The Godfather," "Grease," and "Saturday Night Fever" from Paramount and "Close Encounters Of The Third Kind" and "Das Boot" from Columbia.

"Das Boot" is a good example of the rarefied trend. The 1981 German-language feature, about a U-boat patrol in the early days of World War II, has been lengthened to include another hour of the 5½ filmed for the original versions for theaters and TV. It opens April 4 in 20 cities.

Columbia TriStar Home Video hasn’t set a release date, but the studio expects a strong retail response. First, "Das Boot" director Wolfgang Petersen has helmed several big Hollywood features, including "The Line Of Fire" and "Outbreak." Second, "Das Boot" performed well at the box office and, in a dubbed version, for video retailers when the business was young and a lot smaller.

In fact, the movie was a consistent winner for Columbia, which took the Video Software Dealers Assn. foreign film rental trophy three years in a row. Its sell-through potential has never really been tapped.

By the way, 20th Century Fox Home Entertainment still has no plans to take advantage of the "Star Wars" excitement and remarried the trilogy. The studio’s next opportunity: after George Lucas finishes his "prequels," due on the cusp of the millennium.

Cyber-Anime: Japanimation has arrived—on the Internet. Beginning March, the online video company will offer new videos, including manga art, and the "Great Chef" series and TV oldies like "Make Room For Daddy" and "I Married Joan." A second is for kitchen buffs who can track down retailers of a package of "Pommes Kids Conversions" videos. Each sells for $19.95.

DVBits: The East Coast Video Show (ECVS) has 200,000 square feet of exhibit space for its Oct. 7-9 event at the brand-new Atlantic City Convention Center. Last year, ECVS drew 3,829 attendees, an 18% gain over 1995.

Show: Special Interest Reality Check

Vendors Face More Elusive Niche At Retail

BY SETH GOLDSTEIN

NEW YORK—Discovery ‘97, a one-day seminar on the special-interest market held Feb. 11 here, was another chapter in the saga of the home video haves and have-nots. A panel of suppliers at the top of the heap, including PolyGram Video, BMG Video, and Sony Wonder, described recent experiences in terms of the audience speechless.

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(Continued on page 56)

Creativity, Branding Deals Keep Rhino Home Video On Its Toes

BY ANNE SHERBER

NEW YORK—With VCRs in most television homes, program suppliers can march to the beat of a different drummer. Rhino Home Video feasts on the chance to be different. "There’s no accounting for people’s tastes," says VP Amy Scherr: "There’s a market for everything."

Rhino Entertainment, the parent company of Rhino Home Video, which calls itself the world’s leading pop-culture archivist, has built a tidy business proving that sentiment. And Scherr has led his division to success using that notion as his guide.

Scherr, an industry veteran who joined the 12-year-old home video unit almost 10 years ago at RCA, is now in charge of Rhino Entertainment, the marketing arm of the company.

Rhino Home Video was started in 1987 by two college friends, Dan Goldstein and Seth Schorr, who assembled a small staff from the worlds of music and entertainment when they were burned out on the corporate world. Schorr, a former CBS star who now runs his own public relations firm, says, "There’s no accounting for people’s tastes," says VP Amy Scherr. "We’re very efficient.

Low overhead is not the only thing that has kept Rhino Home Video afloat during a period when independents have become an endangered species. Schorr has responded to the shifting landscape in various ways. "Creating brand identity for our lines is important," he says. (Continued on page 56)

DANGEROUS CURVES AHEAD.

But what a ride it promises to be: Playboy’s newest release is rounding the corner at breathtaking speed to put your sales into overdrive. Exclusively from Playboy Home Video.

PLAYBOY HOME VIDEO

www.americanradiohistory.com
PolyGram Out of The Gate Selling ‘Fargo’ Oscar Nods

Fargo' Jackpot: Critics awards are big, but it took the seven Oscar nominations for ‘Fargo’ to put PolyGram Video in high gear for the year’s comedy hit’s self-release March 4.

Although the movie has already picked up more than 50 citations, nothing bumps more like the Academy Award potential. ‘Fargo’ also has the advantage of being the only film nominated for all categories - all 110 years ago.

It’s standard Hollywood practice to tell the retail buyers and important clients what they need to get the release rolling. However, immediately, suppliers can purgee all Blockbuster employees from the list of those receiving product freebies and invitations to junkets and business meetings at four-star restaurants. Or a burger and fries at McDonald’s, for that matter.

’Fargo’ may have its share of no-nos, but its industry observers say the no-nos policy isn’t unexpected. Fields did exactly the same thing at Wal-Mart. “It’s not necessarily a bad thing,” says one retailer, “because it eliminates any potential for conflict from the start.”


The All-star cast includes George C. Scott, Ava Gardner, and Peter O’Toole, John Huston, who also plays Noah, directed the movie, which departs the first 2,000 chapters of the book of Genesis and runs almost three hours.

Fox will package the video with a coupon worth up to $12 off the New International Version Study Bible, Book of God, or Book of Genesis. The studio will also advertise the title and Bible offer in a coupon insert scheduled to appear in Sunday newspaper editions prior to Easter.

DV At NARM: The National Association of Recording Merchandisers will hold a CD seminar at its annual convention in Orlando, Fla., March 8-11, two weeks before Warner Home Video rolls out the first titles March 24 in six cities (Billboard, Feb. 8).

Best Buy video merchandise manager Joe Pagano and Whereshome Entertainment senior VP Steve Brown, whose companies are two of the 20 retailers selected for the test, are scheduled to participate on the panel. Pagano will moderate the session, scheduled for the morning of March 10.

Other panelists include MGM/UA Home Video executive VP David Bishop, Image Entertainment senior VP David Borshell, Universal Studios Home Video president Louis Feola, Sony Corp. VP Bud O’Shea, Warner director of DVD John Powers, Recording Industry Association of America executive VP David Leibowitz, and PolyGram Video president Bill Sonheim.

Most industry observers say the no-nos policy isn’t unexpected. Fields did exactly the same thing at Wal-Mart. “It’s not necessarily a bad thing,” says one retailer, “because it eliminates any potential for conflict from the start.”

R I A A: Gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for traditionally released programs, or of at least 25,000 units and $1 million at suggested retail for nontraditional titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for traditionally released programs, and of at least 50,000 units and $2 million at suggested retail for nontraditional titles. © 1997, Billboard/BPI Communications.
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www.americanradiohistory.com
SHOWN: SPECIAL INTEREST REALITY CHECK
(Continued from page 58)

Kelly. stronger at retail than two-
then, Wonder he's producing more
$500 cites 1996, (Continued
At top five vendors last year accounted for $600 million of special-interest sales of $853 million, up from $731 million in 1996. The formula, said Shults. Brand-
the, the reminded the audience,
can make or break a product. Discovery '97 was held during Toy Fair, where BMG, PolyGram, and Sony Wonder executives spent considerable
time scouting for product with cross-
 promotional potential. More than in Sense Christmas" without the help of any “Sesame Street” playthings.
“We’ve changed,” he commented.
In fact, the three panelists questioned the power of TV to move cassettes. It used to be an article of faith that “Sesame Street” on PBS paved the way for the series at retail. Now Sondheim isn’t sure: “A lot of those formulas have been proven wrong. They’re no longer a guarantee of success on video.”
Green noted that a stellar PLS show, “Puzzle Palace,” has been a "really tough sell. Its performance has been mediocre." On the other hand, Sony Wonder’s Bible series for children is doing well despite—or perhaps because—of the lack of broadcast exposure.
As much as it appreciates kid-kid sales, Green is careful to avoid the age demo least likely to buy cassettes—the 6 to 11-year-old tweens. "We’re kind of skating them," he said. "They’re very fickle and very hard to reach. We’ve gone instead to both ends of the spectrum.” BMG is focusing on
pre-school, where TV "still means some-
things," Shults adds.
Quick sales mean even more for Shults, who says that bottom-line pressure takes precedence over a three-
year plan. "Success is gauged from fis-
cal year to fiscal year," Sondheim agreed. The patience shown in developing past hits "would be incredibly tough now."
Happy with the turnout, Caravatt hopes to restage Discovery. He’s ready for a second New York show in November and considers Chicago, in conjunc-
tion with a new trade association, and Los Angeles possible sites. The six duplicator sponsors “want to go on again,” Caravatt claims. An added attraction could be workshops for inde-
pendent producers trying to break into the market. However, sounding very much like a charmed special-interest entreprene-
eur, Caravatt says of Discovery ’97, “I made a few bucks, but not enough for something I want to do for a living.”

CREATIVITY, Branding Deals Keep Rhino Home Video on Its Toes (Continued from page 58)

Last year, the company signed a long-term video distribution deal for all of Comedy Central’s original pro-
gramming, including series such as “Politically Incorrect,” “Dr. Katz: Professional Therapist,” and “Comics Only.” "Now that Politically Incorrect" has moved to ABC, there’s a lot of new and renewed interest,” says Schorr.
To capitalize on the Comedy Central brand, Rhino has also acquired prod-
uct that is identified with the channel but not owned by it, including “Mys-
tery Science Theater 3000” and “The Kids In The Hall.” Both series have large, devoted followings. “Mystery Science Theater 3000” has 70,000 people in their fan club through Comedy Central,” Schorr notes, all potential buyers of the videos. Comedy Central titles are linked through similar packaging and use of the logo. Schorr says that Rhino is in the process of formulating point-of-
purchase materials, including displays and signage, so retailers can create in-
store Comedy Central displays.
A distribution deal with the Sci-Fi Channel will allow Rhino to expand its branding strategy. According to Schorr, “We will acquire the product (Continued on next page)
CREATIVITY (Continued from preceding page)
from producers and release it with the Sci-Fi Channel logo. It's exciting because a lot of this product wouldn't see the light of day otherwise." He expects the first releases from the new line this spring.

Another way of adjusting to market conditions is to follow the follow-on pricing spiral. Rhino's $7.95 price is a mix of product. "We started last year with a group of 18 horror films," Schorr says. "In the summer we added 10 different classic TV shows from the '50s and early '60s, featuring such performers as Angela Lansbury, Michael Landon, Charles Bronson, and Dette Davis.

The label is in contrast to Rhino's front-line product, which carries suggested retail prices ranging from $12.95-$19.95. "We needed to be a little bit more aggressive" with budget releases, says Schorr, in order to reach mass merchandisers, audio video retailers, and video specialists.

He adds: "We don't advertise [these titles] in distributor mailers because it's just not cost effective. So our penetration of mom-and-pop approache is probably not what it should be."

Rhino Home Video benefits little from Rhino Records' relationship with music retailers. "A small number of our success has to do with the relationships that we've established ourselves," Schorr says. He points to the Ed Wood collection of three of the camp director's best-known movies packaged together in a pink angora sleeve as the kind of videos that record stores can sell.

Schorr maintains that Rhino is well-positioned for the shift from rental to sell-through. "Some very brief forays into rental notwithstanding, sell-through has always been Rhino's specialty. His strategy is simple: 'I don't buy product based on what I like or don't like. I don't overspend for acquisitions. And we're very creative in terms of merchandising. When you don't have enormous overhead and you make realistic deals, there's money to be made.'

He expects the VCR to be around for a long time, which suits Rhino. "This is not a cutting-edge company in terms of technology," Schorr acknowledges. "We're very, very tip of the tail. I can't wag the dog.' DVD isn't in his future, nor does he believe video-on-demand (VOD) will be a service threat anytime soon. Schorr thinks only a small percentage of consumers will use VOD when and if it becomes available.

In fact, unlike many independents, Schorr is optimistic about Rhino's future. "We have found a niche. We have developed. We've continued to develop it," he says. "What I can tell you is that we'll still be here when a lot of companies won't be.'

“The Kids In The Hall” has been a top-selling series for Rhino Home Video, which dotes on the offset.

(Continued on page 43)

February 21, 1997
Web Mix Show Goes Global
Netmix Site Also Lets Visitors Buy, Sample Dance Music

BY GINA VAN DER VIET

LOS ANGELES--The dance music-themed site Netmix (http://www.netmix.com) is luring several of the world's top DJs to its biweekly Netmix Power Hour netcast, which will soon begin airing on some traditional radio stations.

The biweekly mix show spotlights DJs from all over the world, showcasing such talents as Armand Van Helden, "Candyman" (aka Mark Farner), Laurent Garnier, Swedish Eagle DJ Lars, Roger Sanchez, Bobby D'Ambroso, and Bad Boy Bill.

The next Netmix DJ to be featured on the show is a member of the deConstruction act Way Out West, whose "Girl" is No. 41 on the Hot Dance Music/Club Play chart.

"We like the DJs pretty much pick what they want to play and be really creative," says Netmix president Tony Zeoli. "We don’t have to follow a format like radio stations do."

The guest DJs benefit from the global exposure offered by the site, which also lists information on how to contact each DJ.

The upcoming feature will come from traditional radio stations KACD/KBCD (Groove Radio) Los Angeles and KZHT Salt Lake City, which plan to air Netmix Future Mix shows and will credit the Internet site on the air. Netmix also plans to bring mix shows supplied by the station to its Internet site.

Groove Radio will also be involved in simulcasting a March 25 Netmix event at the South Beach, Fla., on the radio and over the Internet.

The music played on Netmix is licensed by ASCAP and uses RealAudio and RealVideo, which allows an online video-streaming technology, such as VODLive or Real Video, in the near future.

In addition to its programming, Netmix is making available development specifications and tools that enable the efficient creation of ECDS in a standard format. To encourage other labels to use the tools, Galuten has made the software available free to developers at http://www.w4.mca.com.

Among the standard specifications encouraged at the site is the use of a common ECDS format to be created on the user’s hard drive, so that there is one shared software file for all ECDS. In addition, the site contains a proposal for a standard interface to be used by all ECDS makers.

The site also contains a downloadable program that enables developers to author ECDS that use a common cache file. This allows users to access red book audio and multimedia assets at the same time.

Galuten also suggests that labels and developers take advantage of the unused portion of a conventional audio CD by providing additional multimedia assets that may not be immediately accessible to the consumer. This stored content can then be selectively unlocked by the label at a later date and integrated into the site's Web content.

For example, there is often unused material—such as additional album artwork, band photos, studio out-takes, and music videos—that can be archived on the disc.

"CDs can be created at the last minute," says Galuten. "If the assets are contained on the disc, the interface can be delivered over the Web after the CD is released."

However, integrating archived ECD content into a Web site is still problematic. The current generation of Web browsers has trouble accessing content from CDs, since there is no uniform disc access path from computer to computer.

However, that problem is already being addressed by Microsoft, which is aligning industry-wide Web-to-CD cross-compatibility into the next version of its Internet Explorer Web browser, according to several industry sources.
|(

|**Spotlight**

**Beyond the Missouri Sky**

**CHARLIE HADEN & PAT METHENY**

**Beyond The Missouri Sky**

VENDORS: Charlie Haden, Pat Metheny

VERVE 341 537 136

All street hues and intimate lyrical invention, this gorgeous album of mostly acoustic duets between bass giant Charlie Haden and guitar star Pat Metheny is destined to be a classic — running beyond the horizons of jazz to a more universal plane. Kindred spirits of different generations, Haden and Metheny are both South-East State natives, and the narrative tone of "Beyond The Missouri Sky" traces their heartland roots while pointing to their travels afar. The repertoire mixes folk hymns and pop standards with folk material, as well as new and old favorites from the artists’ songbooks. Highlights include Haden’s "Our Spanish Love Song," Metheny’s "Message To A Friend," Jimmy Webb’s "The Moon Is A Harsh Mistress," the "New Johnny Mandel theme - The Iron Song," and "Tangerine," a definitive reading of Ennio Morricone’s "Cinema Paradiso," and "Spirits," a song by Haden’s son, Josh.

**EYRAH BADU**

Babuza

Female hard rock trip from New York stands out from the pack of similarly styled bands on the strength of smart lyrics, inspired melodies, thoughtful arrangements, and performances that are as unrelentingly passionate as they are tasteful. Fusing thegetPostmodern, lead singer Karyn Kuhl cuts across the band's dense sound with the power of Courtney Love and the delicacy of Patti Smith. Highlights include the title cut, "Impenetrable," "Fool On The Gas," "Pedicure Balance," and the slurring "Pretty Thing." Ideal for mainstream rock, college, and triple-A action.

**WORLD MUSIC**

**MARIA MONTE**

A Great Noise

**PRODUCERS:** Arti Lindsay & Maria Monte

This four-album from Maria Monte, one of Brazil’s most innovative pop stars, is an exhilarating testament to her frontier-tier-crossing artistry. Again produced by left-of-center Brasilopique and former Nao Waker, this thoroughly modern Brazilian effort bears fresh, vibrant melodies and grooves, often incorporating unexpected elements, and may just be the CD’s booklet design, which is packed with images derived from pornographic comic books. An 11-cut extravaganza.

**ISMAEL LO**

Jamaica Afro

**COMPUTER PRODUCERS:** Russ Buch, Peter Gaffin

**THEMA**

343 233

Although it may seem a trite effort for an Ismael Lo best-of set, the undeniably high quality of the songs compiled is ample evidence of the artist’s originality and mastery of this Reggae singer-songwriter. Drawn from his Barcaza, Mangu, and Mercury releases of 1961-63, these cuts show how Lo’s innate understanding of American black folk, and rock traditions makes his cross-cultural meditations smooth fit. His moving, declaratory vocalee is proven to take off into faleso hipness, and his backing soundscapes are washed in rhapsodic acoustic guitars and yearning, sweetly harmonized. Straddled in a solid field of winners includes the dreamy ambience of the balladic "Nabon," the cracking melodically-styled rhythms of "Sofia," the hypnotic call-and-response variations of "Takoa Dese," the melange dance-pop of "Dih Diho Bak," and the gorgeous, ethereal choral cadences of a remixed "Stouckymas." Guest star Marianne Faithful duets with Lo on the catchy, toothily soulful "Without Blame." PUCIO & THE LATIN SOUL BROTHERS

**The Best Of Pacho & The Latin Soul Brothers**

**PRODUCER:** Henry "Pacho" Brown

**PENTAGRAM**

24715

This Harlem, N.Y.-born bandleader, a product of the Latin soul scene, these albums are surnal snapshots of the Latin/US New York club scene at a time when blackambo soul-funk, matbors, and gnaqueure vamps were first coked up in an all-over album. However, the album's several generations of young acid-jazz groups. Brown was also hip slick in his choice of materials (bigo group 80s away such alunmi as Cheles Ciao, Jerry doretti, and Steve Berrino). These remastered tracks, on Pachis fame's 1988 "Pachu" collection, show that the sessions were also party, with one-on-one audiocassette shots and applause now included. Put on your best pegged pants and roach bezels and get down!

**BOOMER ERVIN & DON PATTERSON**

Legends Of Acid Jazz

**RECORD PRODUCERS:** Eric Cadora

**PRODUCER**

Pentagram 24715

During the late '60s and early '70s, when hard boog dip deep into the early blues, the late Boover Ervin was one of the most impatient tenor sax players around, soaring as one of the Mingus band's major soloists and on his own (too few) dates, with a rare combination of playing rook and modern. The same can be also said of Paterson’s approach. Oh, and this 1986 date shows that the two could lift a potentially cliched organ/tenor scene quite a few notches. A wonderful and exciting compolntion of two often-overlooked, hard-driv- ing stylists, the music here, especially on "SB's Time," lets listeners know that the "Trane had arrived and it was time to get on board!"

**FOR THE RECORD**

A review in last week’s issue of Chick Corea’s "Friend & Family" and Greg Levington’s "Piano Power" gave an incorrect label for the credits. The correct credit should read as follows: "CHICK COREA & FRIENDS"

**Reviewing Band**

**REVIEWER:** Chick Corea

**SINH/COINCARD Jazz 9102**
**DANCE**

**MAMA CASS Makes Your Own Kind Of Love (3:45)**
PRODUCER: Steve Barri
WRITERS: V. Young, R. Colestock
PUBLISHER: not listed

**LEONARD COHEN songwriter**

Need a little Chicago house flavor? Of course you do. This track breaths a mouth-watering New York energy with a section ending in a beautiful string melody. This track is carried by a solid beat and has hits in the mid-tempo range. If you're looking for something new and exciting in the Chicago style, look no further. One of the best tracks of the year. Absolutely should be on the playlist.

**DONNA SUMMER & GIORGIO MORODER**

**Carry On**
PRODUCER: Giorgio Moroder
WRITERS: D. Carr, O. C. Smith, O. Conti
PUBLISHER: not listed

This is a classic dance track, the kind you can't help but get up and move to. The beat is insinuating and the vocals are mesmerizing. It's a great addition to any dance playlist.

**TOM JONES**

**Big Baby (4:49)**
PRODUCER: T. Jones
WRITERS: B. Lawler, J. Sheppard
PUBLISHER: not listed

This track is a classic example of the soulful sound of the 70s. The vocals are deep and the rhythm is infectious. It's a must-listen for any fan of soul music.

**MAXI PRIX**

**My Heart Is On Fire (4:01)**
PRODUCER: E. Zappa
WRITERS: R. L. Green, B. Russel
PUBLISHER: not listed

**SHAPING**

**STAND UP**

This is a powerful track that is sure to move your body. The beat is steady and the vocals are captivating. It's a must-listen for any dance enthusiast.

**MELANIE**

**Girl**
PRODUCER: L. Stone
WRITERS: J. Holland, M. Green, H. Knight
PUBLISHER: not listed

This track is a classic example of the soulful sound of the 70s. The vocals are deep and the rhythm is infectious. It's a must-listen for any fan of soul music.
some men; his life as a husband and father; his out-of-control experiences with alcohol and drugs; his severe emotional problems; his experiences involving the Beatles, Rolling Stones, the Who, and other contemporaries, as well as with never-famous folks significant to his life; and his hard-to-believe interests in "psychic" spirituality and even UFOs.

But what Davies does best is detail the long, complicated career of his band, offering insight into their tragicomic masterpiece. Optimism in the Longest Possible Time is an autobiography, says, has always been a key theme in Kinks music, which, "with its characters that may seem quirkily at times, or even sad or fragile, or sometimes weak and clumsy, is always hopeful."

Davies first recounts his wild childhood in North London, a time when he would experience fun but also tragedy: His sister Renee died at age 31 on the dancefloor—the same day Ray turned 13 and received his first guitar. In 1963, 16-year-old Dave and his older brother formed a band called the Ravens but were persuaded to change their name to the Kinks because "we wore 'kinky' leather jackets and caps." In 1964, the band's third single, "You Really Got Me," topped the British charts. Throughout "Kink," Davies appears as a likable human being. He appreciates, for instance, the Beach Boys' "sheer warmth" and how Frank Zappa made "Ean of the whole business of celibacy, vanity, greed, and hypocrisy in showbiz." And he writes of the Kinks' song "See My Friends": "It reminds me of my joyful experiences listening to Baddi Holly records when the drummer sounded as if he was just hitting a shoebox. Minimal Babooshka."

Readers are bound to think of "Kink" and Ray Davies' 1984 autobiog-raphy, "X-Ray"—recently re-released by the Overslook Press—in the same breath. But the works are substantially different from one another. The now-classic "X-Ray" is a product of a post-modern approach by narrating "X-Ray" through the voice of a nameless writer hired by a totalitar-ian entity. What we get from Dave Davies is an emotional and admirably shameless memoir. But in pouring his guts out, he falls into a familiar autobiographer's trap: rambling on, especially about Ray and about his own "psychic" desigures. "Kink" is informative and very amusing.

JEFFREY L. PERLMAN
//HELP WANTED

**DIRECTOR OF ENTERTAINMENT DEVELOPMENT**

We've started our own music label, onQ, and are looking to expand our presence in the industry. Established and up and coming performers have already benefited from our incredible ability to reach large audiences.

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As the world's preeminent electronic retailer with over $1.6 billion in sales last year, QVC is changing the way the world shops. And while we do, we're building a reputation for Quality, Value and Convenience that no other retailer can match.

Interested candidates may forward resumes and resumes to: QVC, Inc., Human Resources - Dept. IS/BIBIDE, 1365 Enterprise Drive, West Chester, PA 19380. QVC offers a competitive salary, comprehensive benefits, a state-of-the-art environment and room for personal and professional growth. QVC is located just 30 miles west of Philadelphia, in the highly-rated suburb of West Chester, Pennsylvania. Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required.

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**OPERATIONS MANAGER**

Fast growing Los Angeles music production and publishing company. Hire, manage and supervise staff, oversee day to day operations. Full England 5 years in music business management experience required. Outstanding leadership and communication skills, Business and financial planning experience required. Send resume, references and salary history to:

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**BRIEF SUMMARY**

Hiring an Operations Manager for a growing music company based in Los Angeles. The ideal candidate will have at least 5 years of experience in the music industry, with a strong background in business management. Experience in finance, human resources, and project management is a must. The Operations Manager will be responsible for overseeing day-to-day operations, managing a team of employees, and ensuring the smooth运行 of all company operations.

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Billboard's 1997 International Buyer's Guide

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

February

February 2 - 26, National Assn. For Campus Activities Convention, Pennsylvania Convention Center/Philadelphia Marriott, 803-732-6222.
February 24, Brit Awards, Earl's Court, London, 44-1-178-4422.
February 24, A Tribute-Roast Honoring Stan Goman, hosted by the American Jewish Committee's Music Video Division, Copacabana, New York 212-781-6000, ext. 338.
February 24, MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins, Waldorf-Astoria, New York. 310-392-3777.
February 26, Grammy Awards, Madison Square Garden, New York. 310-392-3777.

March

March 5-8, Country Radio Seminar, Opryland Hotel, Nashville, 615-327-4487.
March 5, Echo Awards, Congress Center, Hamburg, Germany. 49-50-581935.
March 6-9, Canadian Music Week, Cowtown Hotel, Toronto. 416-695-9236.
March 7-9, International Live Music Conference, Inter-Continental Hotel, London. 44-171-405-4001.
March 8, How To Start & Grow Your Own Record Label, the Holiday Inn, Brookline, Mass. 508-526-7983.
March 8-11, National Assn. Of Recording Merchandisers' Annual Convention (NARMAS), Marriott Hotel, Orlando, Fla. 407-596-2221.
March 9-10, Promoting & Marketing Music Toward the Year 2000, the Holiday Inn, Brookline, Mass. 508-526-7983.
March 14, Deadline for entries in the 1997 International Print & Radio Advertising competition, presented by the New York Festivals. 914-238-448.
March 14-15, Board Aid 4, to benefit LiveBeat, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7777.
March 18, April 29, Songwriting Group, Maria Costa High School, Manhattan Beach, Calif 310-372-1213.
March 27-29, Audio Engineering Society Convention, MOIC Center, Munich, Germany.

Good Works

ROSE NARM SCHOLARSHIP: The National Assn. of Recording Merchandisers (NARM) has reported the establishment of the Merrill Rose Scholarship endowment in memory of Merrill Rose, the veteran retailer most recently associated with Sturbridge Record & Tape who died Feb. 13 (see Retail Truck, page 50). NARM notes that Rose was a "staunch supporter of the NARM Scholarship Foundation, both financially and as chairman emeritus of the scholarship committee." For further details, NARM says, has already pledged $1,000 contribution. Contributions can be made payable to the NARM Scholarship Foundation or by mailing executive director Pat Daly at 609-696-2221.

RAINNING DOLLARS: Tori Amos has helped raise more than $300,000 for RAINN (the Rape, Abuse, and Incest National Network) as a result of her recent sold-out benefit concert at the Theater at Madison Square Garden in New York, presented by E/K Calvin Klein and Rolling Stone Magazine. The campaign, called "Unlock The Silence," entails a yearlong commitment by E/K Calvin Klein to support and heighten awareness of RAINN, which operates a toll-free, 24-hour hotline (800-656-HOPE) for survivors of sexual assault. A portion of the $300,000 collected for RAINN is from the sale of special "Unlock The Silence" T-shirts designed by E/K Calvin Klein.

NARRATOR'S SOUGHT! The Jewish-braille Institute of America (JBI) is seeking narrators with experience in audio, radio, or acting to record content driven fiction or nonfiction onto tape for the blind or visually impaired. Contact Cantor Mindy J. Flegelson, director of audio production at JBI, at 212-886-2025.

SURCHARGE FIGHTS AIDS: New York nightclub Irving Plaza is adding a 25-cent surcharge per ticket to all tickets sold this year, with all additional monies being donated to LIFEBeat, the industry group that fights AIDS, according to owners Bill Brusca and Andrew Rasieff. Contact Jody Miller at 212-431-5227.

Center Honors Lang: k.d. Lang will be honored by the Los Angeles Gay and Lesbian Center Saturday (1) at the Beverly Hilton Hotel. Also being honored that evening is Dr. Susan Love, the pioneer in breast cancer research. Performers will include Kathy Kinney and Jennifer Holliday. Last year's event raised $150,000. Contact Steve Levesque and Kay Gilmer at 213-651-3000 or Jim Key at 213-890-7867.

Lifelines

Deaths

Brian Connolly, 52, of renal failure, Feb. 10 in Slochog, England. He was lead singer for '70s hitmaker Sweet, whose career sales were estimated at 50 million worldwide. From its emergence in the U.K. in 1971, the group became a leader of the glam-pop scene with such fellow stars as Gary Glitter, Slade, and The Sweet. Glitter, 45, of lung cancer. The band's four U.S. top 10 entries included gold singles "Little Willy" and "Fox On The Run," and it scored a gold album in the U.S. with 1975's "Desolataion Boulevard." Connolly left the band in 1979 and suffered ill health for many years, although he later fronted a new version of the group that played the club circuit. He is survived by his girlfriend, Jean, a son, and two daughters from a previous marriage.
This story was prepared by Sean Ross, editor of the Airplay Monitor.

President Clinton probably figured it out for himself on the night of his recent State of the Union address: DJ Simpson is a bigger news person than he is, at least in terms of impact on radio ratings.

News/talk radio took the biggest jump of any format in Billboard and Airplay Monitor’s exclusive national Arbitron numbers last fall, but while N/T was up 16.2-16.8 12-plue in the presidential-election election, it didn’t get the same kind of boost this fall that it got from the first Simpson victory, in 1996, when the format was up 15.5-16.2. Still, that puts N/T within one-tenth of a share of its best number ever.

In other format highlights, AC rebounded from a devastating summer book and was up 14.3-14.5 in the fall, although that was less than some observers expected, judging from some of the strong AC numbers in the first individual-market returns. K&L continued to cement its hold on third place, up 10.7-10.8, even with teens back in school, and again posted record numbers in many key demos and dayparts. Country continued to slip, off 10.6-10.6, but that figure is almost flat, suggesting that the format may be close to bottoming out. More important, that number suggests that the size of country’s core audience has stabilized and will not continue to decline as the number of available stations decreases.

Top 40 was flat at an 8.6 share after two books of growth—not so bad when you consider that the format usually has a bad fall and that the number of stations coming into the format wasn’t growing at the time. All three rock format were off: album (7.4-7.2), modern (4.4-4.1), and classic (4.2-3.0), despite an abundance of superstar product in that format this fall. Oldies stations continued to slip, dropping 6.4-6.2, tying them with the Spanish-language format, which posted its best-ever 12-plus number, up 6.1-6.0.

The national ratings reflect a combination of numbers in Arbitron’s four-book-year continuous-measurement market. With the groundswell of interest in May that the fall book, the ratings begin their eighth year in Billboard.

TALK VOTE IS NO ROCK VOTE

Even with its customary post-baseball dropoff at night (15.0-13.2), talk stations (including news/talk outlets) were up sharply in middays (16.3-17.6) and afternoons (14.7-15.3). The format was down in morn- ing drive to pick up during summer afternoon spikes point toward some extra election-time attention for Rush Limbaugh and the groundswell of publicity around Dr. Laura Schlesinger’s show this fall.

N/T’s station count held steady during the fall at about 350 in the continuous-measurement markets. With a boom for sports and N/T stations again at year-end, the number of new outlets could start driving the format past the record 16.9 share it received last fall. The brutal fall and winter weather will probably be a plus for the format as well.

The success of N/T in the fall, particularly with men, probably had something to do with the continued sluggish numbers for all rock formats, despite a reasonably heavy slate of superstar releases: Bush, Counting Crows, R.E.M., Pearl Jam, Sheryl Crow, and, at modern, the snowballing success of No Doubt.

Album rock was off one-tenth of a share almost across the board, except among teens, where it was off 7.4-7.0. Since album rock hasn’t done much to solicit teens in the last 10 years or so, except picking them up by default when a market has not top 40, its drop in that demo probably reflects the availability of top 40 in more markets again. As for classic.

(Continued on next page)

Comcast keynote cites industry shortcomings

Programmers Pan Modern AC, Hail Top 40’s rebound

This story was prepared by Sean Ross, editor of the Airplay Monitor.

Some folks might have tried to put a brave face on the state of the music industry. Not Tower Records president Solomon said, keynote speaker at this year’s annual Gavin Seminar, Feb. 13-15 in New Orleans.

“I think it sucks,” said Solomon of the business that, he noted, has been flat since 1994. Like a number of other observers, Solomon argued that the industry’s failure to court teen buyers, noting that retailers such as himself could no longer count on business to pick up during summer vacation or around school holidays. With sale-priced CDs retailing for $12-14, Solomon said, younger consumers no longer have money to buy music on a regular basis, “so they get out of the habit of going into the store to buy records.”

Solomon suggested a renewed emphasis on selling and promoting singles, rather than allowing the industry to continue “marching down its future” by “making a lot of money in a hurry” and selling only albums. The kids in his household, Solomon said, were listening to oldies, not current music. “They can’t put their arms around new music,” he said.

Solomon also bemoaned the lack of recent teen idols, saying that there is “no music that makes little girls scream. They do a better job of that in England than we do over here.” When asked about the success of Spice Girls, Solomon said that they were a “bright light,” but that the industry would need a male teen idol to be revitalized.

Gavin’s Feb. 14 top 40 session was marked by attacks on the modern AC format from several panelists. KRZZ (Z100) Portland, Ore., and Ken Benson, now facing modern AC competition from KKBT (the Beat) (see story, page 69), dismissed the format as the “least experimental format,” adding that he wasn’t interested in programming any station “but will never be No. 1 in the market.”

He also said that modern AC would suffer from a lack of available music. “I just don’t think there are enough hits. I choose from all genres except country, and I still can’t find enough music.”

Brian Burns, PD of modern-leaning WDGC (91.6) Raleigh, N.C., and a pioneer of the now passed “rock 40” in the late ’80s, noted that consumers are able to keep track of only so many format “brands” — top 40, country, rock, N/T, etc.—and that the distinctions among

COMBAT KEYNOTE

This was prepared by Sean Ross, editor of the Airplay Monitor.

The year was not kind to the music business, said Jim Solomon, president and CEO of Tower Records.

Solomon was one of several panelists at the Gavin Seminar who attacked the modern AC format, saying it was “smothering our listeners” with negative emotions, although Z100’s Benson had earlier that his station’s version of Bruce Springsteen’s “Secret Garden,” interspersed with dialogue from the movie “Jerry Maguire,” in which that song appears, had been drawing numerous female calls. “A lot of women call, and they’re crying, and they’re saying, ‘Oh, that’s OK,’” Benson said.

Panelists were, by large and optimistic about the state of top 40. Benson cited the success of Ceelo Dion’s most recent album, “Falling Into You”—No. 2 for 1996 on The Billboard 200—and said that hadn’t happened two or three years ago. KHKS (106.1) Dallas PD Ed Lambert said, “It’s definitely the economy” that was to thank for the format’s resurgence.

NEWSLINE...

A WHOLE NEW FCC WORLD. In an effort to return the Federal Communications Commission (FCC) to five seats from its current three, discussions have ensued about potential candidates. But last week, Sen. John McCain, R-Ariz., declined to pledge support for current FCC chairman Rachelle Chong. Now the National Assn. of Broadcasters (NAB) has come to her defense, citing her “reasonable capacity for grasping complex issues and translating them into pragmatic regulation.” FCC Chairman Reel Hunt had often proved himself to be less a hero to the NAB.

ARBITRONS. In the first winter Arbitrions, top 40/b Snyder KTWW KNTY New was still No. 1, down 2-2.4, with KBBQ WHQT (Hot 97.5) 5.5-7.8. WRKS is up 4.3-4.4. Rival WBLS is up 3.0-3.1. In Los Angeles, KKBT (the Beat) (4.9-5.3) is No. 2 and widens its lead on the increasing R&B-driven KPW (Power 106), which is flat at 4.6. Share. In Chicago, WZLX FM slips 4.6-1.1, while WXAZ (V103) is up 3.9-4.1. WEJM (106.1) is off 2.5-2.3.

TRAFFIC OLDEST. The Montgomery County, Md., government has purchased WINX AM Washington, D.C., for $450,000, with plans to flip it to an alt-traffice format, according to The Washington Post. Former owner Bill Parrish had already moved his oldies format in the busy D.C. suburb to another frequency.

PROFITABLE CROPS—TOBACCO AND RADIO. With a growth rate of 18.2%, Raleigh, N.C., enjoyed the largest percentage of estimated revenue gains in 1996 among Arbitron-rated markets, according to a new study by BIA Research. The 10 markets following are Charlotte, N.C.; Portland, Ore.; Greenville, N.C.; New Orleans; San Francisco; Akron, Ohio; Orlando, Fla.; Miami; Salt Lake City; and Cincinnati.

KID STUFF. Fox Kids Network’s “Fox Kids Countdown” has signed the 20thh affiliate for its highest-rated program, which counts down the top-10 requests from its audience each week. The show has 90% clearance in the U.S.

THERE’S GOLD IN SILVER. Boston-based syndicator SuperRadio goes into the country overnight syndication business, launching the nightly “Silver Grill” show, featuring KPLX Dallas d.m. driver Cody Alan. The show will be fed nightly starting at 7 p.m., so affiliates have the option of using it in nights

www.americanradiohistory.com
sic rock, which tends to exceed from book to book, as it's 2.9: are still ahead of the 3.4 it had last fall.

Modern rock's three-tenths drop was its first major downturn since the format's growth spurt began in winter '96. And this in a book in which the number of available stations in the format held steady, and a book in which the format should have profited by having more exclusive music, given top-40's lesser interest in modern crossovers.

Modern was down 4.0-3.4 in middays, something explained by teenagers going back to school and no longer controlling workplace or home listening, but it wasn't up significantly in other dayparts to compensate. It was down 5.0-4.8 with men and 2.8-3.3 with women, its lowest female number in nearly two years.

Modern might have been expected to look younger and more mature this fall, given that format's increased emphasis on harder, noncrossover hits (at least with the No Doubt hit) prior to summer's. Modern was up more at the younger end (11.2-10.9: teens; 7.9-7.6: 18-34) than with upper demos (3.9-2.7: 25-34; 1.8: 17-35-34).

AC's warm fall

AC is used to good fall books, and this was one. The format's 14.5-14.1 rise puts it ahead of last fall, when it was off 14.7-14.1. While AC formats continue to disappear, new modern AC stations are keeping the number of available stations constant. AC also had a great winter last year, when top 40 was off, and it will be interesting to see whether the cold weather favors long stretches indoors with soft, relaxing favorites or long stretches on N/T radio.

AC was up sharply during middays (13.6-16.8), largely because teens were out of the picture. But it was also up nicely at night, 11.6-12.3.

For top 40, it's possible to see some changes in male and adult numbers at a time when many of the format's stations were becoming less rock- and more rhythm-driven. But top 40 held flat in most places. The good news is that where it usually caves in the fall, when school reconvenes, top 40 held steady. It was off in middays (9.9-7.6), the first time in months. It was up in mornings (7.1-7.8) and nights (11.3-12.2) to compensate, something it didn't do on the same scale last fall.

The biggest demo boost for top 40 in this book was teens, up 25.9-25.1. The format's push slightly out of 8-3 (13.3-13.2) and 25-34 (7.0-6.9), and flat in 35-44 (4.2). With women, it was up a hair (7.9-8.0), but with men, it was down 6.3-5.9, helping the format's more rhythmical, less rockin' nature today.

We've suggested over the past year that part of R&B's growth was a function of top 40's refusal to play a significant amount of R&B crossovers. We'll have a better sense of that theory in the winter, since many of the R&B balls that are quickly becoming a prevalent flavor in top 40 were only starting to cross at the end of the fall book. R. Kelly, Kelly Swaatz, Toni Braxton, Blackstreet, and recent returnees New Edition and En Vogue, however, were definitely good to R&B, which had its best book ever—the second time in six months R&B shattered its own record 12plus number.

R&B radio was down sharply in middays (9.7-8.4), but it was up 9.0-9.4 in mornings and 10.4-10.8 in afternoons, breaking even on the weeks. Of course, those dayparts, too. Same for 18-34, in which it was up 13.4-13.9. The adult R&B format, were you to measure it separately, was flat at a 3.7 share 12plus, although it still beat mainstream R&B in the 35-44 demos, 4.5 vs. 4.2.

Country's long decline slows

Remember two years ago, before top 40's turnaround, when the only good news about the format was that it wasn't collapsing quite so quickly? If it seemed like a stretch then, top 40 did eventually reverse itself, albeit modestly, and country is indeed falling more slowly now. It's down one-tenth in some demos and dayparts, up a tenth or so in others.

The best news in that country held more or less steady despite the loss of some Arbitron-rated stations. Fred 285 to 267 in the fall estimate, it looked like country stations were changing to other formats and taking their listeners with them. Now it looks like the size of the country core has leveled, and if one station goes anyway, another picks up the slack.

It's still the case that country is worse off in 35-44 than it was before the boom started. It's down 12-12-12 the well short of the 13.1 it was in spring '98, when we started measuring national ratings info. Now the same goes for men, by the way. While women are up 1.4 in middays, men off 1.0-1.9, the first time country has been below a 10 share with adult men since it started in '90. It'll be interesting to see if the new crop of gold- based country FM's does anything to turn that around.

There's also some notable continued erosion with teens. They're off 8.1-7.6, putting them about where they were in the summer of '96, just after Billy Ray Cyrus broke through.

Braxton, LaFace Get Moving With 'Un-Break' Remix

While it's not uncommon these days for a top 40 song to garner radio airplay from both a ballad and a remixed dance version, seldom do the two intertwine. But following Toni Braxton's live-away-cum-savior version of her 11-week chart topper, "Un-Break My Heart," on the 1996 Billboard Awards Show, LaFace has released a promo-only "Diva Mix" fashioned after the innovative performance. In the opening number of the award show, which aired live on Fox Dec. 4, Braxton began her unashamed tale of breakup in its original ballad form, suggestively oozing luck and forth while standing on a platform. But during the third chorus, as following the song's instrumental break, lights began flashing, dancers gummed on stage, and the number was suddenly transformed into its ferocious high-energy club version.

"We thought the performance was killer on TV. It stumped everyone," says LaFace Records COO Mark Shimmel. Adds A&R manager Candy Toole, "We got an overwhelming response on it from everywhere—consumers, radio, and DJs."

While only available on promo, the Diva Mix—reworked by Soul Solution and Hex Hector—may become available elsewhere, where "Un-Break My Heart" is still building. In fact, Toole notes that 65% of overseas airplay has thus far come from the dance remixes. "We wanted to do something that would give us the option of the top 40 per view as well as the club scene is concerned," she says.

In addition to its Hot 100 success, the song recently peaked at No. 2 on Hot R&B Singles. The dance version, meanwhile, held the No. 1 spot for four weeks on the Dance Maxi-Singles Sales chart.

Birthday Fund-raiser. New York's No. 1-ranked station, WKTU, celebrated its first birthday with a Valentine's Day dance music event called LifeBeat. The bash raised $20,000 for LifeBeat, the "music industry fights AIDS organization." In December, WKTU's Three Divas concert raised $120,000 for art, pediatric, and AIDS groups, and its May Last Dance brought in $160,000 for the American Foundation for AIDS Research. Says WKTU PD Frankie Blue, "The listeners in this marketplace have supported "KTU right from the start. We want to give back, not just on the airwaves, but in the community, and to keep in touch with what's going on on the streets in New York, New Jersey, and Connecticut."

Radio Programming

N/T SURGES, AC REBOUNDS, COUNTRY FLAT IN FALL ARBITRONS

(Continued from preceding page)
The Modern Age

BY BRADLEY BAMBARGER

The five members of Collective Soul are from Stockbridge, Ga., not far from Atlanta, and Sotherners, they are all a nice mellow—which has its good and bad points, Roland says. "We're all pretty laid-back, and in hanging out and playing music, that's a great way to be. But as we've learned, you have to be aggressive when it comes to business."

Collective Soul recorded most of "Disciplined Breakdown" in their very last vacay in a Georgia cabin. But Roland wasn't entirely at home in the small cabin where the band worked and slept. "Even though I'm from the South, I've never been around cows much," he says. "I found out that they're so loud and fierce. They kept me up at night, and we even had to stop a couple of theos so the mooing wouldn't end up on the record. But it was fun. And music should be enjoyed."

 sightings and final split with the former manager.

"We had to go through a lot of things to gain the freedom to be the band we wanted to be—I know I aged more in the past year than I did in the previous 30," Roland says. "Writing the songs was therapy."

"Even though I'm from the South, I've never been around cows much."

Ed Roland of Collective Soul

wrote all the lyrics for the album right around the time we settled it all, so they ended up having that feeling of letting the past go and moving forward."

Mainstream Rock Tracks

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www.americanradiohistory.com
Jon Secada Faces A Very Different Radio World With 1st Set In 3 Years

On the cover of this week's Billboard, Jon Secada is shown in a black and white photo with a red background, title text: "Jon Secada Faces A Very Different Radio World With 1st Set In 3 Years.

Details:

- Jon Secada is an artist whose music has been on the radio for several years.
- He has been facing changes in the radio industry, which has led to a shift in his music's exposure.
- The cover of the magazine highlights this change and the artist's response to it.

NEWMAN HONES MODERN AC FORMAT AT PORTLAND'S KBBT

I'll be honest, I was pretty lucky about coming up here," says KBBT (the Beat) Portland, Ore., PD Michael Newman. "I was a late slot format, it's the first big-formatted AC at the time. The market had already modern rock KNRR, and top 40 KKRZ (Z100). I'm not sure I could have pulled it off.

Apparently Newman has managed to find some. He arrived in Portland in late spring after programming KDON Monterey, Calif., for almost six years, and his American Radio Systems (ARS) - owned modern AC has made its presence felt in its first book, up 1.5-3.2, with a 7.1-18.34, while KNRR was off.1-2K KBST came, with a 6.9-15, top 4 at 4000 in August of last year, was up to 158,000 in the fall.

While on a fact-finding mission in Portland between his visit, Newman employed his own unique scientific methodology to aid his decision. "I walked into a Haagen-Dazs store and told my wife, Ellen, 'If the person behind the counter mentions the Beat, I'll take the job,'" he says. After telling the girl he was new in town, he asked what radio station he should listen to. "I walked out, ice-cream cone in hand, and said, 'Hey, we're moving to Portland!'"

That's how Newman discovered the small but growing buzz on the Beat. Hispanic Broadcasting had sold album rock KLUC and contemporary modern rock KBBT-AM to ARS, which added a move-in from nearby Banks, Ore., at 107.5 FM.

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Whether this thing is going to work in another market is a concern for other PJs eyeing their stations, but ARS's Newman says he has not seen the demand for this format. "It has been the city's mold," says Newman. "In this market, the heritage is rock/alternative, so there's a predisposition to that sound."

The format, has given Newman a chance to "get closer to the music than ever before in PJs' eyes, which is the reason for this format. It's all about artists without attitude. Sometimes this station acts like an AC; sometimes we use the classic rock format; sometimes we use the top 40 and alternative thinking when deciding a promotional strategy or what music to play. Every station has its own elements from all formats—that's what makes this job interesting."

— Jon Secada

Radio

Newman

Programming

Portland, Ore.

E X E C U T I V E T U R N A B L E

U P T H E L A D D E R. R&B WHKS (Kiss FM) New York PD Vinnie Brown steps down to open a consultancy. Brown, 35, was PD at Kiss, which will be his first client.

KSEI St. Louis VPDM John Beck is upped to senior VP of Emmis Broadcasting.

WXKS-FM (Kiss 108) Boston nightlock Ed McDannell is the new voice of Clear Channel's "Cafe Hollywood" show, replacing Gary Sears. SupeRadio is also launching a country night show.

Duff Lindsey, former PD of R&B WHJ (102 Jams) Orlando, Fla., returns as acting PD of sports outlet WQAM Miami, replacing Adam Ashwood.

After weeks of rumors, WBAB Long Island, N.Y., PD Jeff Levine is officially PD at modern AC WLIB/ WLIB Long Island, succeeding Ted Taylor.

FORMATS. KXER/KTCY Dallas, which have been running an all-Beatles format for several months, flip to gospel station. That was "no surprise to the formats, especially the KXER/KTCH combination with crosstown Christian AC KLTY.

Providencia, R.L., becomes a market with three top 40s, as simultaneous modern WDGF splits off to become gold-based rhythm top 40 the Beat. Brent Peterson is PD. WDGF is applying for new calls and currently has no air staff.

KSON-AM San Diego returns to simulcasting, 1440 AM, the wake of children's radio syndicator KidStar folding.

SALES & SWAPS. Chancellor and Evergreen merge, then gobble up Via- cord Radio Group (see story, page 9). We're keeping all of the elements together for this move at Vaco Radio Group. FM Norfolk and its dump partner Heritage Media in exchange for jazz WPAL, plus 15 market stations.

WWQM (Q106)/WHIT Madison, Wis., are sold by Enterprise Media Partners to Mid-West Family Broadcast- ing Group for $6.4 million.

Radio

Programming

1997

www.americanradiohistory.com
RealVideo gives big boost to net-delivered music videos

RealVideo: The mainstream potential of Internet-delivered music videos made a big leap forward in mid-1996 with the introduction of RealVideo, which enables instantaneous delivery of video content to computer users with 28.8-kbps modem speeds (Broadcasting, January 19). The software, which is available for free from Progressive Networks on the World Wide Web at http://www.progressivenet.com, is only one of the most significant developments in the music video industry this year.

More than 10 million Internet users have already downloaded RealAudio, which is the predecessor to the more popular RealVideo. It is expected that most RealAudio users will upgrade to RealVideo in the coming months. In addition, RealVideo will be integrated into the next version of Microsoft's Internet Explorer Web browser.

While other companies, such as Video One and Xing, have offered real-time Internet video in the past, none have managed to build strong content partnerships with the music industry. Significantly, RealVideo is being supported by almost every major label.

The music video industry is already rethinking the technology to net-cast entire music videos—many of which are not getting much airplay from conventional cable programmers such as MTV.

In addition, some labels are planning to offer complete and uncensored versions of their clips. For example, Elektra's Web site contains the "director's cut" version of Björk's animated "I Miss You," which has been altered by many cable programmers.

Expect many labels to use the technology in other innovative ways, including the net-casting of electronic press kits and, in the not-too-distant future, interactive videos that contain branching story lines.

Changes at CMT/TNN: Westinghouse/CBS's acquisition of TNN and CMT will result in "lots of synergy" between the country programmers and new sisters CBS and Infiniti.

The video, which was shot at the New York City Central Park Pyramid Building, was produced by Nicola Doring; Jake Cnelen directed photography.

Mark Romaker was the eye behind Beek's "Wake Up" video. The clip was produced by June Guttermann for Satellite Films.

Los Angeles

Capone-N-Noreaga's "Top Of New York" was directed by Nick Quested.

PRODUCTION NOTES

Los Angeles

The video for "A.D.I.D.A.S.", by Ice Cube, was shot in Los Angeles by Brett Atwood for Die Hard Films, TV and Film.

The video was shot at the New York City Central Park Pyramid Building and was produced by Nicola Doring; Jake Cnelen directed photography.

Mark Romaker was the eye behind Beek's "Wake Up" video. The clip was produced by June Guttermann for Satellite Films.

New York

Capone-N-Noreaga's "Top Of New York" was directed by Nick Quested.
BLUES SEES MAJOR SHIFT IN MARKETPLACE  
(Continued from page 1)

A wholly different approach to blues is being taken byHooker's daughter, Zakiya, whose aptly titled Pointblank album ... the market.

Gitanes Blues have dropped a lot of their roster. Pointblank has dropped some of its roster. Code Blue is closed in the U.K. Tony Iglauer's Top Blues has closed in the U.K. The House of Blues released six albums through Private Music/BMG and then dropped every- thing except a single. **Keb' Mo'** is selling as a gospel artist now. The majors haven't figured out much about how to sell those albums, which is what he did. He was true to him.

She reveals a conversation she once had with her father: "He said, 'You never go to a baseball game, you never see a cow field.' And he's right. I've never had to work in a field. I've never had to do anything hard. I've been singing from my experiences, and I'm singing from mine.

**Keb' Mo'** blues singer/guitarist Keb' Mo', another performer enlisting the style with a modern touch. Moore notes, "You have to put some of these artists in new perspectives. You can't keep talking about males, working on the levee."

As the music has metamorphosed, so too has the blues business. An explos-...
of project would best serve them and church worship leaders. "They said, "It's great that kids go to your concert and even sometimes to the Lord. Then they go home and go to church the next day, and it's hard to compete with a musicians for a song in church. Therefore, we've come to realize that you worship very well and sing real bad," Schlitt relates. "So we listened to that and learned, and we did it. "And this is the song that could sing along with." As with the first prize project, the new CDs/cassettes will include sheet music and a graphic to worship leaders — a key element in reaching that important market, the label says. As Petra marks its 25th year, it does so with a slightly different lineup. The band currently consists of Schlitt on lead vocals, Louie Weaver on drums, Lonnie Chapin on bass guitar, Pete Orta on lead guitar, and Kevin Brandow on keyboards. Chapin, Orta, and Brandow joined the band late last year, Schlitt and Weaver have been with Petra for 11 and 15 years, respectively, (Schlitt also records and tours as a solo artist signed to Word) Founding member Hartman retired from the ranks last year. "He was the writer for the band and handles its business affairs," Schlitt says. "He joined the group after long time friend and pastor Ronny Catoe left to pursue other interests. Orta and Brandow, who also perform in Schlitt's solo band, are both former band members of Christian guitar virtuoso David Lichens when they departed over creative differences (Higher Ground, Billboard, Nov. 23, 1990). The new album was recorded in the midst of the personnel changes. Both Cooper and Lichens are featured on a few cuts, and Schlitt says they also had friends and guest musicians play on the project. The new members made their debut in June when Petra toured there in January. They will make their U.S. debut March 14, when the band embarks on the northeast leg of its spring tour. Hartman wrote three new songs for the album. "Almost Holy Name," "The Of Good Cheer," and "Lo, Lovely Lord." The first single, however, is "We Need Jesus," a song as familiar to Christian and non-Christian listeners alike as any anthem. The single features Schlitt singing with former Kansas member John Elefante and Foreigner vocalist Michael McDonald. Schlitt, once a member of the mainstream band Head East, says that he, Gramm, and Elefante toured together while with their previous bands, but that this project marked the first time they sang together.

Mark Rider, network director of image and development for WAYM Nashville, says this record may garner more airplay on Christian AC as well as top 40 stations. He also says that Christian radio seems to be divided when it comes to Petra, noting that stations "play it to death and then pass it over for new groups. "I think these guys still have a lot of shelf life," Rider says. "I've heard, "They've seen more road miles than the newer acts, and they're still relevant today." As with the prize project, the band plans an extensive marketing campaign, according to the label's Elder. The push at retail will include a floor display stocked with sampler cassettes featuring portions of four songs from the new album, as well as Hartman reading two selections from a new Petra devotional book that will be released this fall. Word will distribute 30,000 of the cassette samplers to the Parable Christian Bookstores, and the sampler also will be placed in the merchandise and cross-promotion with Standard Publishing, which is putting out the Petra devotional. They will have a coupon on the back of the cassette, and "we'll have a coupon for the book in our CDs and cassettes," Elder says, "so we'll provide a strong spotlight in all their stores."
**SUGAR HILL ACT BAD LIVERS**

(Continued from page 10)

It's good for people to expand their horizons, and once they see them, they'll make music for people who don't like that kind of music.

At retail, the label is providing tour support and new release ads, and the album will be 90% of all radio play points while on the road. Underpinning the Bad Livers' inroads in the rock underground, the Irish band will do a single record store on St. Mark's Place, New York's mecca for hipsters.

Buyer Steve McGuiр has seen the band in New York's Knitting Factory and says they're "fierce." He's stocking "Hogs On The Highway," although some OTHER blues.

The track "Counting The Crows" will be included on an upcoming New Country magazine CD-sampler, and the album will be part of the alternative country publication No Depression.

National press has been friendly to the band. "It is the only band in the country today that will do anything but independent stores and go to the chains as momentum builds. Sugar Hill is distributed by Koch.

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### Billboard 200 Chart For March 1, 1997

#### Top Artists

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<td>Bebe Cruise</td>
<td>Beauty and the Beast</td>
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<td>Blake Shelton</td>
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<td>Britney Spears</td>
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<td>The Wild, The Innocent &amp; The Eternally Blue</td>
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### Additional Information

- **Billboard 200** is a chart that ranks the top 200 songs in the United States, based on physical sales, digital downloads, and streaming activity.
- **Peak Position** indicates the highest position reached by an artist's album on the chart.
- **New Artists** are those who have not previously appeared in the top 200 charts.

For more detailed information, including sales data and album listings, visit the Billboard website.
This issue, the album is at No. 14 worldwide, up from No. 18 last week on the album chart and at No. 197 on The Billboard 200. Its weekly sales actually went up, from 5,149 to 6,258. "Hot" has sold more than 60,000 copies, according to SoundScan, exceeding the label's initial goal of 50,000 (Billboard, April 27, 1996), but Mammoth is clearly happy with how things are going.

Says Mammoth president (U.S.) Jay Faires, "At first it was word-of-mouth and we were happy just to have a little bit even on a word-of-mouth level. Finally, about three years into the band's life, commercial radio has come to the party, and it really seems like it's going to explode. I think we are seeing good, steady growth all through the spring, summer, and into the fall."

Chinese versions have only recently discovered the appeal of the Zippers, WTNX (Radio X). Kalamazoo, Michigan, PD/afternoon personality Bill Walters has been programming "Hell" since July. "I clicked on that one tune even though the label was pushing a second tune," he says. "Within a week or so, it was No. 1 in phones. We've been playing it steadily since then and now the band is truly taking off."

Scott Stevens, buyer-manager of the Repeat the Beat store in Kalamazoo, says "Hell" has been a top seller among the college crowd, but when Radio X started playing "Hell," he noted an increase in sales. When the band played at a downtown event, sales of "Hot" crept into the store's top five.

While modern rock is the band's current challenge, the MAMMOTH'S 1998 "Hot" certainly shows no end in sight.

According to the Billboard's 1996 results that the group's three classical operations, including PolyGram's, worked in concert to exploit the band's talent and experience.

This past year has all been a shock to me," says singer/guitarist Tom Maxwell, who on "Hot" also plays banjo, baritone saxophone, clarinet, and resonator, and is the band's main composer. But he didn't expect this to happen. Alternative radio is playing a a lot of this song," he asks. "That doesn't make any sense."

While it's true that some modern rock radio programmers have opted to embrace "Hell" may baffle Maxwell, he maintains that the Zippers are much more

This year, "Hot" has been on the Top 10 in Billboard's Hot Country Songs chart for a record 22 weeks. The album's success has been aided by the band's steady growth, which has translated into increased radio play and expanded touring opportunities.

In addition to their national hit, the Zippers also released their first self-titled EP in 1996, which featured four additional tracks. The EP received positive reviews and helped to build the band's fanship. The band continued to tour extensively throughout the year, playing at various venues across the country.

By the end of the year, the Zippers had released their second album, "Hot," which included several new songs and further solidified their place in the music industry. The album's release was met with critical acclaim and helped to increase the band's fanbase even more. In 1997, the Zippers released their third album, "Baby," which continued to build on the success of their previous releases.

In 1998, the Zippers released their fourth album, "Goodbye," which featuring a mix of new and previously unreleased material. The album marked a new direction for the band, and helped to establish them as a leading force in the country music scene.

Throughout their career, the Zippers have continued to tour extensively, playing at venues across the country. They have also been featured on numerous television and radio shows, and have even had the opportunity to perform at major events such as the CMA Awards.

While the band has faced its share of challenges, they have continued to persevere and remain dedicated to their craft. With a strong fanbase and a commitment to their music, the Zippers are poised for continued success in the years to come.
more than 1 million copies. Around Christmas, it seemed impossible to enter a Parisian bar or to turn on a French radio station without hearing the song's warm and plaintive vibe, a tribute to the singer's young daughter.

So phenomenal was the single's success that it was heralded as a phenomenon. It is, however, a phenomenon than anything else.

"Sahara," the album from which the single was taken (named after Khaled's daughter), has already sold 220,000 copies in France, and looks set to be a French chart fixture throughout 1997.

Cathy Bitton, director of international promotion at PolyGram France, says, "You have to remember Khaled is not a French artist but an Arabic singer. Until 'Aicha,' he was never really played on French radio.

The Olympia dates will be interesting because it will be very much a cross-over audience.

"The two singles were released in Germany the week of Feb. 14, and PolyGram plans American and British releases for late March (on Poly-Gram) and late April (on Virgin worldwide). We are putting a schedule together now which will also have to take account of very heavy French commitments."

The label is also initiating a contest at radio in which inspirational stations encourage their listeners to write in with a story about someone in their community, or who has been a positive impact on them—a "soldier" in their community. "The person with the best story will win a vinyl single, and possibly a box," Hatfield says. A grand-prize winner will receive a Janet Paschal catalog, among other prizes.

Hatfield says the initial thrust will be to inspirational Christian stations; after establishing the single in that format, the label will release it to Southern gospel stations. "Janet's audience does span both genres, from Southern gospel to inspirational and even to AC," Hatfield says. "The target is on this is mostly women between 25 and 45, because I think they can identify with this record."

According to Hatfield, Spring Hill will accompany the release of "The Geek," with a Song Services push that will include ads in such Christian women's magazines as Aspire, Woman's Day, Today's Christian Woman, as well as such music publications as Singing News.

At retail, Paschal will be making in-store appearances, Call to Action will differ from traditional retail visits.

Hatfield says local churches will invite women in the area to the stores, at which "Janet will do a little bit of a devotional, play from the new record, talk from the book, and then open it up for prayer requests."

The retail program obviously furthers Spring Hill's mission to focus on the church and spiritual concerns. But it will also benefit retail, according to Hatfield. "The store will have all these books, and they can and will do their prayer product and product that relates just to women, he says.

"I have one" is a special buyer for the Grand Rapids, Mich.-based Family Christian Stores chain, says that the inspirational market is a growing segment, with she says that the market is showing a lot of promise, he says. "We've seen some great success, and I'm seeing record companies start to address that consumer. I believe as much pop/rock and modern rock are pulling the adult contemporary contemporary adult contemporary traditional churchgoer right of center. That's where Janet's music fits."

Spring Hill and book publisher Questar will partner at retail on point-of-sale materials. "They marks the first time Questar has published a book by a recording artist. Questar media director Michele Ten- ney says that the company has high expectations for the cross-promotional efforts. "Basically we are gaining a book audience and cross-promoting to contribute retail, says Yo-Yo Ma, James Galway, and others, and an album featuring Olympic coverage from Atlanta. On Jan. 31, NPR released On the Road to 1996 another all-star compilation of NPR broadcasts.

None of those albums is available in stores; all are used as part of NPR's on-air fund-raising activities.

Sometimes known as "the North African blues," rai combines the Islam- ic singing styles with which Khaled grew up and modern dance grooves influenced by pop, soul, and reggae.

What has enhanced Khaled's crossover appeal in Europe is that his sweet and soulful voice is similar to that of French pop and soul singer Charles Aznavour as much on rock's roll performers. Rais, often with lyrics that strongly challenge the traditional values of a culture that regards women as secondary and non-partici- pater. This has made the music, and Khaled in particular, with his obvious enjoyment of the trappings of pop suc- cess, "a musical sensation for Isl and society where singing so directly about sexual relationships is still taboo."

The activities of the fundamentals has led to a spate of politically moti- vated killings in Algeria. "I haven't been able to return home since that one," says Khaled, who moved to France in 1986. "I'm not frightened for myself, because I have people to protect me, but if a bomb should go off or something, others might get hurt, I hope to go back when things calm down."

Yet despite his rebellious image, the old prohibitions and traditional upbringing the hard. Khaled says that to this day he has never dared smoke or drink in front of his father.

Khaled was born in Constantine (Cheb means "young" and "charming"), he was signed by Barclay in 1991, a bold move by the label at the time when the new wave of rai was far from obvious. Barclay decided to add a smoother sophistication to the still raw sound by recruiting Bonnie Raitt's pro-ducer, Don Was. He and Khaled replayed the label's investment swiftly with the hit single "Deli" in 1992, and the subsequent self-titled album went gold in France (sales of 100,000 units).

A follow-up album, "Nasi Nasi," was also produced by Was, featured songs from Bertrand Darbellay's 1995 "Bigger, Bigger," and won Khaled a Cesar, the French equivalent of an Oscar, for best soundtrack.

"Sahra" includes three tracks pro-duced by Darbellay, which has also been recorded in Paris and Jamaica. Bob Marley's widow, Rita, and the I-Thieves appear on "Ouei El Darak," the follow-up single to "Aicha."

Their involvement is Khaled's recognition of the key role Marley played in radicalizing culture across the modern world, an influence from which Algerian youth was not immune. "I went to Jamaica to record the rhythm section for some tracks, and while I was there I met Rita Marley," says Khaled. "It was a dream come true." "I was convinced that rai can build on its French success, where it has crossed over from its original niche market of second-generation North Africans to reach a mass market. Khaled has scored an unlikely Hindu- language hit in India, where he has found a huge audience, and he has built small but significant followings in the U.S. and U.K. "Rai music is very joy- ful, and audiences love new sounds," he says. "The songs for the most part are about love, and people all over the world can relate to that."

Assistance in preparing this story was provided by Paul Sexton in London.

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NPR, DORIAN LINK FOR ENSEMBLE GALILEI SET (Continued from page 9)

NRF, faced with tightened govern- ment restrictions, has also had to gain from the joint venture, according to Benjamin K. Roe, senior producer at NRF. "Our world view has changed after the 104th Congres—"the writing is on the wall," he says. "You look out the window and see the Cap-itol and there are people over there who want to cut out a sig- nificant funding stream. So we have a challenge [to look] for new revenue streams.

"We also have a reputation for qual- ity," Roe adds. "And I feel our listen- ing audience is the same. We have a quality project that they know is going to help support NPR program-
ing." Under the joint agreement, NPR will get a portion of retail proceeds in addition to the free promotional copies, Levine says. "We worked out a formu- lation for a direct per-copy donation for each copy sold in stores. Although he declines to specify a figure other than to characterize it as "no trivial sum per copy," several sources close to the pro- ject say the donation is "less than a dol- lar but approaching a dollar per disc."

The album is the first multitrack dig- ital recording to be released by Dor- ian, and the first to include a vinyl CD direct-to-stereo audiofile releases. The set was recorded and mixed at NPR's state-of-the-art studio in Wash- ington, D.C., on May 11, 1996.

NPR studio staff worked with Dor- ian engineers and Ensemble Galilei pro- fessionals to make the complicated digital recording and mixing interface procedures. The pro- ject was mastered at the nearby Air- show in Springfield, Va.

"It sounds great," says Levine. "It's certainly up to our standards."

Surratt, who was the first for the project's Dorien/NPR effort, brought it to the attention of the label, saying she thought it "was a natural."

In the same time line, U.K., to get Dorien and NPR. Recording began last fall.

"It seemed like the oddest principle in the book," says Levine. "Offer people release to go retail, and there's no cost [on the radio], then see what happens. It also allowed us to expand our alliance with public radio, which has always been a friend to this kind of music, and gave us a chance to see if this entrepreneurial direction works for listeners."

Roe hints at future NPR collabora- tive projects. "Not a week goes by without having heard from a small or large label or artist who wants to do things with us," he says. "So right now, frankly, we're figuring it out because we're still pretty new at this. But it's in the cards, clearly. We're very excited.

"On the other hand," he adds, "we're not trying to play rock. It's not in our interests to challenge EMI or Dorien or Deutsche Gramophon for format domination. I think it is in our interest to find new ways for partnering.

"While "The Mystic And The Mus- e" is NPR's first joint project with a retail tie-in, it is actually NPR's sixth album venture.

The first project was an album of Christmas music offered to listeners in December 1995, followed last year by a baseball-season album; a J.S. Bach album of live NPR performances; Yo-Yo Ma, James Galway, and others; and an album featuring Olympic cover- age from Atlanta. On Jan. 31, NPR released On the Road to 1996 another all-star compilation of NPR broadcasts.

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BARCLAY SEES GLOBAL RAI HIT IN KAHELD (Continued from page 9)
Ron Willman Calls It A Day After A 33-Year Career With Billboard

Billboard veteran Ron Willman, has retired after 33 years with the publication. The epitome of dedication, Willman has the longest tenure at Billboard of anyone on the current staff.

Willman began his career as an account executive for Billboard in February 1964. Over the years Willman held several sales management positions, including consumer electronics sales manager and eastern sales manager.

In the late 70's, Willman recognized an opportunity and was the first to recommend Billboard's entry into the home video business. As the leader of Billboard's sales efforts in this field, he became a well known and respected figure in home video circles.

In 1985, Willman's work was recognized with the Reuter Award, presented each year to the top salesperson by Billboard parent company BPI Communications. This award honors an individual in sales who exemplifies extraordinary drive, creative imagination, thorough knowledge of the market and the competition, resourcefulness and the ability to consistently bring in new advertisers.

Willman later became director of sales for directories and in 1988 he was appointed publisher of Billboard's directories. As publisher, Willman was responsible for launching the Record Retailing Directory. During his seven years as publisher, Billboard's seven directories enjoyed a period of steady growth and increasing excellence.

"Institutions such as Billboard can only prosper and grow when they can benefit from the dedication of people like Ron," says Howard Lender, president and publisher of the Billboard Music Group.

"We will miss his contributions to our operation."

Willman is currently available for consultation in the directory field. He can be reached at 212-435-4180.

RETAIL BOOK OUT SOON
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Now in its seventh year, Billboard's Record Retailing Directory is slated to hit streets on March 5. Its unmatched strength makes it a key connection to thousands of potential clients and contacts.

Music professionals trust Billboard and turn to the Record Retailing Directory every day for its vital and accurate information.

The Record Retailing Directory includes:
- Over 7,000 updated listings of independent record and chain stores, chain headquarters and audiobook retailers.
- The Record Retailing section contains listings from the United States. American Samoa, Guam, Puerto Rico and the Virgin Islands.
- The Record Retailing Directory is the perfect vehicle to reach a targeted audience of record and video retailers. For more information contact Joellen Sommer at 212-536-5041.

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-30, 1997
Fourth Annual Dance Music Summit
Chicago Marriott, downtown Chicago • July 16-18, 1997
1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard-online.com

Rimes Puts The Blues Behind Her

Until this week, the only country artist to debut at No. 1 on The Billboard 200 was Garth Brooks. Fed up with the success of her current country hit, LeAnn Rimes became the second country artist in chart history to enter the album chart in pole position and only the second country female to score a No. 1 album since Bobbie Gentry in October 1976. "Unchained Melody/ The Early Years" (Curb) is the 14-year-old star's first No. 1 album on the chart, her debut effort, "Blue," peaked at No. 10.

In its 35th chart week, "Blue" falls 8-10, giving Rimes two albums in the top 10.

Rimes' high debut and the album that enters at No. 2 help continue the female domination of The Billboard 200. Erlyv's "Badlands" (Kedar/Universal) opens in the runner-up slot (and debut at No. 1 on Top R&B Albums). That means the only song in the top 10 are Gwen Stefani's handmaiden in No Doubt, Madonna's co-stars in "Evita," and the male artists on the "Romeo + Juliet" soundtrack.

Sung Out, Louise: There's a new "Argentina" in the top 10 of the Hot 100. Madonna's "Don't Cry For Me Argentina" from the soundtrack to "Evita" ascends 17-8, giving composer Andrew Lloyd Webber his first top 10 single in the U.S. His previous best was Helen Reddy's version of "I Don't Know How To Love Him" from "Jesus Christ Superstar," No. 13 in 1971. "Don't Cry For Me Argentina" is the first top 10 hit to originate in a stage musical since Murray Head's "One Night In Bangkok" from "Chess" went No. 3 in 1985. And "Argentina" was co-written by Tim Rice, who wrote "Bangkok" with Benny Anderson and Bjorn Ulvaeus. "Argentina" and "Bangkok" share something else besides geographical titles: both first appeared on studio recordings before their respective musicals were staged. The original version of "Argentina," by Julie Covington, topped the U.K. singles chart 20 years ago this month.

Madonna's second "Evita" single is her 30th top 10 hit, notes Rich Signorelli of RPM Sounds in Huntington, N.Y. Only Elvis Presley (38) and the Beatles (34) have had more. "Argentina" also tops the Hot Dance Maxi-Singles chart, but with the single not available in multiple formats, and with the track moving down the Hot 100 Airplay chart, the single's chances of reaching No. 1 on the Hot 100 are diminishing.

Virgin Territory: "Wannabe" by Spice Girls continues its reign over the Hot 100. It's the first No. 1 on the Virgin label since UB40's "Can't Help Falling In Love" in the summer of 1990. The quintet makes other chart news, per a fax from Brian McAlver in London. He points out that "Wannabe" is the first self-penned No. 1 in the U.S. by a female British act, and that no single by a British female act has reached the top of the Hot 100 in a shorter time. The "Spice" album (holding at No. 6 in its second week) is the highest entrance by a British female act, the previous best being "Medusa" by Annie Lennox, which debuted at No. 11. The album is also the second highest entry ever by a female group. The record is held by Wilson Phillips, who entered at No. 4 with "Shadows And Light" in 1995. And if "Spice" can climb to No. 1, it will be the only second time a British female act has topped the U.S. album chart. So far, Olivia Newton-John is the lone woman from the U.K. to lead the list.

Heart To Chart: Thanks to "Valentine" by Jim Brickman and Martina McBride, the Windham Hill label has its highest-charting titles ever on the Adult Contemporary chart (No. 5) and Hot Country Singles & Tracks (No. 53). Meanwhile, Brickenman's "Petite Thiss," which bulleted 43-30 on The Billboard 200, is the artist's and the label's all-time high.

Market Watch

<table>
<thead>
<tr>
<th>YEAR-TO-DATE</th>
<th>OVERALL UNIT SALES</th>
<th>YEAR-TO-DATE SALES BY FORMAT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1996</td>
<td>1997</td>
</tr>
<tr>
<td>TOTAL</td>
<td>94,534,000</td>
<td>94,204,000 (UP 1.4%)</td>
</tr>
<tr>
<td>ALBUMS</td>
<td>72,836,000</td>
<td>79,604,000 (UP 9.3%)</td>
</tr>
<tr>
<td>SINGLES</td>
<td>11,698,000</td>
<td>14,600,000 (UP 24.8%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OVERALL UNITS THIS WEEK</th>
<th>ALBUMS SALES THIS WEEK</th>
<th>SINGLES SALES THIS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>15,053,000</td>
<td>12,622,000</td>
<td>2,431,000</td>
</tr>
</tbody>
</table>

| CHANGE                 | CHANGE                 | CHANGE                 |
| UP 18.5%               | UP 21.2%               | UP 6%                  |
| THIS WEEK              | THIS WEEK              | THIS WEEK              |
| 12,700,000             | 10,417,000             | 1,853,000              |
| 13,799,000             | 11,946,000             |                        |
| CHANGE                 | UP 9.1%                | UP 5.7%                |
| CHANGE                 |                       |                       |

<table>
<thead>
<tr>
<th>CHAIN</th>
<th>INDEPENDENT</th>
<th>MASS MERCHANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>45,166,000</td>
<td>8,567,000</td>
<td>19,103,000</td>
</tr>
<tr>
<td>49,444,000</td>
<td>10,129,000</td>
<td>19,891,000</td>
</tr>
<tr>
<td>UP 9.5%</td>
<td>UP 18.2%</td>
<td>UP 4.1%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NON-TRADITIONAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td>140,000</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ROUND FIGURES</th>
<th>FOR WEEK ENDING 21/07</th>
</tr>
</thead>
</table>

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

Creating hot tracks with:
- Mary J. Blige
- Boyz II Men
- Queen Latifah
- R. Kelly
- Faith Evans
- etc, etc, etc...

Used for Politix:
- Russel Simmons
- Andre Harrel
- Sean "Puffy" Combs
- Craig Kallman
- Denice Brown
- etc, etc, etc...

Used for business with:
- 50 Cent
- Teyana Taylor
- Tyrese
- Diddy
- etc, etc, etc...

The Hustle Continues in 1997.
And we used to think Luscious Jackson was just a ball player.

Who knew? Okay, Grand Royal did, back in ‘91 when they put out the critically-acclaimed In Search Of Manny EP. So did anyone that heard it. Like us, which is why we teamed up to put out Natural Ingredients.

Now everyone seems to know.

Witness Fever In Fever Out approaching GOLD. Check out the truckload of “Naked Eye” singles flying out of stores. Experience the video on MTV or flip through People, Newsweek, Seventeen, Interview, Rolling Stone, Detour, Spin, Out, Genre, Option. Need we go on?

Luscious did: Leno, Letterman, Conan, MTV’s Jenny McCarthy show to name a few.

Now it’s Luscious in clubs, Luscious on a sold-out tour. And with “Under Your Skin,” their new single and video, Luscious Jackson is just warming up. (The band that is.)