TAYLOR BACK IN ACTION WITH ‘HOURGLASS’

Much-Awaited Columbia Album To Get VH1 Boost

BY PAUL Verna

NEW YORK—During the past five years, quintessential singer-songwriter James Taylor has remained in the spotlight through sell-out tours, a video, a live recording, substantial airplay, and appearances at such high-profile events as the annual concert to benefit the Rainforest Foundation.

In all that time, however, Taylor did not make a studio album—the longest span in his career without releasing a recording of new music. Accordingly, the artist's latest work is likely to be greeted by his loyal fan base with the same excitement that Taylor felt toward making it.

"It was just time to do it," says Taylor of "Hourglass," due May 20 on Columbia Records worldwide. "It's what I do for a living, and I was eager to get back and try it." An album of considerable depth, its highlights include "Line 'Em Up," a meditation on order set to a Latin groove.

(Closed on page 70)

Canadian C'right Changes Not Good Tidings For All

BY LARRY LeBLANC

TORONTO—Although last-minute wrangling delayed the Senate's vote, the long-awaited Phase II revisions to Canada's Copyright Act were still expected at press time to become law. While the bill, C-32, spells relief for the music community here, many industry organizations remain dissatisfied with a number of concessions that were made in the bill.

"After nine years, this bill has finally come to fruition," says Brian Robertson, president of the Canadian Recording Industry Assn. "It's a historic moment for the Canadian music industry and for Canadian artists and producers. The rights included in Bill C-32 will be invested in a far more secure future for the Canadian music industry."

Among Bill C-32's measures are neighboring rights, under which performers and producers would be entitled to royalty payments from those who use their sound recordings for public performance or broadcast; and a home-taping levy to be collected on an estimated 40 million blank audio-cassettes sold in Canada annually.

However, industry observers note that the bill does not address an array of digital issues, and discussions are still ongoing.

(Closed on page 50)

Vibrant Sounds Of Cuba Spreading To The World

Cuban Music Industry Showing Signs Of Life

BY HOWELL LLEWELLYN

HAVANA—In these trying times for Cuba, the country's music industry has received a double shot in the arm. Spain's society of authors and editors, SGAE, has become the West's first rights society given permission by Cuba's culture ministry to open offices here. Meanwhile, the Mexican division of the U.S. blockade on trade is slowly easing.

(Closed on page 78)

Capitol Stresses Group 'Shape' Of Foo Fighters

BY MELINDA NEWMAN

NEW YORK—Meet the Foo Fighters, a band. That's the message behind Capitol's marketing plan for the act's second release, "The Colour And The Shape," which comes out May 20 on Roswell/Capitol.

The Foo Fighters' self-titled debut, which has sold 1 million copies, was a home blank and one of the most critical albums of the year. "We're not taking anything for granted," says Tom James, Capitol's senior vice president of promotions.
GINUWINE PLATINUM

“GINUWINE... the bachelor”
THE PLATINUM ALBUM.

featuring the platinum single
“pony” and the hit “tell me do U wanna”

ON TOUR THIS SUMMER.

COOLBONE: HIP TO ‘BRASS-HOP’

There’s a revolutionary musical movement resounding from the alleyways and burreth (beachhead) boulevards of the Crescent City, flooding the party capital of the Gulf Coast with an unplugged “future school” fusion of hip-hop, brass band jazz, and freestyle rap typified by a coved called Coolbone.

On a muggy, moonlit evening last May (The White Paper: Billboard, June 8, 1990), this writer watched transfixed as the corner of Chartres and Toulouse streets was seized by a confluence of spontaneous meet fair that lasted close three hours. “Our whole thing with Coolbone is to bring the street to the stage, and the stage to the street,” and we played songs that evening like ‘I Ain’t Got None,’ which became the first song we’ve ever played ‘bass-school hop,’” an 18-track panorama of the irresistible Coolboney experience, due June 17 from Hollywood Records. “Our reputation started to rise three to four years ago because of the outdoor vibes we put out on Frenchmen Street, recounts Johnson, who had previously performed in town with the Olympia, Young Olympia, and Soul Rebel brass bands, and a Buck- sweat Zydeco. ‘Some night, one of the owners of Cafe Brasil or Cafe Istanbul would phone me and the other members of Coolboney and say, ‘Come down and help us wake up Frenchmen Street’!” So go the brass-hop, Coolboney’s first national release, is a further step at taking the shimmering, open squares, squab percussion, second line, and, arguably, perhaps the most synchronic of traditional New Orleans orchestras-on-the-hoof and pushing them toward the no-11 limits of alternative soul. Like the fiercely effervescent “B-Boy” album by the New Birth Brass Band (Billboard, March 4), “Brass-hop” helps usher in one of the most exciting trends on the R&B tip. Coolboney’s simmering first single, “Nothing But Strife” (due March 15 as part of a five-track EP), also shows that besides being superior instrumentalists, this crew boasts storytellers per excellence.

The single explains what it’s like growing up in New Orleans, which has a long history of turmoils and negative pressures of a lot of urban areas, but also a web of culture that helps us keep it together,” says Johnson. “As you listen to the whole album, you realize we’re taking you on a complete journey through the urban Gulf Coast experience, and not just a one-sided view. ‘Gotta Sweat (When Ya Black)’ is pretty heavy in its themes, but ‘What’s Hip’ and ‘Phat City’ offer a contrast and provide a lift, saying it ain’t all bad in the Crescent City hood. Coolboney’s covers of tunes like the war horse ‘When The Saints Go Marching In’ and Bill Withers’ ‘Use Me’ are equally refreshing in their homestyle rearrangements and rap interpolations.

Coolboney will be on the road this summer on a blistering bill with Spearhead and Corn Pop, the genre-revived recently admired by new drummer Derrick Freeman, replacing Derrick “Pune” Francois, who was unable to tour. “Like all popular music, hip-hop is a guide for impressionable minds,” says Johnson. “We think it should challenge our kids’ reach to new heights. You have set goals in life in order to achieve them, and ‘Brass-hop,’ like hip-hop itself, is meant to represent a new path.”

COMMENTARY

RETAIL SHAKOKE IN JAPAN

The U.S. isn’t the only country where music retailers face tough times. In Japan, harsh competition and a lack of high-profile new releases are affecting large chains along with mom-and-pop stores. Japan bureau chief Steve McClure has the story. Page 45

DAILY, DISNEY TO CALL IT QUIT

The merger of Disney’s domestic and international video divisions will solidify its market domination. At the same time, the company is losing upsets Buena Vista Home Entertainment President and Arden Daily, Associate home video editor Eileen Fitzpatrick reports. Page 6

No. 1 IN BILLBOARD

VOLUME 109 • NO. 18

THE BILLBOARD 200

LIFE AFTER DEATH • THE NOTOIRIOUS B.I.G. • MD’80

CLASSICAL

PLAYS RACHMANINOV

DAVID HELWIGG • IVAN VICTOR

CLASSIC CROSSOVER

SHINE • SOUNDTRACK • NH

COUNTRY

UNCHAINED MEDLEY • THE EARLY YEARS LEANN RIMES • O’TOWN

HEATSEEKERS

LEMON PARADE • TONIC • POLYAN

JAZZ

TOM TONIETS ON BOUNTY • A TRIBUTE TO BLUE HOLIDAY TONY BENNETT

JAZZ/COUNTRY

THE INVIKNIT • KENNETH • NAA

NEW AGE

IN THE SHADOW • YANNI • PRIVATE MUSIC

POP CATALOG

GREASE • SOUNDTRACK • NH

R&B

LIFE AFTER DEATH • THE NOTOIRIOUS B.I.G. • MD’80

THE HOT 100

APRIL 13

THE NOTOIRIOUS B.I.G. • MD’80

ADULT CONTEMPORARY

FOR THE FIRST TIME • KENNY LOGGINS • NH

ADULT TOP 40

YOU WERE MEANT FOR ME • JUZEL • ATLANTIC

COUNTRY

ONE NIGHT AT A TIME • GEORGE STRAIT • NH

DANCE/CLUB PLAY

TO STEP ALIVE • PET SHOP BOYS • ATLANTIC

DANCE/MAI-SINGLES SALES

A LITTLE BIT LOSE • JEOLENE FRANCIS • REGENCY

LATIN

SOLON EN TI • ENRIQUE IGLESIAS • KYOKOA

R&B/HIP-HOP

THE NOTOIRIOUS B.I.G. • MD’80

R&B

HIP-HOP • THE NOTOIRIOUS B.I.G. • MD’80

RAP

HIP-HOP • THE NOTOIRIOUS B.I.G. • MD’80

ROCK/MAINSTREAM ROCK TRACKS

RECORDS • GUNS & ROSSES • COLLECTION SOUL • ATLANTIC

ROCK/MODERN ROCK TRACKS

THE FRESHMAN • THE VERDNYE PIPE • RIA

TOP VIDEO SALES

SPACE JAM • WARNER HOME VIDEO

KID VIDEO

THE HUNCHBACK OF NOTRE DAME • BUENA VIE HOME VIDEO

RENTALS

THE FIRST SIVES CLUB • MAMMITON HOME VIDEO

No. 1 ON THIS WEEK’S UNPUBLISHED CHARTS

BUDDY MILLER: THE BILLBOARD 200

LIFE AFTER DEATH • THE NOTOIRIOUS B.I.G. • MD’80

CONTEMPORARY CHRISTIAN

I SURRENDER ALL • 30 CLASSIC Hymns • CARPENTERS

GOSPEL

THE PREACHER’S WIFE • SOUNDTRACK • RIA

KID AUDIO

THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD • TWEET BIRD EDITION

MUSIC VIDEO

SELENA REMEMBERED • SELENA • I’M LOVING YOU

REGGAE

NATURAL MYSTIC • BOB MARLEY & THE WAILERS • TUFF GONG

WORLD MUSIC

IVERBAND • BILL WHALEN • CELTIC HEARTBEAT

MUSIC TO MY EARS

BY TIMOTHY WHITE

RETROSPECTIVE

THE BILLBOARD 50

MUSIC VIDEO

SELENA REMEMBERED • SELENA • I’M LOVING YOU

REGGAE

NATURAL MYSTIC • BOB MARLEY & THE WAILERS • TUFF GONG

WORLD MUSIC

IVERBAND • BILL WHALEN • CELTIC HEARTBEAT

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CONSULTING MUSIC OF CUBA

Re: John Lannert’s April 12 Billboard Latin Notes on “Myopia In Miami,” Mr. Lannert’s thoughtless attack on the Cuban music industry is especially offensive to the exiles who have lost members of their families to the most brutal dictatorship in the Western Hemisphere. For Cuban-Americans, the description of Castro’s opponents as “anti-Castro zealots” is the moral equivalent of describing Polish Jews as “anti-Hitler zealots.” Similarly, the question of “So what [if] a portion of earnings by Cuban artists goes to the Cuban government, the same way that what the American people give Castro money to continue his violent repression of the Cuban people, trampling human rights, destroying culture, and torturing, and murdering Cubans seeking freedom?” Even as it rails against “the resemblance of the castrista totalitarianism” in Miami, Mr. Lannert’s column actually stumble onto some truth. He acknowledges that “a few of the artists available at South Florida retail outlets.” On the other hand, there are no private “retail outlets” in Cuba, where the government owns everything. No one should submit WRO-FM Miami, imprisoned its employees, and tried them for treason in a kangaroo court, which is what would have happened in Cuba if the government-owned station had played Willie Chirino’s “La Jinetera.”

Given the fact that dictators (whether communist or fascist) have historically exploited artists and people as pretty facades for their ruthless regimes, Mr. Lannert’s “notion” that there is a distinction between music and politics in Cuba is naive at best and probably disingenuous.

Yoel Alonso Alonso & Censorship, Inc.
Housten

Billboard Caribbean and Latin American bureau chief John Lannert replies: My column piece “Myopia In Miami” apparently was not an attack on the Cuban-American community but rather a criticism of anti-Castro zealots, or perhaps better put, sentimentally, anti-Castro extremists.

The recent reactionary behavior of these extremists undermined anti-Castro hard-liners’ disregard for any of the most important rights of an American citizen. Their irrational fear is fueled by the U.S. Constitution’s freedom of speech and freedom of the press. As an ample example, Supreme Court Justice Oliver Wendell Holmes Jr. declared: “The freedom of speech and press was not put semantically: “not only for the view we like but for the view we abhor.” Given the basic tenet of the Constitution, as well as the rules established by the Federal Communications Commission, any type of music—regardless of its political content—is allowed to air on radio stations anywhere in the U.S., including Miami. A self-evident corollary to free speech is freedom of choice. Music played by a U.S. station should be determined by ordinary citizens, and a political faction willfully sworn in using bond threats and disastrous meaning of dialogue and dis- cord, the threat in March actually forced WRO-FM to cease rotation of music by Cuban-based acts.

Recording artists caught in the crossfire of politics should not be penalized for their place of birth or even for their political stance. Ideally, as a fail-safe, future Cuban exile talents will be given some type of protection, which will be because they will be punished quickly enough by the most ruthless of politicians: the consumer.
Blow your own Horn!

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Shawn Colvin
Alice Cooper
Sheryl Crow
Kim Deloney
Celine Dion
Fran Drescher
Richard Dreyfuss
Andy Garcia
Emmylou Harris
Levon Helm
Chaka Khan
Sharon Lawrence
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The Wallflowers
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You have reason to be proud. Your performances made the 4th Annual VH1 Honors a resounding success, and now VH1's Save The Music program is well on the way to helping restore music education in America's schools.

With very special thanks to The Universal Amphitheatre.
Disney Merging U.S., Int'l Vid Units; Daly Departing

BY EILEEN FITZPATRICK

LOS ANGELES—In a move designed to cash in on Walt Disney's overwhelming dominance in the worldwide home video market, the company plans to merge its domestic and international video operations.

The new entity will be called Buena Vista Home Video Worldwide and will be headed by Disney's international video president Michael Johnson.

The new corporate structure of the video divisions results in elimination of the chief operating officer position under Walt, president of Buena Vista Home Video, who will leave the company when his contract expires in September. Daly, who joined the company in 1983, has headed domestic operations since 1992.

A corporate spokesman for Disney did not indicate where Daly would land, but it has been rumored for months that the executive has been heavily courted by DreamWorks SKG.

According to sources close to Daly, Disney's chief executive, Michael E. O'Leary, and Walt Disney, the former president of Disney, has offered the 40-year-old executive a top marketing job at the film company. Daly had expressed interest in jumping to DreamWorks, or anywhere else.

Sources, however, indicate she is unlikely to take another executive post.

(Continued on page 70)

Big Changes Brewing At Blockbuster
Top Executive Exits; Parent Viacom Sets Stock Sale

BY SETH GOLDSMITH

NEW YORK—Bill Fields' resignation as chairman and chief executive of million in free cash flow for the year. Viacom will restructure and close the book on the company's March 31, 2002, annual report. The company will no longer be included in the S&P 500 Index.

At the same time it announced Fields' departure "by mutual agreement," Viacom also outlined the creation of a so-called "tracking stock" enabling the company to sell shares in Blockbuster while retaining full financial control (Billboard, April 20, page 25). Viacom chairman Sumner Redstone anticipates an offering early next year, using the proceeds to lower the company's debt incurred to acquire Blockbuster and Paramount Communications.

Blockbuster has the rest of 1997 to improve its profit picture and make the tracking stock worth buying. Viacom's spokesman Carl Foltz says Viacom will need the time to break out Blockbuster financials and gain shareholder and regulatory approval.

"They haven't got a lot of choices," says Joseph Hallen & Ross analyst Don McPherson. "Viacom's investors are attacking the poor first quarter to the "inferior quality" of video releases and the cost of Blockbuster's move to Dallas from Fort Worth. McPherson says the move should be ancient history by the fall/winter season. "If you can't be known as the operator of a lot of deep petunias," McPherson adds. Blockbuster appears to lack the

(Continued on page 70)

N.J. Venue Says Marilyn Manson Is Not Welcome

This story was written by Ray Wadell, a reporter for Business Week.

At press time, promoters and New Jersey state officials remained stalemated over whether shock-rock group Marilyn Manson would play the scheduled OzzFest '97 bill June 15 at Giants Stadium in East Rutherford, N.J.

OzzFest founder and headliner Ozzy Osbourne has said that Marilyn Manson—which is booked on nine OzzFest dates—will participate in the Giants Stadium show; otherwise, he said, a lawsuit could result from a First Amendment violation.

The New Jersey Sports Authority maintains that it has the right to choose who wins on the bill, and it doesn't want Manson.

"Right now we're taking the approach that a contract has not been signed for any headliner," said Bob Cusmaro, director of Giants Stadium. "We will offer [OzzFest] a contract with our parameters, one of which is giving us the right to choose the groups for the show." (Continued on page 77)

U2 Drives P'Gram 1st Qtr. Company's Music Sales Are Up 9%

BY DON JEFFREY

U2's "Pop" (Island) sold 4.9 million units worldwide by the end of the quarter, according to the company. Its anticipated fourth-quarter release was pushed overboard because the band had not completed it.

Polygram's president/CEO Alain Levy and PolyGram Music Group president Roger Ames were traveling to the West Coast for the opening of U2's U.S. tour at press time and were unavailable for comment on the results.

The second-biggest selling album for PolyGram in the quarter was a compilation, "1997 Grammy Nominations," (Warner/Chappell), which moved 1.6 million units worldwide.

In North America, total sales were up 12% on the quarter, with the "Pop" album knocking the Grammys to the title; the new album by War-

(Continued on page 77)

U.S., Vietnam Reach Bilateral C'ty Deal

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Immigration and Naturalization Service (INS) has denied a visa application for the head of a charity to popular Latin jazz trumpeter Arturo Sandoval.

The visa application for Sandoval, who is also a U.S. citizen, was denied by the INS because of Sandoval's support of the White House's favorite Arturo Sandoval, but INS officials say the agency still has no reason why Sandoval would hold a hearing to "reconsider" the case.

Sandoval has played at the White House and at the President's Inaugural Ball and is scheduled to play at an upcoming Democratic National Committee event for President Clinton and Vice President Gore. The artist, who has also played for former President George Bush at Ford's Thetheater, says he will appeal the ruling.

"I have already sent in the papers for a hearing," Sandoval tells Billboard. "This is not the first time I've been told that my visa will be canceled—I will forever be grateful to the U.S. government and the people of the U.S. I believe it's a matter of an injustice from one person in the Miami Immigration office." (Continued on page 77)

Musicland Decreases Its Losses For First Quarter

BY ED CHRISTIAN

NEW YORK—The Musicland Group has reported a $20.9 million net loss, or 63 cents per share, on sales of $767.1 million for its first quarter. Analysts had predicted the company's first quarter loss would be $15 million. On a comparable-store basis, the company reported a 2.9% increase in sales, of which the mall division, with 1,147 stores, posted a 1.8% increase while the superstore division, which runs 224 outlets, enjoyed a 5.5% gain.

During a phone conference with Wall Street analysts and investors, Musicland is said to have reported that it would receive a tax refund of $20 million. Also, the company has realized $15 million from returning inventory and selling off fixtures from store closures in the first quarter.

One portfolio manager who follows Musicland notes that if that $35 million is added to Musicland's EBITDA, estimated at $90 million for the year, and if $30 million in debt service and $20 million in capital expenditures are subtracted, Musicland should get $45 million in free cash flow for the year. "There is no liquidity crutch" at Musicland, he says. "If people stay cool and calm, this can play out another quarter.

But Musicland first must resolve negotiations with its banks to enlarge its revolving credit facility by $50 million-$75 million.

Sources say, however, that the banks and trade creditors are at odds over security demands being made by the banks. The major trade suppliers are said to be willing to concede the issue of inventory collateral on the new money that would be made available, but the banks are said to want other concessions.

(Continued on page 77)

Shakur Estate Sues Knight, Death Row, Alleging Fraud

BY CHRIS MORRIS

LOS ANGELES—The administrators of Tupac Shakur's estate have filed a federal lawsuit against Death Row Records, its owner Marion "Suge" Knight, and attorney David Kenner, claiming that they conspired to defraud the late rapper of millions of dollars.

The suit—filed in U.S. District Court here April 18 by Shakur's mother, Afeni Shakur, and New York attorney Richard S. Fischbein—seeks damages of $150 million from Knight and Kenner, bank stock and an accounting of sales for Shakur's 1996 Death Row album "All Eyes On Me"; the return of more than 130 of Shakur's unreleased masters; a declaration voiding the rapper's 1995 contract with the label; and $20 million from Kenner for legal malprac-

(Continued on page 77)

INS Denies Latin Trumpeter, White House Favorite Arturo Sandoval U.S. Citizenship

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(Continued on page 77)
Paul Carrack has provided his soulful voice and contributed as songwriter to some of the most memorable hits heard around the World. He's now focused his considerable talents towards his first solo record in over eight years, BLUE VIEWS.

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**Shankar Illuminates ‘Chants Of India’ Collaboration With Harrison Draws On Ancient Texts**

**BY BRADLEY BAMBARGER**

NEW YORK—With monks going platinum and angels in ascendance, the artists and executives behind Ravi Shankar’s “Chants Of India” are confident that the Zeitgeist encompasses another realm of sacred music.

“There is so much turmoil, so much disorder to the paper and the very fabric,” Shankar says. “Music is the greatest medium for peace, and while Western plainsongs, the Indian chants can offer solace. They are prayers for shanti, or well-being. But whether texts are in Latin or Sanskrit, the feelings in this kind of music are universal.”

George Harrison, the producer of “Chants Of India,” adds, “It’s a mad world we live in. And there’s so much music out there that is, well, aggravating. This is our effort to achieve some semblance of balance. People everywhere are looking for something—they always have been—but maybe now more than ever.”

Due May 6 from Dark Horse/Angel Records, “Chants Of India” features Shankar’s harmonious reanimation of age-old Indian and Mandan music. Ancient Sanskrit texts are intoned over a bed of strings, percussion, and sundry other Eastern and Western instruments, with the whole possessing a mystical grace and subtle power in line with the Gregorian chant that has proved so popular. Yet “Chants Of India” boasts a variety of texture and color entirely its own.

Shankar spent nearly a year arranging the traditional mantras from the Veda scripture and composing new backdrops and instrumental interludes. In India, the chants have been repeatedly recast in both classical and commercial fashion, so it was a challenge for even a master musician to do something fresh with the material while retaining the essential force of the message.

“This album has been one of the most difficult but rewarding projects of my life,” Shankar says. “I wanted to preserve the sanctity of the tradition yet also make the presentation a bit more realistic and more involving. That way, even if the chants are not understood, they are at least felt.”

First turned on to Vedic chants in the ’60s during his initial trips to India, Harrison was drawn to the “Chants Of India” project not only for the opportunity to work with his longtime friend but for that chance to transcend bound- aries into an area more sacred and spiritual.

“Shankar is such an artist that everything stems from it in a sense. This record may not be something you put on as background at a party, but it’s on a lot of executives’ headsets.”

Featuring dozens of musicians recorded in Madras, India, and London, “Chants Of India” had Harrison organizing the sessions, overseeing the technical process, and pitching in with the vocal and instrumental performances. This work follows his production of “In Celebration,” a deluxe four-disc boxed set released by Dark Horse/Angel in 1996 that offered a definitive picture of Shankar’s peerless career as composer and star virtuoso, around which he is renowned as both a rare composer and pioneer in East-meets-West collaboration (Billboard, Dec. 23, 1995).

In marketing “Chants Of India,” Angel obviously hopes to reach not only the considerable number of Shankar fans and Indian classical music devotees but also a portion of the 5 million buyers worldwide who bought his label’s trend-setting “Chant” album by the Benedictine monks of Santo Domingo de Silos.

Steve Murphy, president of Angel Records, says, “Chant” was so big that the customer who bought that record is indefinable. But many of the people who bought that album will find an appeal to “Chants Of India.” In fact, I think the Shankar record is more accessible than the “Chant” album, which is not even going after the “Chant” buyer but the college audience, too. And it’s important for us to get this record into that community as well.

“More than anything, our job is to create a context for the album,” Murphy adds. “I don’t think we have to convince people of its quality. We obviously have the work here of two complementary genres. Twenty-five years ago, we saw George Harrison of the Beatles take this side trip with Ravi Shankar, and now the two of them have made an album that—with our culture more interested in exploring spirituality—we’re finally ready for.”

Music critic and audio expert have recorded six figures with “Chants Of India” by Christmas. What will aid in achieving that goal is the involvement of Shankar and Harrison in the promotional campaign. Angel is organizing “celebratory events” on behalf of the album for June and July in the U.S. and Europe, and those events may include ensemble performances with Shankar and Harrison. The two are also doing press; a Q&A with Shankar has already appeared in Rolling Stone.

Recently recovered from a bout of ill health, Shankar gave star recitals in April in Chicago and Detroit and has upcoming recitals for May 10 in Pasadena, Calif., and May 31 in San Francisco. In mid-September, he will play a concert at New York’s Carnegie Hall that should feature material from “Chants Of India.” Shankar is managed and booked in the U.S. by Shel- don, who also manages Harrison. In the U.K., Shankar is managed and booked by Christopher Tennant in London. His compositions are published by Ansonur Music.

Angel begins a TV ad campaign for “Chants Of India” in June, with emphasis on VH1, CNN, and the Lifestyle Network. Also, there is a film about the making of “Chants Of India” in production, with broadcast and video possibilities under discussion. Angel is servicing the CD and a four-track sampler to college radio, public stations, and selected commercial outlets.

At retail, Angel will be taking both traditional and alternative routes. According to Gene Ramsay, senior VP of EMI Music Distribution, a key aspect of making “Chants Of India” a commercial success is working closely with such retailers as bookstores and specialty shops, which address oft-neglected segments of the record-buying public. “It is far less expensive to take the product to where the receptive consumer is,” he says, “than it is to try to get that consumer to come to wherever you’ve put the product.”

An alternative retailer especially well-positioned to sell “Chants Of India” is the Budokh Tree Bookstore in West Hollywood, Calif. “There’s been a real resurgence in the popularity of Indian music in recent years, and Ravi Shankar is our best-selling Indian artist,” says music department manager Kevin M. Maxwell. “Plus, both Ganesha and Ravi shops here regularly.”

The Budokh Tree did well with “In Celebration” and the highlights disc from the boxed set, as did a more traditional outing, Tower Records in New York’s Greenwich Village. “For a box set, ‘In Celebration’ sold really, really well,” says world music buyer Gloria Rivera. “People actually requested it, which you only find with (Continued on page 16)"
Artists & Music

Steven Curtis Chapman,
Toby McKeehan Top Doves

BY DEBORAH EVANS PRICE

NASHVILLE—Steven Curtis Chapman and de Talk’s Toby McKeehan took home the top honors at the 28th annual GMA Dove Awards, presented April 24 at the Nashville Arena here. Chapman netted Doves in the artist, male vocalist, and songwriting categories, as well as for top pop/contemporary album with “Signs Of Life.”

McKeehan won the most Dove trophies, taking top trophies out of 13 nominations. As a member of the Gotee Brothers, he won rap/hop/hip recorded song: “R.I.O.T. (Righteous Invasion Of Truth),” recorded by McKeehan, Carman and Tomми Simas (Sparrow).

Alternative/musical rock recorded song: “Epidermis Girl,” recorded by Beavis, written by Brad Ford, Dave Haynigst, Matt Gingerich, Sam Barnhart, and Todd Kirby (Forefront/Chordiant).

Southern gospel recorded song: “Only God Knows,” recorded by the Martins, written by Joyce Martin McCollough, Harrie McCollough, and Joel Lindsey (Spring Hill).

Country recorded song: “Somebody Was Prayin’ For Me,” written and recorded by Charlie Daniels (Sparrow).

R&B recorded song: “Under The Influence,” recorded by Anointed, written and performed by Mark Heimermann (Martiynn).

Traditional gospel recorded song: “Stop By The Church,” recorded by Beavis, written by Sullivan Pugh (Word).


(Continued on page 65)

Rimes, Strait Top Winners At ACM Awards
Their Album Sales Expected To Surge After Show

BY CHET FILIPPO

LOS ANGELES—If past indicators prove accurate, LeAnn Rimes and George Strait stand poised for a retail sales windfall in the wake of their sizzling wins at the 32nd annual Academy of Country Music (ACM) Awards show, held April 23 at the Universal Amps in Los Angeles. The show was broadcast on NBC.

Newcomer Rimes took the top four Dove vocal artist award, as well as honours for single of the year and song of the year for her debut song, “Blue.” She shared the song award with writer Bill Mack. “I could get used to this,” Rimes said afterward.

The veteran Strait, his 16-year career with MCA Nashville reaching a new all-time high, captured album of the year honors along with being named top male vocalist.

Less surprising were Brooks & Dunn’s two repeat awards. They repeated as entertainer of the year for the second consecutive year and were honored for top dual act for the sixth straight year. There were no other multiple winners. Also taking awards were Patty Loveless, Trace Adkins, Rcóchet, Sawyer Brown, and Collin Raye.

Strait’s new album, “Carrying Your Love With Me,” was strategically released by MCA the day before the awards show. MCA Nashville chairman Bruce Hinton said that he had stopped counting when sales figures from accounts reached 50,000 copies of the day of the show. The show will be the 22nd first day of George’s career,” Hinton told Billboard at the show. “I think it will debut at No. 1 and [previous album] ‘Clear Blue Sky’ will explode all over again.”

Skip Young, senior music buyer for the Texas-based Hastings Books, Music & Video chain, says, “George Strait and LeAnn Rimes are our drive-by shooting; a very predictable Faith Hill joining husband Tim McGraw for a duet of his new single, ‘Tis Your Love’; and Garth Brooks’ reusing ‘Fever,’ on which he was joined by Charlie Daniels and Chris Ledoux.

In presenting Strait’s musical performance, Brooks paid tribute to the man he considers his mentor. “In the ’80s,” said Brooks, “when country music needed direction, George Strait put us back on the track and inspired us.”

The show was dedicated to the late songwriter and industry fixture Mac Boren Astor.

RECORD COMPANIES.

Heavy D is named senior VP of Universal Music Group in Universal City, Calif. He was VP of the company’s Uptown Records subsidiary and will retain his creative role with the firm.

Capitol Records in Hollywood, Calif., promoted Kim Niemi to VP of product planning and Joy Feuer to national director of field sales. They were, respectively, senior director of product management and West Coast label director.

Lee Townsend is appointed VP of A&R for Capitol Records in San Francisco. He will continue to run Songline/Tone Field Productions.

Michael Healy is appointed VP of operations for Universal Music Records in New York. He was senior director of royalty accounting at PolyGram.

Sandy Sawtaka is named VP of media relations for V2 Records in New York. She was senior director of publicity at Atlantic Records.

MCA Nashville promotes Jules Wurtman to VP of publicity and music video; Denise Roberta to director of regional promotion, West Coast; Las Vegas; and Does Hawkins to director of regional promotion, Northeast. They were, respectively, senior director of publicity, East Coast; and manager of Gavin promotion.

Lisa Zihline is promoted to GM of BMG Music Canada in Toronto. She was group VP of marketing.

Qwest Records in Los Angeles names Ian Alexander VP of A&R. He was senior director of A&R for Warner Bros. Records.

Jeff Redd is named senior director of A&R, black music, for MCA Nashville. He was a recording artist.

Joseph J. Lewczak is named director of country group for RIAA Capitol Music Group North America in New York. He was an associate at Davis & Gilbert.

Michael Kauffman is appointed national director of sales for the GRP Recording Co. in New York. He was national director of sales for Windham Hill Records.

Jimmy Metts is named director of Nashville operations for Malaco Records. He was creative director at Curtis Music Publishing.

Joe Trevino is promoted to director of promotion and artist development for Arista/Latin in Austin, Texas. He was manager of promotion and artist development.

Dennis Blaine is named VP of sales, marketing, and PR for the New York office of the Music People. He operated an apparel company.

PUBLISHING. Gary J. Gross is appointed VP of marketing for Killer Tracks in Hollywood. He was director of marketing for McKesson Water Products.

Paul Morgan is promoted to senior director, creative, for EMI Music Publishing in East Los Angeles. He was director of creative.

RELATED FIELDS. George McLellan is named CEO/COO of BMG Direct in New York. He was COO/CEO of Lincoln, Mass.-based Renaissance Solutions.

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Applications must be signed by:

- A parent
- A legal guardian
- A legal representative

Entry must be postmarked by April 1, 1997.

The John Lennon Songwriting Contest, Fordham University, and John Lennon Artwork Copyright, 1996.

3. Each song submitted must be the original work of the entrant. Songs may not exceed five (5) minutes in length. No song previously recorded and released through regular distribution in any country will be eligible. Copyrights may not be submitted in any categories as the entry. Each entry requires a separate entry form, cover sheet, lyric sheet, and submission fee. One check or money order for multiple entries in any category is permitted. All entries are non-refundable. John Lennon Songwriting Contest is not responsible for lost, damaged, or misdirected postage due, receipts, or returned or unclaimed mail.

4. Prizes: the Top 25 Grand Prize Winners will receive $2,000 in cash. $6,000 Yamaha Project Studio Equipment, and a $2,000 Advance from EMI Music Publishing. One (1) Grand Prize Winner will receive $15,000 for the "Song of the Year." The Estate of John Lennon and The John Lennon Trust are the copyright holders for all entries and works created. Entrants allow John Lennon Songwriting Contest to use winner's names, likenesses, and works, without further compensation or notification, for all purposes related to the contest. Entrants agree to indemnify John Lennon Songwriting Contest and Fordham University for any claims, losses, or damages relating to the contest.

5. To be eligible for the contest, the entrant must be a legal resident of the United States or Canada (excluding Quebec). All entries must be postmarked postmarked by April 1, 1997. The contest is open to all ages, but entrants under 18 must have parental or guardian permission. All entries must be postmarked by April 1, 1997. The contest is open to all ages, but entrants under 18 must have parental or guardian permission. All entries must be postmarked by April 1, 1997.

6. To enter, submit one entry form, cover sheet, lyric sheet, and submission fee for each song entered. No more than 20 songs may be entered. The contest is open to all ages, but entrants under 18 must have parental or guardian permission.

For more information: www.jlsc.com

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Seven Mary Three Gets the ‘Crown’ Atlantic Finally Releases Set After Mammoth Split

■ BY DOUG REECE

LOS ANGELES—To hear Jason Ross of Seven Mary Three tell it, the delayed release of the band’s new album, “RockCrown,” while Atlantic and Mammoth hashed out the dissolution of their union (Billboard, April 5), produced something of a spiritual experience for the singer-songwriter.

“The last six months have been a serious test in patience and faith,” says Ross. “It’s like trying to believe in a new religion. There’s all this mystery out there that you’re trying to believe in, and you have these people telling you things are going to be all right.”

Ross’ hard-earned faith turned out to have been well-directed. With a June 3 release set and an amicable agreement between the two labels that resulted in the band signing to Atlantic (Mammoth will share profits and assist in promotion—“RockCrown”), the album is ready for a royal send-off.

In fact, Atlantic senior VP/GM (U.S.) Ron Shapiro believes releasing “RockCrown” in June instead of its originally scheduled January date will ultimately help the band.

“Two very important things happened during the delay,” Shapiro says. “No. 1, as a factor in a noted industry story, the importance of Seven Mary Three was elevated. No. 2, it really gave the people at Atlantic time to get to know the music and realize how far this band has come.”

Indeed, along with a switch in label, Seven Mary Three has taken a new direction aesthetically. Those familiar with the rougher-hewn rock tunes on “American Standard” — the band’s major-label debut, which sold more than 1.1 million units, according to SoundScan — will be surprised by the act’s new path.

(Please see next page)

Vandross, Costello To Exit Longtime Labels; Aerosmith Alters Album Art

CHANGES: Look for Luther Vandross to move from Epic, his home throughout his entire recording career, to BMG Records. According to sources, Vandross’s latest release for Epic, a greatest-hits package with a few new songs, will come out by Christmas. He’s expected to have an album of new material out on EM in 1998. EM did not return phone calls by press time... Also leaving his longtime home at Warner Bros. Records, according to the April 23 Billboard Bulletin, is Elvis Costello. He will record more projects on his own for MCA.

Hollywood Records executive VP Richard Leber is acting as interim president at the label following Bob Pfeifer’s departure. Hollywood’s Entertainment Media Group chairman/CEO sund, who’s left the label. He’s now head of marketing at the Work Group. Warren Haynes and Allen Woody have quit the Allman Brothers Band to concentrate on their other act, Gov’t Mule. The band has just signed with Capricorn Records; it was previously on Relativity.

SO SORRY: Aerosmith has selected new cover art for its album “Nine Lives” after members of the Hindu community complained about the cover art. The band’s 13th studio album, which will be released in late April. The original cover depicted the head of a cat on a female body dancing in a den of snakes, which was apparently inspired by a painting featured in a book written by the founder of the International Society for Krishna Consciousness.

According to a spokesman for the band, Columbia has stopped manufacturing CDs with the existing cover, and all new copies will have new versions of the first three pages of the CD booklet, all of which contain the questionable image. No word on what the new cover looks like, but this issue on Mexican-American band is the second of five such seizures reported to the International Buddhist Organization.

The cover of Aerosmith’s latest studio album, 1985’s “Get a Grip,” also came under attack. That art featured the rear quarter of a cow with a hoop ring through one of the teats on its udder. People for the Ethical Treatment of Animals complained about the cover, and advertisements for the album were banned by the London subway system (Billboard, May 22, 1985).

Stuff: Peter Galloway, executive producer of the upcoming Laura Nyro tribute album, “Time and Love: The Music of Laura Nyro,” is putting together a concert in her honor. Nyro died April 8 of ovarian cancer. The show, which will benefit a cancer organization, is in the formative stages, but is expected to take place in late May or early June in New York and will likely feature a number of the artists who appear on the Astor Place Records set, coming out May 19... After a several-year absence from the recording scene, Daryl Hall & John Oates have recorded a new album, tentatively titled “Marigold Sky,” that is slated to come out on Arista. The project, which according to a source covers the gamut from rock to R&B, was co-produced by Hall, hits, and David Bellochio and was recorded at Hall’s A-Pawling Studio, in Pawling, N.Y. Arista has not set a release date.—Keb’ Mo’ will appear on the May 11 edition of CBS’ “Touched By an Angel.” The Okh-Epe artist will play “the Angel of Music” and will perform five songs... Guy Vey Rich has shuttered his publicity company to start a management company. His first client is the Interpreters, a band formerly featured in Centennial Devil that has signed to Volcano Recordings... Nice Man, the licensing and merchandising unit of BMG Entertainment North America, has made a deal with Giant Merchandising, a similar arm of Warner Music Group, to provide tour fulfillment and retail distribution of its music-related product in the U.S. and Canada. It could not be learned at press time how Nice Man had made ties with another entity that is essentially a competitor.

In concert: John Mellencamp starts a summer tour May 29 at Phoenix’s Desert Sky Amphitheater... Chris Whitley kicks off a headlining tour Thursday (1) in Northampton, Mass., in support of his new “Terra Incognita” album... The Who will start a U.S. outing, appropriately titled The Who Live in Concert, July 19 in St. Louis. As with last year’s Quadraphonia tour, Zak Starkey will perform drumming duties.

The lineup for the second Tibetan Freedom Concert, which will be held June 7 and 8 at a still-to-be-determined venue in New York, has been announced. Artists set to perform include A Tribe Called Quest, the Beastie Boys, Biz Markie, Bjork, Chakkasam-De La Soul, Foo Fighters, Ben Harper, Jon Spencer Blues Explosion, Pavement, Porno For Pyros, Radiohead, Rancid, Patti Smith, Sonic Youth, R.E.M.’s Michael Stipe and Mike Mills, Taj Mahal, and a number of surprise guests. The event is being staged by the Milarepa Fund, a nonprofit organization co-founded by the Beastie Boys. Last year’s concerts, held at San Francisco’s Concord Pavilion, drew more than 100,000 fans and raised more than $800,000. The concerts are designed to raise awareness about the ongoing injustices in Tibet against those who voice opposition to the Chinese government. The show will be promoted by Deisenner/Slater.

Darlahead has landed the opening slot for the Collective Soul tour May 6-18... The Further Festival returns for its second year. The festival’s founders Bob Weir (with his band Ratdog), Mickey Hart (with his percussion outfit Planet Drum), and Bruce Hornsby will be joined by the Black Crows and moe. The tour will start June 20 at the Coral Sky Pavilion in West Palm Beach, Fla.

Penn Hasn’t ‘Resigned’ From Making Records, 57 Set Shows

■ BY CHRISS MORRIS

LOS ANGELES—It’s been half a decade since singer-songwriter/guitarist Michael Penn released an album. But one marketing executive at his new label feels Penn’s 57/Epic debut, “Resigned” set for release June 3, will be greatly warmed despite the impasse.

“I think people are very familiar with Michael Penn’s name, regardless of how long it’s been,” says Epic senior director of marketing Chris Hoppe. “We’re going to go out of it as if no time had lapsed. I don’t feel like we need to relaunch his career.”

Penn arrived with a splash in 1989, when his RCA debut, “March,” spawned the hit “No Myth,” which climbed to the top 20, pushed by a nearly ubiquitous video. But his 1995 sophomore release, “Free-For-All,” also on RCA, disappeared off the charts quickly, and a five-year absence ensued.

Though he is hesitant to discuss the details of his situation, Penn indicates that he may have gotten lost in an executive shuffle at his old label.

He says, “I was in a classic situation with RCA, where the people who were passionate about what I was doing and who were interested in what I was doing and signed me, for a variety of reasons, were not there, from the second recording on.”

I sort of changed a few things on my end,” he adds. “I was approached by Andy Slater [of HK Management] to manage me, and I said, ‘Look, see what you can cook up out there!’”

While the process of parting ways with his old label was apparently protracted, his services were quickly sought by a new record label—57, established as a Sony-distributed imprint by producer/musician Brendan O’Brien (Billboard, Oct. 28, 1985),

Penn says, “As soon as Andy sort of made things right and understood between RCA and myself, and they said, ‘You can go.’ Brendan was kind of bum, going, ‘Well, I’d like to do this.’ We talked, and I liked him. I liked the idea of the business situation on the side where I was dealing with Brendan and his label, 57, before I was dealing with a multinational corporation. So it all seems very right. Brendan’s a terrific guy.”

O’Brien and Penn sought to make (Continued on page 36)
SEVEN MARY THREE GETS THE 'CROWN'
(Continued from preceding page)

Though "RockCrown" contains its fair share of rockers, including "Home Stretch" and the album's title track, the majority of the act's new songs reflect more introspective lyrical themes and softer-sounding musical arrangements.

"Times Like These," "Gone Away," and "This Evening's Great Excuse" are just a few tracks that sound as if they could fit in at coffeehouses as well as rock clubs.

Seven Mary Three's songs are published by EMI Publishing.

"When we started playing songs five years ago, we were basically writing acoustic guitar songs, not these big electric guitar riffs," says Ross. "There was more songcraft. We spent so much time on the road in support of 'American Standard' and saw so much that we had never been exposed to that it really resonated in what we were doing in the back of our tour bus by the end of the year. We were sitting there with acoustic guitars telling stories to each other.

"People are going to connect the dots however they want, but we are not 'Cumbersome,' " he adds, dropping the name of the band's driving rock hit. "Style is a formative dark cloud hanging over the artist, and it needs to be destroyed. I'm only 24 years old, and I haven't developed any kind of memorable style. In this business, people just pigeonhole you from your last hit song until your next.

Shapiro, however, is confident that the album's diversity bodes well, pointing to such tracks as "Lucky" and "This Evening's Great Excuse" as perfect candidates for rock and top 40 crossover potential, thanks to their melodic, acoustic sensibilities.

"It's been a great maturation and evolution since their debut, and this record shows that they can still rock but also have a thoughtful, accessible, and sensitive side," says Shapiro. "You get both aspects on this album, and as a result, it's going to appeal to a much wider audience."

Still, he says the label led with the grinding "RockCrown," which was serviced April 21 to mainstream and modern rock stations to slowly work audiences into the new album. "Because of the enormous depth of this record and the different tempos, we are intent on working this record for a long time," says Shapiro. "But our feeling is that this band rose to platinum prominence as a rock band on the harder side, and initially that is what's going to get people into this record. We have plenty of time to create new fans and convert new formats."

Mammoth, whose responsibility in promoting Seven Mary Three has diminished but not ended, will assist Atlantic's radio promotions personnel.

Regarding Mammoth's new position in the promotion of the album, label VP/GM Steve Balcom says, "Our role is definitely changing. Atlantic needs to take the lead chair, and we'll be in a secondary role now. We're going to help in whatever way we can. A lot of what we'll be doing is filling in whatever gaps need to be filled."

Already, Mammoth has helped design the slipcase packaging for the album and organized a promotion through the band's fan club.

A special booklet containing additional liner notes and art will be mailed to fan club members preceding the release of "RockCrown." Anyone else who joins the fan club before the release of the album — by mail or by signing up at the band's World Wide Web site (www.sevenmarythree.com) — will also receive the exclusive notes.

Meanwhile, Atlantic will air a flight of spots on MTV from the end of this month through the middle of June. There are no plans to shoot a video for "RockCrown."

Print advertising will range from traditional consumer music magazines to the "Wizard" fanzine, which will have band stickers polybagged in 40,000 issues.

In addition to an extensive positioning and advertising campaign at retail, Atlantic will make use of various listening station programs.

This, says Atlantic VP of product development Michael Krumper, is meant to give listeners a taste of Seven Mary Three's new direction.

"For people that are familiar with the band from a few songs on 'American Standard,' this record is going to be quite a shock," he says. "The levels of intensity have expanded both ways. The harder songs are harder and the softer songs are softer, and because of that, we're going to use tons of listening posts and be really aggressive with in-store play."

Skip Young, a senior music buyer at 111-store Amarillo, Texas-based Hastings Books, Music & Video, says the chain has sold 18,000 units of "American Standard" to date and expects to sell more as "RockCrown" boosts the band's profile.

"Sales are still strong for us on 'American Standard,' so we're hoping the new album will not only create its own fire but help continue sales of their last album."

Krumper says the label will also maintain the same grass-roots approach that helped propel Seven Mary Three from the music scene surrounding the College of William and Mary in Williamsburg, Va., to national prominence (Billboard, Jan. 13, 1996).

Part of this approach includes a nationwide tour where the act, which is managed by Darby Management and booked by Pinnacle, will headline shows at 500- to 1,000-seat venues in primary and secondary markets.

Seven Mary Three's tour kicks off June 4 and continues nationwide through the middle of August.

In keeping with an aggressive international plan, Krumper says, the band will stop in Canada during this tour, eventually hitting Euro- market, Australia, and other international territories.

Confirmed release dates in territories outside the U.S. include a simultaneous U.K. bow, a June 9 release in Norway, and a June 12 release in Germany and Italy.

During spot dates, Ross says, the new material has road-tested well.

"It has been like a huge weight lifted off our shoulders," he says. "We've got seven or eight really stripped-down songs, and we're playing most of them live and people are still listening. It's nice to have that dynamic with your audience where you can attack them, sink under their skin, or whisper in their ear."

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We just sort of wanted to make all of the dynamics of that first album into everything," says Grohl, "but at the same time we have some kind of middle ground. We wanted to make the songs a little more... "The Friar Tuck Stick Around," and "This Is A Call."

Erick Anderson, PD at WNVE Rockefeller, N.Y., says the song "has an edge to it. It's a great lead track. We still have 'I'll Stick Around' and 'Big Me' in rerun. They got our listeners were absolutely ready for something new."

J.Q. Quest, PD at WBZZ Rich-
mond, Va., says that, upon first listen, "Monkey Wrench' struck him as "a little repetitive, but now when I hear it, it sounds great. I think it's going to eventually be a hit. We were anxiously awaitting it."

The commercially available international
version of the single contains "Monkey Wrench," a different version of "Up In Arres," an the album's title track.

In the U.K., two versions of the single are available. The first is the same as the international single, while the second includes "Monkey Wrench;" "Down In The Park;" the From the Grohl contribution to "The X-Filer's" inspired "Songs In The Key Of X" compilation; and an acoustic version of 'See You.'

Grohl also directed the video for "Monkey Wrench," but he stresses that the choice was made somewhat by default. "We just started getting all these treatments for the video that didn't seem like they would go with the song, so I sat up one night and just listened to the song over and over and over again, trying to figure out some interesting imagery," he says. "I went to sleep that night, and I had this dream, and the video ended up being the dream I had that night. It's basically the band looking in the band and how we see ourselves. It's not really like I knew what I was doing, I just really wanted it to seem like the dream."

The band is now rehearsing for a tour that will start in May with initial dates in Europe and the Far East. The group, which played a surprise show last month at an L.A. club to preview the new material, will make its way back to the U.S. in June to promote the album as well as tour.

According to Gersh, the band also plans to play in-stores at up to 10 retail outlets across the country. "Last time, Dave made the record with himself, but Nate and Williams were coming out of Sunny Day Real Estate, which was a fiercely indie band, and they needed a whole lot of time to settle down," says Gersh. "This time, it's not that they're willing to do more work, because they always worked extremely hard, but they're ready to go out and promote and play in-stores and do some different stuff."

That's good news to Joel Osterberg, director of retail operations for the S\lami, Valley, Calif.-based Tempo Music and Video. "This album is very much an A+ title," he says. "There's a lot of anticipation for it. I definitely think it could burst wide open."

The band will play 1,000- to 1,200-seater in July in the U.S. before heading back overseas. They will return for more U.S. dates in September.

Grohl continues to grow more comfortable in his role as guitarist/front man, although he constantly jokes about how Smear is there "to make up for all the charisma that I lack."

However, he notes that the difficulty of making the transition from drummer to front man is exaggerat-
ed. "If you're a musician, you should be able to pick up the fucking clarinet if you want to and do it," he says. "I remember once when Nirvana, being in Australia, needed a visa to go to New Zealand, so we all go down to this consulate office. Kurt [Cobain's] wife] said 'musician,' Krist [Novosel-
ic's] wife] said 'musician,' and mine said 'drummer.' And I was just like 'What the fuck? These people weren't even going to give me a break. You have to consider yourself a musician.'"
Keineg's 'Jet' Revs Up On Elektra

BY JIM BESSMAN

NEW YORK—Katell Keineg, the Dublin resident who hails from Wales and Brittany, France, and stays off and on in New York, brings a suitable world music tinge to her second album, “Jet,” due June 3 on Elektra Records.

In addition to the expected rock instrumentation, Keineg, whose musically eclectic and lyrically literate 1994 album debut, “0 Seasons 0 Castles,” drew great critical acclaim, brings to “Jet” the otherworldly sounds of hand drums, bouzouki, lyre, bouzouki, tambour, and tambourine.

“It wasn’t a conscious effort to make a collage of world music,” says Keineg, “but everyone just played whatever they brought and used their imaginations in trying out different things.”

The result, notes Elektra senior marketing director (U.S.) Dane Venable, has the label fired up about the project. “People still thought of her as ‘0 Castles’ Katell, so no one really knew how much artistic growth there would be,” says Venable. “But when we first heard a five-song tape of her new music, everyone was talking about it, and it sparked a lot of internal debate over how best to start [promotion of] the album.”

As Venable notes, one contingent at the company wanted to lead with the track “Smile.” “From a purely commercial standpoint, we could have gone to numerous formats with it, made a video, and gone the whole nine yards and exploited it out of the box,” he says. “But the winning school felt that ‘One Hell Of A Life’ was the obvious choice, because it was more of a bridge for those who really loved the first album—showing Katell’s vocal and songwriting growth from there to this album.”

The artist herself notes the difference between the two discs: “We didn’t make the new one in a studio, for one thing—and I’d recommend that to anyone,” says Keineg, who co-produced “Jet” with Eric Drew Feldman and John Holbrook. The latter engineered Natalie Merchant’s “Tigerlily,” on which Keineg sang backup.

“We rented a house in Bearsville, N.Y., and recorded in the living room,” she continues. “So it was more relaxed and humane than putting in incredibly...” (Continued on page 80)

The CD Release Party

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APETITING SPREAD: Aristi/Austin is blanketting its home turf for the release of "Picnic," the major-label debut from Texas stallwart Robert Earl Keen. Working with Austin-based Keen supporters triple-A specified "reception." On April 24, Keen announced on KGSR that pass-holders would be granted access to a concert to be held Monday (28) at Liberty Lunch in Austin. Representatives from Aristi reported that more than 300 orders had been taken before the radio announcement. Following that special engagement, Keen, who is booked by Mercury Peninsula Artists, will open a series of in-store appearances throughout the state. He will also tour Southeastern markets in May. Though Keen's country-leaning shine through on "Picnic," Aristi will concentrate on mainstream rock, college, folk, and triple-A radio, where the album's first single, "Over The Waterfall," has been aired by such stations as KMTT Seattle, WXPN Philadelphia, and WRTL Nashville.

The label is also touting the album's rock links. Notable items include production by John Kane (R.E.M., Wide Spanded Panic) and backup vocals on a number of tracks by Cowboy Junkies vocalist Margo Timmins. Aristi has also requested that retailers transfer Keen's six album Sugar Hill Records catalog from country to rock bins. Sugar Hill worked largely with folk radio during its promotion of Keen's last album, "No. 2 Live Dinner," which peaked at No. 6 on the Southern Central Regional Roundup chart (Popular Uprisings, Billboard, April 13, 1996).

DIG THIS: "Dig Me Out" by critically lauded Kilt Rock Stars act Shooter-kinney debuts at No. 11 on the Pacific Regional Roundup this week. The album is performing exceptionally well in its Portland, Ore., home market and Olympia, Wash., where indie outlet Rainy Day Records reports that the title has sold out. The group kicks off its "Porch To Paradise" tour in Moorhead, Minn.

CATCH-UP: If you missed it on its last go around, be sure to check out the new remix of Wind-up's (formerly Grass Records) act Chimera's "Catch Me," from the band's album, "Earth Logg." Though the album was released in July of last year, Wind-up is hoping to capitalize on the band's exposure as it opens dates for the Sneaker Pimps. Gigs will be held Wednesday (30) in Detroit, Friday (2) in Cincinnati, and Saturday (3) in Chicago. Wind-up serviced radio and tour markets with copies of the promo-only CD and has been distributing posters and stickers that advertise tour dates.

Of the four new "Catch Me" tinkerrings, we prefer the MX.

Not Your Average Joe, Jive recording artist Joe, whose album "All That I Am" will be released June 17, has an early jump on R&B radio with his first single, "Don't Wanna Be A Player." The Warner Bros. radio picked up on it after it was included on the "Bootsy Call" soundtrack, garnering spins on such stations as KDKS Shreveport, La.; KIPR Little Rock, Ark.; and WPLZ-FM Richmond, Va. The artist will begin a radio promotional tour in the coming weeks.

By Doug Reece

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Español Effort. Five years after her Quality Records album "Angel Baby" peaked at No. 6 on the Pacific Regional Roundup, Angelica is back with a new label and approach. The singer's self-titled Arista/Latin debut is also her first full-length set in Spanish. "Vaya," the first single from the self-titled album, which was released April 15, has garnered much attention on KVEE and KVAR Los Angeles.

KGSR and indie retailer Waterloo Records, the label has organized a Texas Blitz Tour promotional campaign for the Tuesday (29) release. Through the program, the first 1,000 people to pre-order "Picnic" at Waterloo were issued laminates for an un-

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

BE
BELIEVE IN
THAT'S RIGHT (Santron, BMI/MBM, ASCAP/Bnng, ASCAP)
FOOLISH HEART (Don't Let Go, BMI/MBM, ASCAP/Bnng, ASCAP)

19

I
LONELY
REASON (Eric
Simms) (IT'S
ME'ON THE
ON THE
18

HUGGIE
HORNS
& THE
HORNS

17

THINGS IT'S THE PEE
KEEP IT
ADRIANA
DERELECT CAMP (NEXT PLATEAU)

16

I
FROM YOUR HEART
SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, ASCAP/EMI)
GIVE UP THE BLUES (Blackwood, BMI/Per Aspera, ASCAP/EMI)

15

I
WHY
WHY
NO
NO

14

I
HUMBLE
HUSBAND (Jive)

13

SHIT
SHIT
SONG
SONG

12

I
DO
DO
IT'S THE PEE
DON'T WANT
GIVE IT UP

11

I
CAN'T NOBODY HOLD ME DOWN
RETURN OF THE MACK
CAN'T NOBODY HOLD ME DOWN
DON'T WANT

10

I
OF THE
CREAM OF THE CROP

9

OFF THE SHOULDER

8

I
ONCE YOU KNOW
ONCE YOU KNOW
ONCE YOU KNOW

7

I
TOMATO CAT'S IN LOVE AGAIN
TOMATO CAT'S IN LOVE AGAIN

6

I
BE
BELIEVE IN
THAT'S RIGHT (Santron, BMI/MBM, ASCAP/Bnng, ASCAP)
FOOLISH HEART (Don't Let Go, BMI/MBM, ASCAP/Bnng, ASCAP)

5

I
SOMEBODY'S SOMEBODY
(550)

4

I
DON'T WANT
GIVE IT UP

3

I
LIKE
LIKE
LIKE
LIKE

2

I
I'M NOT FEELING YOU
ONE MORE DAY

1

I
IT'S ON
IT'S ON
IT'S ON
IT'S ON

HOT R&B RECURRENT AIRPLAY
beats. Although I appreciate rap music, rap shows are normally an experience I avoid. It's hard to believe that the lack of quality on stage; for some reason, strutting back and forth lossing up hand gestures just doesn't hold my attention. However, early in its performance, Twist demonstrated promising choreographed moves.

When vocalist Robin S. took her turn, she demonstrated stage appeal, dazzling the audience with 300-horsepower vocals. Lil' Kim also performed, rocking the house with infectious beats that complemented the artist's sexycostuming and racy production. In all, well-constructed songs, quality vocals, creative costumes, and practiced stage skills made this evening one to remember.

Among the other conference-standout acts I witnessed were Island's Dr. Hill, which wowed crowds with an emotional concert presentation, and Warner Bros. debut female R & B crew PhaJa, whose polished show belied the trio's youth in performing. Other acts of note included Motown's Zhane and Tony Mercury. LaFace act B-Rock & The Ritz, whose vocal group single "My Baby Daddy" had the audience rocking.

However, the most impressive stage performance was by PMP/Loud artist Adrianna Evans, who spoofed a tenured vocal demonstration with polished abandon. Evans had exceptional vocal power and used it with deceptive ease. If the label plays its cards right, this artist's name should be called during next year's music awards shows.

Music Chest: Coming this summer is Adina Howard's sophomore set on Mecca Don/JetWest, "Portrait Of A Lady" arrives June 24. At press time, the first single had yet to be announced... Tony Mercury Records' "My Baby Daddy" is an infectious novelty single by B-Rock & The Ritz that's heating up in all quarters of the R&B mainstream. The Mobile, Ala., act presents in the tradition of "Davy Duke," climbing both the Hot R&B Singles chart and the Hot 100—proving that bass music is more than a Southeast thing. Another regional sound required for national attention is "Swing Engine," by Detroit-based quartet Horizon. The song—which comes complete with its own dance, the swing engine—has a happy calypso/soul feel to it, urging dancers to the floor to swing their engines. The group's current maxi-single is released, manufactured, and distributed through Detroit-based Gold Street Records.
**R&B ARTISTS & MUSIC**

**Wu-Tang Offers ‘Class-Hop’ On Next Set**

**The RAP Column**

by Havelock Nelson

Aftermath," weren't up to the level of shiny excellence we expect from...
ERICKA YANCEY

"We want to expose the consumers to an artist that possesses true talent and desire to be multifaceted in the marketplace, so we did not want to rely on the same A-list of producers dictate a style," Blige says—RCA is building her consumer base at the high school level and is working carefully to build a repertoire of the image she portrays.

Yancey is currently touring Los Angeles-area high schools performing as a regular role on the respect program. "She can play for someone like Ericka, because she's the same age as the people she's singing to," says Folks. "She gets to talk to them about what it's like to be a recording artist, the importance of staying in school, and at the same time it gives her a chance to [present] herself and her music to them as well as leaving them with a positive impression of her beyond her music."

Additional promotional plans, domestic and international, will be set as Yancey's radio and retail story develops.

Her strength is her ability to perform live, so we plan to utilize that whenever and wherever it makes sense," says Folks.

IMPACT CONFAB

(Continued from page 19)

everything you can about your job, and then do the very best that you can at it," he said.

The substantial presence of independent record labels was perhaps the most significant departure from last year's conference. "It was inspiring to see this many retailers here," said independent retailer George Daniels, owner of George's Music Room in Chicago. Final attendance figures were unavailable at press time.

The size of the retail contingent was thus in part due to the two panel sessions that were conducted in that discipline—one of which featured several major distribution chiefs.

"This was a historic conference for us because of that," said Daniels. "For years, I've been dreaming about retail coming together like this. It only proves that the independent retail coalitions are having a unifying effect.

Sho B. El-Sharkawi, owner of marketing and management company Showcase Music Group in Los Angeles, suggested that record labels take a greater role in creating opportunities for their artists, especially developing acts.

"A lot of niche artists don't make a lot of money-making records, and label executives have relationships that could help facilitate profitable ventures," El-Sharkawi said. "The acts could make ends meet by moving product [artistic T-shirts, caps, etc.] through an independent channel that currently exist for their albums."

Other issues addressed during the conference included the growing importance of using the Internet as a marketing tool for acts; the effect that the recent explosion of digital media, like the Internet, is having on record labels, and in particular the growing number of sales and record labels.

BUBLING UNDER

HOT R&B SINGLES

R&B
Bre/ Roger interests producer/re- cord producer/tur- ntable and Ju and an ac- tively playing skill. The in- strumental first Narcotic Records 12- inch, "lacks," produced 12 samples y and a bevy of funny sounds, k- d layered keyboards. The 1- performance of the track, aces them onstage with six a and sampler. In a workin' the also gets visual punch from e- lighting and a tricked-up voice say: "Think of it as the street- wise way of the sym- phony. Roger says with a laugh, presenting ourselves as a sort of n- day orchestra. Actually, our mod is real- ized currently spinning their thug the U.K. and Europe, with the- ir sleeves pulled up on their agenda. Shortly after the tour, he tries to re-enter the studio to

**B R E A K**

**D O U B L E M E N**

**B R I N G T U R N T A B L E T A N T L E S**

**T O U N I Q U E L I V E S H O W**

**by Larry Flick**

-Rejoice," a gospel-spiiled kicker that is inevitably reminiscent of "Walking," her 1990 club smash with Frankie Knuckles.

-Although Adele is signed to Aevex Records for the U.K. and Japan, she is on for label grabis here. Intrigued A & R execs should shoot a call to the folks at AV-Experience, which is Aevex's New York division.

-Speaking of divas, Chicago's flog- ging Rama Records is strengthening its reputation on the release of House of Love by Barbara Douglas, a stormin' house that benefits from the talent of producers Mike Rogers and Matt Warren, who also record under the name M-Theory. The boys wrap Dou- glas' assertive voice in R & B tinged keyboards and a firm baseline. Club- land legend (and one of our personal dance music heroes) Maurice Joshua spices the record up with one of his can't-miss rhythm journeys, while Jose Gomez gives dub-happy kids a reason to smile.

-And while the club generation is in a good mood, it should also rejoice in the availability of the hot anticipated Armand Van Helden mixes of "Nurn Mine" by Genasie II. If you've stepped into a "right" club lately, then you're already well aware of his crafty method of reconstructing the track with a thundery backbeat and caustic keyboard loops that somehow manage to simultaneously hypnotize and rattle the senses. Expect this win- ner on London's "*F*" to satiate all of clubland within seconds—and deserves- ly so.

-Robert Clivilles continues to cultivate his solo career with "Reach," a solid second single from his "Roh- Bob's Clubworld" album on Columbia. Featuring a cute vocal by Deborah Cooper, the track shows the C+ C Music Factory veteran dabbling in a radio-friendly hi-NRG sound a Real Hot Tracks exclusive. As long as Clivilles and Rikky Rooks are blending skills, we're looking to get over on the dancefloor. If there's anything about this package that doesn't work, it's the inclusion of what is credited as a "special guest background vocal" by the late David Cole. Since the song was written by Cole with Clivilles and Rikky Rooks prior to Cole's untimely death in 1995, a sample of his voice has apparently been tucked in to trace his reverence. But it just feels too empty and com- pletely unnecessary to us.

-Acknowledgment: The second Gay/Lesbian American Music Awards (GLAMA) has been rescheduled for March 1998. Originally planned for October 1997, the awards will now be held on a virtual basis each March. We felt it would be advantageous to move the bulk of the work—the sub- mission and nomination processes—to the fall and winter so we could avoid sumertime conficts among those involved with judging," says Tom McCormack, who serves as executive in- charge of GLAMA with Michael Mitchell.

-"We are committed to building a highly respected music awards program that reflects the diverse talents and acknowl- edges the incredible and diverse talents of the queer musical community," adds Mitchell. GLAMA will continue to evolve as changes become necessary. Among the changes planned are the addition of new award categories and a revamped "Come Out & Play" concert series. Details will be outlined later this season.

-For the uninitiated, GLAMA is the first and only national music awards program to honor the work of openly queer recording artists. Among the key reasons for wanting to celebrate the late Michael Callen, Melissa Etheridge, and Catie Curtis.

-We strongly urge our fellow gay and lesbian artists to get involved with GLAMA. Recognition and sup- port for our community's hard work and creativity is at hand. All you need to do is step forward and be counted. For details on how to get involved, be sure to visit the GLAMA World Wide Web site at http://www.GLAMA.com, or E-Mail McCormack and Mitchell at nycnet.

-While we are on the topic of awards, the dance music community is indeed closer to being recognized by the National Academy of Recording Arts and Sciences (NARAS) with a category named "Dance Music," according to Elinor Harris, president of the Committee for the Advancement of Dance Music (CADM), a proposal is currently being considered by the NARAS awards and nominations committee, with a decision likely in May.

-We need to impress the com- mittee and trustees who vote on the establishment of new categories," says Harris.

-And that's where every working citi- zen of clubland comes into the picture.

-Harris is urging people to write no later than Monday (28) a brief letter to Diane Theriot at NARAS in Santa Monica, Calif., requesting a dance music category. If you do decide to participate in this campaign, please keep your words respectful.

-In light of NARAS's deci- sion, we want to lead clubland in a huge round of applause to Harris and CADM for their tireless efforts and incredibly thorough, well-written proposal. We are all fine, fine, fine.

D I S N ' D A T ? : It looks like that long- promised Whitney Houston remix album may finally see release in July on Arista. No street date has been con- firmed, though there are plans in the can by David Morales ("Love Will Save The Day") and "So Emotional"). Junior Vasquez ("That's What I Know") and David Morales ("Macintosh (I'll Be Your Baby Night)"). Sounds like a festive E.P. project, eh? We've got our fingers crossed that La Whitney will grace us with three or two new club-rooted cuts to give the set a little added zing.

-Speaking of records with zing, drag icon Lady Bunny has emerged from the studio with another fan one. He follows the Maxi Record hit "Shame, Shame, Shame" with "The Pussycat Song," a cheeky game of double-enten- dres set to a vibrant disco beat. The song has been lifted from "God Shave The Queen," a cd that also fea- tures fellow faux-femmes Varla Jean Merman and Eddy- ton, on New York's Swoom Records. Bunny capes it up with infectious gleee on seven nicely varied versions. A good one to giggle and twist to at the same time.

-Once again, the Hot Tracks remix service takes usasters where labels just can't seem to go. Donna Summer's recent rendition of "Somewhere" from Disney's animated film *Aladdin* has been revamped by Stephen Tucker (the spirited hi-NRG reconstruction it has long needed. The mix appears on Hot Tracks, and is the perfect companion to Sum- mer's current hit single, "Carry On," with its jazzy beat and delicious the- atrical vocal.

-By the by, Disney is sitting on a fan- tastic version of "Somewhere" by produc- er-guitarist Steve Vai for the upcoming film *Mystery Train*. And perhaps we should be using our clout to get the track out of the hands of GLAMA.

-**Billboard** **HOT DANCE BREAKOUTS**

**May 3, 1997**

<table>
<thead>
<tr>
<th>CLUB PLAY</th>
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<tbody>
<tr>
<td><strong>1. MUST BE LOVE (BON BIEF)</strong></td>
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<td><strong>2. GOOD DEEPER MODE ( Crystal's Mix)</strong></td>
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<tr>
<td><strong>3. STOMP! (Jiffy's Mix)</strong></td>
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<td><strong>4. VIRTUAL INSTANT - JAMBOOQUIA</strong></td>
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<td><strong>5. BLOOD ON THE DANCE FLOOR</strong></td>
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**MA-XI SINGLES SALES**

| 1. JUST ANOTHER CASE CRU FEAT. YOUR LOVE ME **GROOVES PT 4** |
| 2. CRU FEAT. YOUR LOVE ME **GROOVES PT 4** |
| 3. CRU FEAT. YOUR LOVE ME **GROOVES PT 4** |
| 4. AVEX FEAT. YOUR LOVE ME **GROOVES PT 4** |

**BREAKOUTS**

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

While we're publicly posting our wishes, we'd love to see Summer on a label like Tommy Boy. In fact, we're willing to bet that Gardner's knack for crafting crossover hits—not to mention his apparent respect for Summer—could result in an exciting new phase to the diva's career. Can someone please get these wheels in motion?

-**With the recently introduced "DJ Web" turntable-artist directory, Gina Mollan is offering a service that is so basic, yet so desperately needed, that we're surprised it doesn't already exist. Available on the Internet at http://www.djweb.com, "DJ Web" provides contact information; the stylistic focus of jocks in the U.S., U.K., and conti- nental Europe; and links to other cool Web sites. Like just about everything else in clubland, this service is con- stantly growing. DJs who are not already listed should contact Mollan immediately at sina@djweb.com.**
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Music Summit

July 16 - 18, 1997

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- Clubland Unplugged featuring some of dance music's leading singers...
- with a few surprise twists
- The Electronic Revolution rages on in three special artist/DJ showcases
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You're eligible for special discount fares from American Airlines for travel to Chicago, July 13 to July 21, 1997. Reservations must be booked directly through PEPP TRAVEL at 1-800-877-9770. Please identify yourself as a Billboard attendee.

REGISTRATION INFORMATION

To Register: Cut out form and mail to:
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City
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Credit Card #
Exp. Date
Cardholder's Name:
Cardholder's Signature:

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between May 15th and May 30th will be subject to a $75.00 cancellation fee. Cancellations received between May 30th and June 30th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after June 30th.

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For reservations, please call 1-800-228-9290. Room rate $135.00 single or double.

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Contact Information

Maureen Ryan,
Director of Special Events
(212) 536-5002 ph.
(212) 536-1400 fax

www.americanradiohistory.com
## Hot Dance Music
### Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No.</th>
<th>Week</th>
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<td>Tommy Page</td>
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<td>&quot;One More Time&quot;</td>
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<td>&quot;The Pines&quot;</td>
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*Note: The table contains information about the top songs and artists from Billboard magazine for the week of May 3, 1997.*
Gaither Sees Bigger Home For Gospel Series To Market Music To Wider Audience

by Jim BeSman

NEW YORK—The unexpected success of Bill Gaither's self-produced and self-marketed "Homecoming" home video series has engendered the "Gaither Gospel Series" of audio product, which Gaither is beginning to market beyond his Southern gospel core audience.

The series, initially released on Capitol's Spring House direct-marketing label, debuted in November with "Terry and Jake," a duet disc featuring former football star Terry Bradshaw—a sometimes-singer—and the Statemen's Jake Hess. It and the titles that followed—anthologies of the Statemen and the Blackwoods and a compilation of music from the multiple-artist "Homecoming" videos—have each sold in the 55,000-45,000 range, says Barry Jennings, Gaither's sound law and head of the Gaither Management Group in Alexandria, Ind., which oversees all Gaither activities.

But sales of the discs so far have been mainly in the Christian market via Chordian Distribution Group, which also distributes EMI Christian Music Group labels. Now the "Gaither Gospel Series"—which will include not only Gaither-selected Southern gospel artists but contemporary Christian music artists as well—will also see new editions of Gaither videos—is going into general distribution through EMI Music Distribution, under Champion's coordination. On the audio side, the series is looking to expand with forthcoming Speer Family and Dolly Parton titles, which, like the Statemen and Blackwoods anthologies, are licensed through RCA. (Dolly Parton's 1971 RCA album "Golden Streets O' Glory" is available only through Gaither's mail-order catalog, which goes out to 750,000 direct-order buyers of Gaither product.)

"They're labeling it the "Gaither Gospel Series" so people know it's been selected by Bill Gaither—that it's product he identifies with," says Bill Carter, executive producer of the "Homecoming" series and marketing consultant for the gospel line. "The consumer for this type of product has such respect for Gaither—and he has such credibility with them—that if he endorses a product, they accept it without question, and it resonates with the Statemen and the Blackwoods."

Those two anthologies and the "Homecoming" compilation have been selling so well in fact, they've delayed the upcoming releases. Jennings says that the Speer anthologies and an album by black gospel singer Jessy Dixon are being held for fall.


Columbia's Ricochet Comes Back In A 'Blink Of An Eye'

by Deborah Evans Price

NASHVILLE—With a combination of harmony-laden ballads like its breakthrough hit "What Do I Know," and infectious uptempo romps like "Daddy's Money," Columbia band Ricochet has quickly gained a reputation as a new band to watch. Now, with industry accolades and a gold album under its belt, the group will release its second album, "Blink of an Eye," June 17.

"They are, in my mind, the best band in country music today," says Sony Nashville senior VP of sales and marketing Mike Kraski. "I just don't know that it could get any better than to have that depth of talent, that kind of work ethic, and that kind of personality and charm all in one mix of ingredients. [It's] astounding ... Our job is to take them out there and present them as the star act they are and to take them from being a gold artist to a platinum-plus album."

"And they've delivered the music for us. 'He Leaves A Lot To Be Desired' is a great first single. And I'm especially a big fan of 'Blink Of An Eye.' I think it's got home-run smash written all over it."

"There are those in radio who echo Kraski's assessment. 'They did very well with the first album, and I think they will with the second release, too," says KAJA San Antonio, Texas, music director Jennie James. 'All the singles from the first album did great for us. And the record is very strong in our market."

Jon Karliski, GM for Tower Nashville, agrees. The band performed at Tower during Fan Fair last year. "They were our No. 1 seller during Fan Fair last year," he says. In addition to selling at the retail location at Fan Fair, Tower took product to the Sony booth to sell while the band played in the store's 120 square foot display.

"The guys are very personable," Karliski says. "They also sang a few numbers a cappella, which the crowd loved ... We hope to do something with them again this year during Fan Fair."

The band consists of lead vocalist/guitarist Heath Wright, drummer/vocalist Jeff Bryant, bassist Greg Cook, keyboardist Eddie Kilgallon, guitarist/lead singer Teddy Carter, and Junior Bryant on fiddle, mandolin, and guitar.

Wright says the band was very active in selecting songs for the new set. "One of our producers, Ron Chancey, went out on the road and brought back music and songs, " he says. In addition to selling at the retail location at Fan Fair, Tower took product to the Sony booth to sell while the band played in the store's 120 square foot display.

"We'd listen to [those] ... We'd listen to [those] and pull them down."

Among the components that Wright says define a Ricochet song are "a really strong lyric, a memorable lyric—like "Daddy's Money" lyric—with a real interesting melody. That's what we were looking for, basically. As a singer; I love a song where the verses are in the lower part of my range because it's easier to hit the chorus I get to open up and sing on the upper part of my range."

This new single, 'He Left A Lot To Be Desired,' is a lot like that. It's real soft, sultry, and emotional on the (Continued on page 30)

Country Dance Club Industry Finds Healthy Balance; Tubb Shop Turns 50

Boot Scootin'. The country dance club phenomenon of the last few years has shaken out and followed the same boom and leveling-off period that country music has experienced, reports a pioneer in the dance scene. Wynnd Jack- son, founder and president of Country Club Enterprises (CCE), which services the 450 or so premier dance clubs in the U.S. with dance mixes, says it's now business as usual.

"In 1994, there were over 50 clubs that held 3,000 capacity or more," Jackson tells Nashville Scene. "As of today, the number stands at about 75. That's a very rapid expansion that happened in country music. They built these mega-clubs, and there's not enough business to support that kind of structure. The overhead alone is outrageous for a business like that. You need a big act coming in and a full house three or four nights a week. But the people who know what they're doing are fine. There are still 400-plus really good rooms that seat 1,000-1,500 and have good acts and small concerts for up-and-coming artists."

Despite the decline in the number of country dance clubs, the opportunity to introduce new acts outside traditional venues and to make these venues valuable for country labels, Jackson notes (Billboard, Dec. 9, 1996). He and associate Steve Keller are producing an album for new Curb artist James T. Horn. He says Curb was looking for a song to launch Horn. "They had this song called 'If My Heart Had An Axe.'" "It's Ok," Jackson. "I'd kick my heart's ass for you loving it."

"We're servicing our dance mix to clubs and in the early stages." CCE senior director of operations Sean Brennan mentions another artist: "Billy Yates on Almo Sounds is a prime example of that," he says. "We just shipped his single 'I Smell Smoke' and we're getting a huge response on record already. It's a buzz track on our May 1 chart. The clubs are crying out for songs with energy, they're still playing Poco's 'Time of the Season' and we have "I Smell Smoke." We've got to open all these midtempo cha-cha radio cuts and forget the clubs."

Jackson says that "Mucarese (Country Version)" was a classic club cut. "We tested it for Imprint Records in the clubs, and everybody thought it was a good idea. So they pressed it up and sold close to 100,000 singles. We worked it in the clubs and in our magazine [the Dance Card, which goes to the dance clubs] and watched it go. A real problem is that the country industry has slowed down in producing real uptempo kick-us songs, and people are looking for those songs."

Jackson says that CCE is getting calls from the U.K. and Australia from dance clubs and they've sold "Mucarese (Country Version)" as a remix. "They're looking for the same thing in the U.K. and Australia," he says. "That's it."

On the Bow: Saturday (No. 2 marks the 50th anniversary of the Ernest Tubb Record Shop and the Ernest Tubb Mid- nite Jamroo. Loretta Lynn will headline the celebration to be held that day on a stage on Broadway in front of the original ET shop. Thirteen years after his death, Tubb lives in an unmarked grave, because of his widow's wishes. David McCor- mick of the Ernest Tubb Record Shop chain has commissioned a life-sized bronze statue of Tubb as a memorial to the country pioneer. He hopes to unveil it during the Country Music Assn. week this fall at a site to be determined. Contributions to the statue fund may be sent to Ernest Tubb Memorial, 4607 Tennessee Blvd., Nashville, Tenn. 37211.

Rounder Records has subcontracted Nashville's Imprint Records for radio promotion for the Alison Krauss and Union Station single "Find My Way Back, To My Heart" ... Victoria Shaw will open Garth Brooks' Aug. 7 concert in Central Park. Shaw is a native New Yorker and was a club regular in Manhattan before moving to Nashville, where she new records for Warners/Reprise. She is also a landed songwriter and co-wrote with Brooks "She's Every Woman" and "The River" ... Vince Gill, John Michael Montgomery, and Willie Nelson will be the daily closer's for the three-day Heaven in High Festival Aug. 1-3 at Sea Pines Farms near Detroit Lakes, Minn. Other artist include Regina Regis, Junior Brown, Bryan White, Mindy McCready, Suzy Bogguss, John Anderson, Tanya Tucker, Little Texas, Trisha Yearwood, Lorrie Morgan, and The Oak Ridge Boys ... Ronnie McDowell signs with Intersound Records. His first project is an Elvis memorial album, "The Greatest Tribute To King," set for release June 24. ... Brad Howard is tapped to be national director of promotion for Warner Bros. Nashville. Howard was previously managing director of Southeast region promotion. He replaces Rick Baumgartner, who is moving to Decca VP of promotion. Baumgartner replaces John Llytle, who is now managing Gary Allen.
## Billboard Top Country Albums

**Catalog Rums** are 2-year-old titles.

### New

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### Most Talked About

| JULIE JACKSON | CRC 78257 (10.98) | PACESETTER | $16.98 | 35 |

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HER KINGDOM SEES BIGGER HOME FOR GOSPEL
(Continued from page 28)

reissue, as are audio and video versions of a new Brothers-Gospel album, and
want our initial titles to run their
course," says Jennings, adding that these are still moving well, bolstered
by a committive ad campaign by Blackwood and Statemen discs running on
TNN and the Family Channel.
The group's "homecoming" special on TNN has already helped bring 17 of the 19 "Homecoming"
videos to gold, platinum, or multi-
platinum sales, as well as all of the commissioing of 13 new specials this year. But the videos, notes Gai¬ ther,
have also proved that the audiences for his
product are more bigger than the gospel base.
What blows my mind and other old
timers like Jake Hess and Brock Speer is that 90% of the respondents to our TV ads are coming from outside the Southern gospel circles," says Gai¬ ther. "The sales have been stellar too, was well as good as we've ever delighted.
"Greatest Hits 1990-1995" entered the country chart at No. 11 with more than
15,000 pieces in the Feb. 11, 1995, issue and peaked at No. 5 the fol¬
lowing week.
Meanwhile, with an increase of 225 spins, the title track from the new set
rises 19-7 Hot Country Singles & Tracks, with airplay at 158 of our
160 monitored stations. WXBM Pensacola, Fla., is the airplay leader, air¬
ging "Greatest Hits Round Two," the new re¬
lease of little white rides, while the new release of the "Greatest Hits Round Two" on the highway. Tidy, huh?

THICK AS BLUEBONNETS: While George Strait latches a second week at
No. 1 on our airplay chart with "One Night At A Time," three other tracks from his new "Carrying Your Love With Me" (MCA) are stacked on the lower rungs of that chart, largely due to a syndicated radio premiere of the album April 17. "You Won't Come Home (And Talk To A Stranger)" enters at No. 70 with 191 spins; "Round About Way" pops at No. 71 with 186 plays; and the album's title cut chart at No. 72 with 185 detections.
While it's unusual for many songs on a new album to miss the top 10, Garth Brooks' "Rodeo" record's six single titles, set in the Dec. 9, 1995, Billboard. Those six genres dropped after the hi five anticipated "Fresh Horse" arrived at radio, ending a two-year dry spell for a new Brooks studio album.
Strait's new set, which contains a tear-stained reprise of Vern Gosdin's "Today My World Slipped Away," should be in ink in the next issue.

WASHED IN THE BLOOD: Unapologetic country puritan Aaron Tippin
Jackhammers a hits package onto Top Country Charts, opening at No. 21.
"Greatest Hits & Then Some" (RCA) moves 8,600 units and contains Tippin's
pungent single, "Thoughts About Love," one of many new airplay detected at KDDK Little Rock, Ark.; WHYL Harrisburg, Pa.; WQYK Tampa, Fla.; and WTQR Winston-Salem, N.C.
Meanwhile, Alabama's "Doin' On The Boulevard" (RCA) takes the number Gainer new with an increase of more than 10,000 units (7-5), and the big eponymous debut by Big House (MCA) increases 22%, to earn our Pacemaker cup (G3-33).

GAIHER SEES BIGGER HOME FOR GOSPEL
(Continued from page 28)

COLUMBIA'S RICHECHET COMES BACK
(Continued from page 28)

Bay Hr promotions a step further," Kraski says. "In addition to the album,
other prizes offered by the stations
include autographed posters, a two¬
week cruise, then the "Al' Right!' and 'The Star-SpangENCED Ban-
er,' video camcorders, and a trip for two to the "Fair." Kraski says the label has been
"priming the pump and getting retail excitement." The retail campaign will include endcap positioning and losses of
point-of-purchase material. "We're taking a very aggressive stance and treating them like a super star," act in return to step up and become the premier band in country music.
Touring has been a key factor in the band's growing popularity. "We've
been real busy this past year to get on some cool tours," Wright says. "We started out on the Double Trouble Tour with Marty Stuart and Travis Tritt and went right out of that into the 'T-7' tour with Tracy Lawrence, Jim BoBryd, and then we got on the John Michael Montgomery tour." Earle is booked by the William Morris Agency and is managed by John Dorris at Hallmark Direction. Wright is a songwriter for EM1 Music in Nashville, and Earle has recorded with Chappell, and Eddie Killgallon is signed to BMG Publishing and co-wrote the George Strait hit "One Night At A Time.

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

TITLE (Publisher – Licensing Dg) Sheet Music Divt.

42 42 A ROCKET LEAVING, BMG/Southern.
48 48 A ROCKET LEAVING, BMG/Southern.
56 56 A ROCKET LEAVING, BMG/Southern.
64 64 A ROCKET LEAVING, BMG/Southern.
72 72 A ROCKET LEAVING, BMG/Southern.
80 80 A ROCKET LEAVING, BMG/Southern.
88 88 A ROCKET LEAVING, BMG/Southern.
96 96 A ROCKET LEAVING, BMG/Southern.
104 104 A ROCKET LEAVING, BMG/Southern.
SONY, FONOVISA TOP ON TOP: Sony and Fonovisa emerged as front-running record companies in Billboard’s inaugural first-quarter retail chart recap, which is contained in the Latin Music Quarterly special section in this issue. Sony is the top distrib­

utiing label and distributing cor­

porate; Fonovisa is the No. 1 label. The following results were measured from Dec. 7, 1996, to April 5, 1997, on The Billboard Latin 50.

The top-selling album in the first quarter was Julio Iglesias’ “Tango” (Columbia/Sony), followed by En­

rique Iglesias’ “Vivir” (Fonovisa) and Selena’s “Siempre Selena” (EMI Latin).

A strong holiday season anchored by “Tango” pushed Sony into first place in the distributing label and distributing corporation categories. Likewise, Fonovisa benefited from strong sales of “Vivir” and from aggressive campaigns at TV and retail.

EMI Latin, which has won or tied for top Latin label from 1995 to ‘96, came in second in the label category and third in the distribution category. In the latter category, indie labels vaulted from fifth to second.

CONFERENCE UPDATE: Joe Wallace, VP/GM of Broadcast Data Systems, is scheduled to participate in the Hot Latin Tracks radio panel. The panel takes place during Billboard’s eighth annual International Latin Music Conference, slated to

run Tuesday (23)-Thursday (30) at the Hotel Inter-Continental in Miami.

END OF AN ERA: Emilio Azcárra­

ga Milmo, owner of media giant Grupo Telesatélite S.A., died of a heart attack April 16 in Miami. He was 66.

Though it was known he was in failing health, Azcárraga’s death surprised many in Mexico, including those in the media who agreed he was one of Mexico’s most important business leaders. Certainly many Latin music stars cut their teeth on a Televisa soap opera or variety show.

Known as “El Tigre,” Azcárraga not only built an enormous media empire, he also helped establish Mexico as one of the most important media capitals in Latin America.

Azcárraga leaves behind a sprawling operation that includes four network channels with 280 affiliated stations; the huge publishing company; Editorial Televisa; three record labels (Melody, Fonovisa, Musivisa); 16 radio stations; one cable channel; one satellite system; a movie company; Estadio Astadio, a massive 120,000-seat stadium Azcárraga renamed Estadio Guillermo Caicedo (Continued on page 33).

LATIN TRACKS A-Z

19 CAMEO (D.C. MIX) (Gloria Estefan, MRC)
20 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
21 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
22 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
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27 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
28 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
29 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
30 MIAMI NIGHTS (D.C. MIX) (Gloria Estefan, MRC)
DON'T MISS
The Most Star Studded Event in the Latin Music Industry

Billboard LATIN MUSIC AWARDS
April 30, 1997
hosted by DAISY FUENTES

THE GUSMAN CENTER FOR THE PERFORMING ARTS
174 E. FLAGLER STREET, MIAMI
APRIL 30TH - 7:00PM
SPECIAL AWARD PRESENTATIONS: HERB ALPERT, JOSÉ JOSÉ, EMMANUEL
LIVE PERFORMANCES BY HERB ALPERT, ROBI ROSA & LA TROPA F.

The awards show will be the finale of Billboard's 8th Annual International Latin Music Conference, being held April 28 - 30 at The Hotel InterContinental, Miami.

For information regarding the entire conference, including the awards show, call Maureen Ryan at (212) 536-5002.
To reserve tickets for the awards show only, please call Michele Jacangelo at (212) 536-5088.
Monk Competition Gets On The Horn

BASS ATTACK: The featured instrument at this year's Thelonious Monk International Competition is one of jazz's most demanding horns, the trumpet. Among all those improvisors 33 years and under currently without a major-label contract are eligible. The competition has already gained visability over its 11 years. The semifinals are scheduled for Oct. 5 at New York's Knitting Factory. It's the first time the proceedings have left the Washington, D.C., area, the idea being to further display upcoming contest contestants and involve a wider array of listeners.

Judges for the crucial semi are Roy Hargrove, Wynton Marsalis, and Clark Terry. The finals take place Oct. 24 at the Smithsonian Institution's Baird Auditorium in Washington. The judges there will be Terry, Randy Brecker, Jon Faddis, Art Farmer, and Aruto Sandoval. The first-place winner receives $25,000; second place $15,000. Selection of semifinalists is based on ballad and up-tempo performances of such pieces as "Cherokee," "Happy Shadow," and other standard tunes. Call 202-364-7272.

SHE'S EVERYWHERE: Hot off of Wynton Marsalis' Blood on the Fields tour, with a Grammy in her pocket for her still-thriving Blue Note success, "New Moon Daughter," vocalist Cassandra Wilson slipped into Clinton Studios in New York to cut a disc of standards with pianist Jacky Terrasson and his trio. Producer Bob Belden says that after a day or so, they "moved away from making jazz and found a way to make music." A sizable compliment, considering the source. Wilson says that the pianist is "phenomenal," and that she and Terrason have "definitely clicked." Both record for Blue Note.

Wilson has received a commission from Jazz at Lincoln Center for a vocal interpretation of songs associated with Miles Davis. She's just starting to tackle the assignment now. The concerts are scheduled for early December. There's speculation that the material would wind up being used for a forthcoming title for the famed label. Wilson also contributed a new original tune to the "Love Jones" soundtrack on Columbia. "You Move Me" is a flutter of carnal fancy, a typical piece of Wilson's light-lusciousness.

OUT OF THE STUDIO: The Vanguard Jazz Orchestra finished up in the studio after cutting a record's worth of tunes largely written by pianist, J.J. Meneely. The band spent a week at the end of February—its 31st anniversary, we might add with congratulations— at its haunt, New York's Village Vanguard. There, the band members put some real light into the pieces slated for the studio session.

"We wanted the band to be really comfortable with the material, so we brought the tunes into our book gradually," says Meneely, who also has arranged a number of works for the Carnegie Hall Jazz Orchestra. "A good number of big-band albums, including some past efforts of our group, allow for minimal, if any, rehearsal time. It's ironic that it's often not until after the recording of an album that a band will grow into the music. We're trying to do it the other way around this time. The payoff is that we're playing everything with a very relaxed intensity that you only get by performing a number of times.

"Created and led for two decades by two mighty personalities, Thad Jones and Mel Lewis, the group performs each Monday at the Blue Note. Meneely joined in 1978 and says he feels like he knows all the "nooks and crannies" of the original band. "A couple of the pieces on the disc are the 'Thad and Mel' tradition; some of the others suggest a direction for the band's future evolution." The disc will be the New World label, which issued March 1 "The Open Air Meeting," a duet with percussionist Mario Ehrlich and pianist Muhu Richard Abrams. The Vanguard outing has a tentative release date of late summer. It was partly funded by the Mary Cary Chandler Trust Fund.

STROLLIN': Impulsiv saxophonist Donald Harrison can walk to his first big show as an impromptu family member. On May 4, the New Orleans native leads a quartet of the music from his recent Pathé label, "Jazz at the city's Jazz & Heritage Festival. The record, a rhythmic doozy filled with subtle, substantiave moves, opened April 22.

Billboard Top New Age Albums

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Artists & Music

Classical Keeping Score

by Heidi Walsen

SIGNED ON: Sony Classical is starting to produce recordings by some new exclusive artists. This month, the label releases composer Richard Danielpour's "Concerto For Orchestra," a large-scale work with echoes of Copland, Bernstein, and, curiously, Philip Glass, and an orchestral ballet "Anima Mundi." David Zinman conducts the Pittsburgh Symphony Orchestra. Danielpour, 40, is also featured on an earlier Sony recording of new cello concertos performed by Yo-Yo Ma. Upcoming performances of the composer's music this season include Seattle's Northwest Chamber Orchestra playing "Sontes To Orpheus" and the performance premiere of "Concerto For Orchestra," conducted by Zinman. A Danielpour ballet score will be performed in July by the New York City Ballet.

Azcárraga, who signed up a new Russian pianist, Arca-di Volodos, 27, who started his musical training in Russia as a singer, switched to piano full time only at the age of 16, reportedly after hearing a recording of Rachmaninoff playing. Volodos has made some concert appearances, including concerts with the Boston Symphony and a solo recital at Wigmore Hall in London. His first Sony recording, due in June, consists of transcriptions, including the pianist's own versions of two Rachmaninoff songs and his adaptations of Vladimir Horowitz's transcriptions of Liszt's "Hungarian Rhapsody No. 2." For "Carmina Varnification," he will be re-created from listening to recordings by the composer.

There are also transcriptions of TeKhavsky, Liszt, Bach, and Mozart, and "Flight Of The Bumblebee" shows up, too. The recording will be out in time for Volodos' appearance at Tanglewood, performing Beethoven's "Emperor" Concerto with the Boston Symphony Aug. 1. Upcoming U.S. dates also include the San Francisco Symphony in January 1998 and the Royal Concertgebouw Orchestra the following month in New York.

O PERA NEWS: Two April opera recordings from Fonovalia and Melody Split are once again two labels, each of which is owned by Mexican multimedia company Televisa. While no official breakup, the Melody will handle artists contracted by Televisa primarily for its television soap operas. Fonovalia will oversee artists contracted by the radio division.

In the U.S., Fonovalia and Melody will operate as separate entities as part of the Mexican conglomerate's diversification to be handled by a major.

Melody's first album is "Piel De Angel," the just-released album from actress/singer Lucero, who has been signed by Universal Music Latin for all territories, save Mexico. Universal distributed the title in the U.S. in late April.

In May, Melody is slated to release "Me Quedo Vacía," by singer Laura Flores. Producing Flores once again is Marco Antonio Solís, who also penned six tracks. One of the cuts, "El Alma No Tiene Color," is a duet between Flores and Solís that will be featured in the Televisa soap opera of the same name.

Separately, Solís, now in the middle of a Mexican tour, has announced that May he will meet with Sony's mega-star crooner Julio Iglesias for a possible collaboration.

ISLAND BOWS LATINO IMPRINT: Five years after he proclaimed in an interview that Latin music was "the new rock and roll," ongoing, Island Records chairman Chris Blackwell finally has an album to oversee the division. Heading up the imprint, which will be based in Miami Beach, Fla., is veteran record exec Alex "Mr. Big" Solís, who will oversee all Island's inner sanctum.

SOILIS, THALIA REACH OUT: The multimedia singer/songwriter Marco Antonio Solís has been named grand marshal of the eighth annual ATT Fiesta Broadway, slated to take place Sunday (37) in Los Angeles. EMI Latin's hot singer/actress Thalía was named queen of the event.

Assistance in preparing this column was provided by Terea Ayagelena in Mexico City.

NOTES: The Classical Music Broadcasters Assn. will convene May 15-17 for its annual conference in Seattle. The city's KING-FM is host station. . . Augusta Read Thomas has been appointed composer-in-residence for the Chicago Symphony, beginning with the 1997-98 concert season. . . . David Helfgott's new solo disc, "Brilliantissimo," due in May from RCA, will not include movements from a Mozart concerto, as reported earlier. Philips, too, is "Shine'-ing on, with "Shine: The Complete Class." . . . Ania Wieruszowska, now in her 31st year with the National Philharmonic Orchestra of London, who was named soloist of the year at the International Elgar Festival in 1996, is among the six soloists who will feature in a new DVD of Elgar's Piano Concerto, conducted by Neeme Jarvi (CBS, $24.98). . . . The latest work of Sir John Eliot Gardiner, after recording Handel's "Messiah" in 1971, is "Anima Mundi," a work for 70 instrumentalists and chorus. (www.americanradiohistory.com)
long and expensive hours in a studio, and there was a lot more freedom to try out different things with the other musicians."

Going for different sounds was facilitated by the available instruments and carefree creative environment, says Keineg. One example was the plucking of a bag of gravel on "Ole Conquistador" and "Tongue Tied." She says she was "talking" to the album's producer on a roller and moving it around the porch to approximate the sonic movement of a South American parade. April 17's cover material on "O. Season O. Castles." is uncommonly intelligent. "Leonor" concerns the surrealist painter Leonor Fini and was inspired by the artist's own work, says Keineg. Lead track "Ball Of The Tree" is derived from a chapter in Robert Grays, 1. "Children of the New World," and contains a Celtic "tree alphabet," Keineg says.

"One Hell Of A Life," though, "isn't particularly sophisticated or intellectual," she says, "is basically about living up and it's over—making the most of it now, she says.

The first single, says Venable, goes to college and college stations Tuesday (29). "It looks well for us to know that whatever happens with 'Life,' we have 'Stately' and 'Wing,'" he says.

Such label support "totally blows me away," says Keineg. "There was difficulty when the last record came out, because the label didn't have C. K. Kranzow just left and there was great turmoil. But this time, they've got loads of things planned for me."

The world Venable uses to sum up Elektra's marketing efforts is "patience."

It's planned with Katel and her management [Worldwide Entertainment Group Inc. Dave Lory] where she needs to be over the next year," says Venable. "Lory, who has already been with the label's worldwide affiliates, says he'll take her to Europe this month to set up the album there. "Act" is being released in the rest of the world June 2, Lory says he's getting demand for Keineg from Southeast Asia, "which you don't get on a lot of artists there."

Between May and August, Keineg will divide her time between the U.S., Canada, and Europe. "We're basing a lot of activities around a few markets," notes Venable, "like the Guinean Flushed fest in New York, where she'll play with Van Morrison and Sinéad O'Connor June 14—just after the album goes out."

"Then we'll build tour dates around strong radio markets, including Boston and Philadelphia. Also, in June she'll do a summer festival in Chicago, New York, and Detroit—which is a natural retail place for her to start."

Venable adds that WEA will use Keineg in its special "Signature" sales program for developing artists—an aggressive promotion in which the label and distributor work together with retailers on behalf of select artists whose albums are recognized as potential breakthroughs.

The album's first single, set to join the summer Lilith Fair tour, which is organized by Sarah McLauchlan and has only female artists on it, is "built to retail and press opportunities, says Venable. "A third marker is the third-All-A reptition in Boulder (Colo.) in August, where Keineg plans to plug "Ball Of The Tree" with her band. So over the course of the summer we'll mix up opportunities for her between industry and consumer events, and plug obvious TV mar- kets in between—so that by Labor Day we'll have the record sinking into consumers' consciences."

"And with the big international picture—also including commitments for release in Australia and New Zealand; this month's tour will be—will figure on buying her a new set of luggage and seeing her again in about two years!"

\[Continued from page 14\]

\[Continued from page 10\]

Penn HASN'T 'RESIGNED' FROM MAKING RECORDS, 57 SET SHOWS

Penn, the players included drummer David McCarrol, a former member of Lloyd Cole's group; Penn's longtime keyboardist Patrick Warren; and O'Brien himself on bass. Had Paul truly wanted to make it less like new kids in the sandbox, I suggested, "Well, maybe we should try playing bass, Paul," Andy suggested. That didn't go too well, but it was good, because I think if there was another wild card in there, it might have made me more inspired.

The result is a strong brace of 11 original pop-rock songs (published by Lialal Music/BMG), two of which are graced by Tommy Keene, drummer for the band which I do sometimes, they were the guys that kind of came up with the basic paterns," Penn says. "Nobody really has come up with many new ones. That's what appeals to me about them, and I do find myself using their basic patterns sometimes. But I think what you strive to do or hope to do is come up with some of your own."

Penn's first single, "Try," is being served to a wide range of radio formats: triple-A in April, alternative rock and college in May, and pop and alternative in June.

Hoppe says, "We feel pretty strongly about this song, and that's why we're going after it aggressively at radio at all formats."

The video for the track grew out of Penn's growing involvement with motion picture scoring.

Though his father and mother, Leo Penn and Eileen Ryan, and brothers Sean and Christopher are all actors, Paul was originally not very interested in pursuing a Hollywood music career, until director Paul Thomas Anderson approached him and "liked the score for his feature 'Hard Eight.'"

Penn, who co-authored the score for that picture with John Bryant before momental" and "liked the score for the feature "Hard Eight.""

Penn, who co-authored the score for that picture with John Bryant before momental" and "liked the score for the feature "Hard Eight.""

Special care has been taken with the visual aspect of the project, Hoppe adds: the "art director here, Frank Harkins, and Michael worked on all of these elements—together, the packaging, the point of purchase, the Web site, the CD extra, all of the CD's input was very strong."

Penn anticipates that he will begin touring July 15 and goes with most of the band on the album. Asked if he is apprehensive about hitting the charts after a long period of individual success, Paul says, "I'm not apprehensive at all, I'm just excited. When it happens, it happens."

Anderson wound up filming the video in a single one-camera take on the unusual location he discovered.

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

\[Continued from page 17\]

**APRIL**

April 17, 12th Annual Latin Music Conference And Awards, Hotel Inter-Continental, Miami. 212-536-5002.


April 28, Black Rock Coalition Drum Clinic, Musicians' Union Local 802, New York. 212-713-5091.

April 29-May 1, Fifth Annual Direct Response Expo And Conference, Long Beach Convention and Exhibition Center, Long Beach, Calif. 714-531-8563.

April 30-May 1, Digital Audio Production Workshops, 52nd Street Digital, Hollywood, Calif. 818-508-0060.

**MAY**

May 1, Philadelphia, 15th Annual Bassists Breakers, hosted by the AFO One Group, Broadwood Convention Center, R. Lauderdale. Fla. 800-329-7664.

May 2-3, The Original Real Radio Show, Celebrity Art Auction, benefiting the MusiCares Foundation, Directors Guild of America, Los Angeles. 310-201-8846.


May 14-15, Marketing With Country Music, Renaissance Nashville Hotel, Nashville. 615-244-2125.

May 16-18, BizTech '97 Conference, presented by the Society of Professional Recording Services, Nashville. 615-237-2131.

May 18, 17th Annual Best In Entertainment And Media: A Seminar And Forum, Chicago. 773-924-7421.

May 21, National Academy Of Songwriters Conference, Open Host, Nashville. 615-422-4880.

May 22-23, 13th International Copyright Society (INTERUG) Congress, Palace Des Paba, Vien- na, Austria. 49-89-480-0328.


May 25, Zimmerman's 15th Year Award Dinner, honoring Rupert Murdoch, presented by the UA-Federation entertainment and music industries division, Waldorf-Astoria, New York. 212- 836-1126.

May 29-June 1, Tenth International Congress On Women In Music, California Institute for the Arts, Valencia, Calif. 814-245-5775.


May 31-June 3, Reptile International 1997, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 10, Tito Puente's Celebrity Golf Classic, to benefit the Nortod-Robkies Music Therapy Foundation, Saint Andrew's Club, Hastings-on-Hudson, N.Y. 212-541-9478.


**JUNE**

JUNE

June 3-5, Reptile International 1997, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 10, Tito Puente's Celebrity Golf Classic, to benefit the Nordoff-Robbins Music Therapy Foundation, Saint Andrew's Club, Hastings- on-Hudson, N.Y. 212-541-9478.


**FOR THE RECORD**

Due to a typographical error, a name was incorrectly in a story on John Faith, "The Idyll Tour," on page 14, April 19. James Burton is one of the musicians cited by Fogerty as being among his heroes.\[Continued from page 10\]
The Big Easy's music community is struggling hard to wed cultural authenticity and hard-nosed business sense. Everyone hopes the marriage will take.

BY KEITH SPERA

The inspiration for his sermon is Galactic, the young local jazz-funk band about to perform inside. The organ and sax-powered quintet is making its first headlining appearance at the club after three years of honing its sound and building an audience. The group's diligence and patience have paid off—nearly 700 people are on hand tonight, filling the room.

Though Davis' theories are moot to at least one listener—unknowingly to the gospel singer, the tall 20-something in glasses is Travis McNabb, drummer of million-selling New Orleans rock band Better Than Ezra, whose last hometown gig was in front of 6,000 fans at a local arena—the scene parallels, on several levels, the state of the New Orleans music community. That community is struggling to reconcile the old with the new, to improve on professionalism and the ability to take care of business while still sustaining the laid-back climate that has allowed music of all description to thrive in the Big Easy.

Louis J. Meyers co-founded Austin's South By Southwest Music & Media Conference; at press time, he had planned the April launch of a new conference, LMNOP, in New Orleans. "There is a major-league need for improvement in the [New Orleans] music-business infrastructure," Meyers says, echoing the belief of many locals. "Everything we can do to educate the local music community is a plus. The thought is we'll bring information to the old guard, but the real goal is to make sure the next generation has a better understanding of what makes the music industry work."

Galactic, for example, learned the funk essentials from the Meters, the legendary New Orleans band of the late '60s and early '70s that was routinely and massively ripped off. But the band also owes much to Medeski, Martin & Wood's modern jazz-funk, and its members cite MMW's grassroots success, aided by the Internet and constant touring, as a blueprint for their own campaign. And Galactic licensed the masters for its debut, "Coolin' Off," to San Francisco-based Fog City Records, maintaining ownership.

ON AND OFF THE ROPESThe Tipitina's saga is also indicative of the struggle to marry cultural authenticity to hard-nosed business sense. For years, Tipitina's—a shrine to piano great Henry Roeland "Professor Longhair" Byrd, a fountainhead of New Orleans music—was the flagship local music club. Then several factors—including a street-construction project that made access difficult and competition from the $7 million House Of Blues facility, which opened in the French Quarter in 1994—combined to put the club on the ropes. Rumors of an impending sale or closure circulated. But last year a group of investors led by attorney/developer Roland Von

Kurnatowski invested several hundred thousand dollars (for a new sound system, renovated dressing rooms, and air-conditioning) and took over the club's operation, keeping an accountant's eye on the bottom line while promoting alternative uses (for daytime events and private functions). By shying away from big-name touring talent in favor of hometown acts, they are reestablishing the club as a proving ground for local talent—in keeping with its heritage.

PROFESSORIAL CATALOGThere is no escaping New Orleans' musical past, and the demand for roots music is as strong as ever. Fats Domino still resides behind a fence of wrought-iron roses in his old Ninth Ward neighborhood. ERNE K-Doe, who scored a national hit with "Mother-In-Law" in 1961, now operates his colorful "Mother-In-Law" lounge. Producer/songwriter Allen Toussaint continues to write, record and work out of his SeaSaint Studios.

But New Orleans also supports thriving new-music scenes. Besides Better Than Ezra—whose Elektra debut, "Deluxe," was the most successful record by a Louisiana rock act since the golden era of New Orleans rock 'n' roll in the late 1950s—another pop-rock trio, Deadeye Dick, scored a gold-certified novelty hit for Icicle in 1995 with "New Age Girl." Other major-label rock acts include Cowboy Mouth (MCA); James Hall (Geffen); Anders Osborne (Sony/S50 Music); Royal Fingerbowl (TVT Records).
ROYAL FINGERBOWL

Even though he’s a native New Jerseyite, Royal Fingerbowl guitarist, vocalist and chief songwriter Alex McMurray has fallen in step with the laid-back gestalt of his adopted hometown. “I’ve eaten a lot of Popeye’s (fried chicken),” says McMurray, who emigrated south to earn a philosophy degree from Tulane. “I get up around 1 in the afternoon. You could say I’ve settled in.”

Not surprisingly, his lyrics are littered not with stereotypical New Orleans postcard scenes but imagery drawn from the shuffling thrift-store perspective of a struggling artist; he’s “stuck behind a semi on Soniat Street” and “hasn’t had a dollar since Mardi Gras day.” His wry observations, alternately laden with pathos (“Rosy Fingered Dawn”) and humor (“A Month Of Sundays”), are only part of his compositions’ appeal. His delivery is part Tin Pan Alley, part Tom Waits, part Leon Redbone and part “Ice Cream Man”–era David Lee Roth.

With McMurray on an amped acoustic, stand-up bassist Andrew Wolf and jazz drummer Kevin O’Day, the trio crafts a charmingly unorthodox medley of rock, jazz and blues. A product of the vibrant Frenchmen Street music scene, Royal Fingerbowl earned a steady following at the Dragon’s Den, a clandestine music club above a Thai restaurant. TVT Records signed the band last year; Fingerbowl’s label debut is due in September, when the band will have made several residency tours of the Northeast and West. Did McMurray expect his year-old project to be signed so quickly? “I told the others, ‘Open up your savings accounts and light your cigarettes with those hundred-dollar bills—the money train is coming!’” says McMurray grandly. “So I was a bit more optimistic than the fellas, I guess.”

—Keith Spera

TINY TOWN

Tiny Town was born on the ruins of the Subdudes. Over nine years and four albums, the ‘dudes pedaled a "subduded" brand of roots rock and blue-eyed soul. But when the band’s last disc for High Street Records, “Primitive Streak,” failed to trigger a hoped-for commercial breakthrough, longstanding personal tensions boiled over and the four band members went their separate ways last fall after a series of bittersweet local farewell shows.

But not entirely. Guitarist/vocalist Tommy Malone and bassist Johnny Ray Allen made their side project, Tiny Town, a full-time affair. “We didn’t break up the Subdudes for Tiny Town,” Allen says. “We broke up the Subdudes because it was time to do something else. Tiny Town is it.”

Tiny Town teams Malone and Allen with singer/songwriter Pat McLaughlin and session drummer Kenny Belevins, both longtime Nashville players. Together, the quartet crafts electrified roots-rock that is edgier than that of the ‘dudes, though no less memorable; anthems like “So Sorry Baby” are the kind that lodge in a listener’s head. And with three songwriters and singers on board, the pool of available material is deep. Now that Belevins has returned to his native Louisiana to join Malone and Allen in New Orleans, only McLaughlin remains in Nashville. And, reports Malone, “we’re working on him.”

—K.S.

COOLBONE

In a city with such diversity, it’s not hard to understand how the fusion of hip-hop and brass-band jazz could come about. The band has been labeled “Brass Hop” by Steve “Coolbone” Johnson, the band’s founder and leader. Coolbone brings in newer sounds, like funk, hip-hop, soul and freestyle rap, adds some blues, gospel and swing, and keeps the main elements of traditional New Orleans music—the tuba, the horns and acoustic instrumentation. We take one of America’s oldest indigenous art forms and carry it forward into the 21st century,” says Johnson.

The band or family (they’re all related) hails from the West Bank of the Mississippi River also known as Algiers Point. All eight members grew up on the streets and kept playing music to stay out of trouble. “The sound just evolved,” Coolbone says. “We kept rounding it out and fanning it up. I think we’re pretty pleased with what we got.”

Signed to Hollywood Records and recorded at Keith Keller’s Chez Flamme Studio, the new CD is set for a May 2 release. Meanwhile, the band will be gearing up for a tour that includes supporting dates for Erykah Badu and The Brooklyn Funk Essentials.

—Hutch Hutchinson

WEEDAEATER

New Orleans is a drummer’s town, but Weedeater will have none of it. Repetitive lead-guitar lines, unrelenting rhythm parts, an overactive bass and a drum machine are all that are required to weave Weedeater’s intricate rhythm-meets-hard-rock orchestrations. The backdrop of outer-space footages (“borrowed” from a local library) that Weedeater performs against (slow-moving asteroids, lazy fly-bys, lots of ink-black emptiness) approximates the musical landscape, which is also cold, dark and jagged. “It’s a little schizophrenic,” observes lead guitarist Jason Portera, “but that’s it.”

The seeds of Weedeater were sown when Portera and bassist Brent Cambre discovered a mutual love of heavy metal while sharing space on a schoolbus. (That affection is Continued on page 41
Located in the heart of New Orleans.

Featuring an impressive 2250 sq ft Live Room with 20 foot ceilings, characterized by Egyptian motifs preserved from the original 1920's design.

Louisiana's only Solid State Logic G+ with Ultimation complimented with a full line of external API, Neve and Tube-Tech microphone Pre-amps and Eqs.
Vital Statistics

New Orleans

87,500; the Rolling Stones play here.

Jazz Venues

Donna’s Bar & Grill, 800 N. Rampart St., cap. 90; brass, brass and brass.

Peter Fountain Night Club, 237 N. Peters, cap. 400; Located in the Hilton Hotel, Dixieland Jazz rings loud.

Funky Butt, 714 N. Rampart St., cap. 450; adjacent to the legendary Congo Square; owner Richard “Magic” Rochester showcases jazz and blues in one of the most atmospheric rooms in the city.

Showcase Lounge, 1915 N. Broad, cap. 170; this low-down club is a favorite hangout for some of the baddest jazz cats in the city.

Snug Harbor Jazz Bistro, 626 Bourbon St., cap. 150; Located in the Bywater; this neighborhood jazz club hosts local brass-bande battles second to none.

MUSIC SOURCE

Leaves

House Of Blues, 225 Decatur St., cap. 1,000; From hip-hop to gospel, this club has made a major impression on the live-music scene. Talent buyer Sonny Schneidman was just named Talent Buyer Of The Year by Pollstar magazine.

The Howlin’ Wolf, 828 S. Peters St., cap. 1000; Rapidly becoming the most alt-credible venue in the city.

Jimmy’s, 8200 Willow St., cap. 1,000; showcases various genres with a reputation for hard-edged alternative.

Margarita Villa, 1104 Decatur St., cap. 450; Jimmy Buffett’s French Quarter restaurant showcases local and national R&B and blues artists to tourists from around the world.

Mid-city Rock ’n’ Roll, 4133 S. Carrollton, cap. 450, cajun, Zydeco and all Louisiana music.

Mushroom Rock ’n’ Roll, 1037 Bourbon, located near Tulane’s campus, this indie-credible store sells rock, reggae; dance, punk and alternative and boasts the rowdiest in-store performances in the city.

Odyssey Records, 1012 Canal St. and 3920 Dublin St. The urban music specialist.

Underground Sounds, 3336 Magazine St. Tops in indie punk, alternative, gothic and industrial vinyl and CDs.

The Tower, Rockbuster, Musicland and Camelot chain stores all have locations in the city.

Tourists

Times Picayune, Mayor daily owned by the New Orleans Publishing Company, circulation 260,000. Music writer Keith Spera serves a comprehensive music department on Fridays in the special Lagniappe section.

The Gambit, free weekly, owned by Chris and Margot Dubois, circulation 45,000.

Offbeat, monthly music-lifestyle guide (with features), owned by Jan V. Frenzel, circulation 50,000.

Tribes, fashion, music, arts and entertainment monthly. This full-color glossy is now distributed nationally through Barnes & Noble's, B. Dalton, Books-A-Million and internationally through Tower Records.

RECORDING STUDIOS

American Sector

Recording Studios (formerly The Egyptian Room), 333 St. Charles Ave. Located in a former Masonic Temple; features a unique Egyptian motif dating from the 1920s. Delighted clients include Luther Vandross, Harry Connick, Jr. and producers Tony Montana, Bacon and Quarzzy (U.K.).

The Boiler Room, 8359 Fig St. Since opening its doors three years ago, The Boiler Room has become the crossroads for many of the jazz artists from around the world and around the corner.

Men Shannon, the Rebirth Brass Band, Charnell Neville, John Scofield, Syd Straw, Spider John Koerner, Nicholas Payton, Wessel Anderson, Leroy Jones, Peter Stampfel, Zucchero, poet Andrea Codrescu, woppy writer Anne Rice and many others have recorded there with avant-gardist and REM arranger Mark Barlow.

Chez Chamas Recording. In house private production studio. Producer Keith Keller has hosted the Iggy's, the Subdudes and Son Volt.

Kingway Studios, 544 Esplanade Ave. Owned by produced guru Daniel Lang, this French Quarter recording facility features live-in accommodations and has hosted Steely Daw, R.M.E., Pearl Jam, Igg Pop, Lucious Jackson and Better Than Ezra.

Sound Suite Studios, 263 Canal, Suite 2520, 48 tracks of digital high above the Mississippi.

Ultrasonics, 7210 Washington Ave. Owned by Jay Gallahger, US records the majority of New Orleans record projects as well as some national acts. Linda Rondstadt, Aaron Neville, k.d. lang, Blind Melon, Donya Paris, John Robinson, Bruce Hornsby, Winton Marsalis, Fats Domino, John Lee Hooker; the Neville’s, Gateau Brown, Dirty Dozen Brass Band, the Meters and Taj Mahal have all recorded in this joint.

Radio

Radio in New Orleans is characterized by an unusual dichotomy. R&B and country stations split the majority of market share while all others scrap for the rest. The R&B stations are WWOZ (FM 93.3), WLYD (FM 98.5) and KMEZ (FM 102.9); the country outlet is WNOE (FM 101.3).

The radio gem of New Orleans, WWOZ (FM 90.7) is a member-supported, volunteer-operated station that features such DJs as John Sinclair, Kalamu ya Salaam and Don “Moose” Jamison and sponsors a live broadcast stage at The New Orleans Jazz and Heritage Festival.

KKND The End (FM 106.7), owned by Clear Channel Communications; this new kid on the block is currently running a fun for top modern-rock fans, formerly held by WZRH The Wave (FM 106.1), which was recently purchased by Quadcast Broadcasting.

KHM (FM 104.1) and WZB (FM 97.1) cover Top 40; the former leans rhythm and the latter alt.

WTUL (FM 91.9) is College radio with a healthy attitude toward local musicians.

(Listings compiled by Hutch Hutchinson, editor of New Orleans’ Tribe magazine.)
Three. Nine city’s burgeoning hardcore scene). Hot Snakes Studio Reznor, Pearl mid-Quarter mansion Kingsway ambiance Tramps and doggles, our own Baton Records and DIY and jazz. The Funky Showcase Dylan. The Funky Records, released their albums, among city’s charms Orleans instead of Orleans instead. One rock club—exposed first of the city’s state-ly Garden District, has assembled Hot Snakes Studio in a former funer- al parlor. Marilyn Manson’s “Antichrist Superstar” was recorded there, as were vocals for Pantera’s most recent release, “The Great Southern Trendkill” (frontman Phil Anselmo, a local, is a driving force behind the city’s burgeoning hardcore scene). The New Orleans Center For The Creative Arts (NOCCA), the performing arts high school that counts Harry Connick Jr., Terence Blanchard (who scored many of Spike Lee’s recent films and recently moved back to his hometown from New York) and Brandon ford and Wynton Marsalis among its alumni, is a literal example of the marriage of old and new. In February, ground was broken for its new facil- ity, a $23.5 million renovation of a century-old cotton press and rail sta- tion along the Mississippi River.

Fueled by graduates of NOCCA and the jazz-studies programs at the University Of New Orleans (where the department is led by jazz patriarch Ellis Marsalis) and Loyola University, the city’s modern-jazz community continues to thrive. One recent NOCCA graduate, young-ion trom- peteer Nicholas Payton, recorded a collection of traditional New Orleans jazz with 90-something New Orleans great Doc Cheatham for Verve Records, released in April.

**BOWL WITH THE BLUES**

Local music clubs are thriving. The Frenchmen Street music district supports a vibrant, bohemian mix of Latin music, funk and jazz. The House Of Blues has revitalized a shady stretch of Decatur Street in the French Quarter while presenting the likes of Live, Eric Clapton and Bob Dylan. The Funky Butt and the Showcase have joined Snug Harbor as the preeminent rooms for modern jazz. The Howlin’ Wolf, the city’s pre- mier modern-rock club—exposed cypress beams testify to the build- ing’s past, as a warehouse dating to the 1850s—has added a wrap- around balcony. The Mid-City Lanes Rock ’n Bowl—where you can bowl a few frames and/or dance to zydeco and R&B—has opened a downstairs annex, Bowl Me Under. Many challenges still lie ahead. Factionalism and infighting divide self-proclaimed “music-industry boosters” whose purposes seem to be mostly self-serving. Several neigh- borhood jazz joints have run afoul of poorly articulated and arbitrarily enforced zoning regulations. And the city’s charms have made it difficult for many musicians to leave, even when it is to their advantage to do so.

Young-ion trumpeter Nicholas Payton

**KNOW-HOW NEEDED**

Music biz know-how has tradition- ally been in short supply, the town is ripe with tales of ripped-off artists. Though New Orleans is a favorite spot for industry gatherings—like the recent Gavin Convention—no major music publisher or label maintains an office here. But the town benefits from a consider- able amount of goodwill. “It’s easier to get record-company people on the phone now that I live in New Orleans instead of Atlanta,” says Stephen Klein, who manages Cowboy Mouth and Deadeye Dick. “Everybody loves New Orleans.”

For four years, the Cutting Edge Music Business Conference has partially be- come a spirit of entertainment attorneys has gener- ally received high marks, the con- ference has been hampered by low attendance and logistical problems. But LMNCP: The Music Conference In New Orleans (the initials stand for “Louisiana Music—New Orleans’ Pride”), making its inaugural run April 28—30—three days between the New Orleans Jazz & Heritage Festival’s two weekends—is promising. BMI, NARAS and an array of local businesses have signed on as sponsors. Besides the standard day- time seminars and evening showcas- es, the conference plans a series of master classes and workshops in conjunction with Loyola University’s music program.

“I got out of SXSW two-and-a-half years ago because it got too big,” Louis Meyers says. “I want to do something that gets back to the spir- it and feel of the original South By Southwest, something that keeps the focus on songwriting, independent labels and regional music. New Orleans is a perfect place—there are so many incredible songwriters, and I don’t think that’s been exploited.”

(Keith Spero writes about popular music for New Orleans’ Times- Picayune.)
Feedback, Thoroughness Underlie HHB's Success

By Paul Vernia

MUNICH—Ian Jones has the simplicity of business philosophy: "Gotta make money, gotta have fun." On that principle, the 41-year-old Englishman has built a local live sound company into HHB Communications, a global pro-audio manufacturing/distribution/service firm that takes in $20 million a year.

With its headquarters in London and regional offices in Santa Monica, Calif., and Toronto, HHB has carved out a singular place in the recording and broadcast markets as the manufacturer of the industry-standard Portadat recorder and the brand-new CDR800 CD reader; a leading supplier of DAT, CD-R, magneto-optical, and other digital recording media; a distributor and marketer of specialized products from Genex, Motionworks, and Cedar Audio; and a distributor for a wide range of mainstream pro audio firms, from Sony, Akai, and Yamaha to Soundcraft, Eventide, JBL, and many others.

Taking a break from the 102nd Audio Engineering Society Convention here, HHB founder and managing director Steve Angel described the company's ascent from a struggling live sound firm to one of the industry's most diverse and cutting-edge firms.

Jones said, "We believe in what we're doing and we believe in doing it well, so we put a lot of emphasis on attention to detail. Any fool can sell products cheap. Our job is to find great products and to not only make sure that they're going to work perfectly and be the best of their type for the customer, but we've also got to convey the message to that customer, and that's why we market these things.

"We can put our finger on exactly what the user needs because we know how the stuff works," added Angel, a nine-year veteran of HHB who previously worked in London as a recording engineer and studio manager. Jones said the company has thrived thanks to its focus on people. "We're very much a people company," he noted. "We're not just selling products, we're also into providing service, looking after people, and making it as easy as possible for them to spend as much money with us as possible.

Jones and Angel firmly believe in incorporating their customers' feedback into HHB's products.

"Our industry has suffered from users having to accept products that have been dreamt up by a couple of R&D engineers," said Jones. "Rather, the role that we like to provide is to talk to our customers about what they need and make things for them with their requirements in mind. And some of the products we've been very successful with in the past few years have been developed that way, such as our Portadat, which is now the industry-standard location sound recorder. We've got many thousands of units in the market, and a lot of customers appreciate the fact that a little bit of their input went in here and there.

"I've been approached at this show from our distributors and customers of all types saying, 'Have you thought about doing such and such?' And that's kind of exciting, to take those ideas and bring them to fruition," he added.

Unlike distributors, which regard their jobs as simply delivering products from the source to the retail venue, HHB sees itself as an active partner in the development, sales, marketing, advertising, and technical support of its distributed products, at least when it comes to the highly specialized ones in the company's catalog.

"We've gotten very involved with a number of U.K. companies—like Genex Research, whom we've been working with for about a year; Motionworks, whom we've been working with for seven months; and Cedar Audio, whom we've been working with for about five years," explained Jones. "These are comparatively small U.K. manufacturers, brilliant at creating products, very receptive to input from ourselves and our customers, who, frankly, are the strongest in the industry in terms of sales, distribution, advertising, marketing, sales, and technical support infrastructure. And we've gone into partnership with these U.K. manufacturers, with whom we eat, sleep, and breathe, to get their products to the market."

Jones takes special pride in Cedar Audio's successful restoration in the past five years and believes that Genex can achieve similar success in the HHB-manufactured magneto-optical (MO) recording.

"Genex are ahead of the game with regard to MO recorders," said Jones. "The new kind of MO recorders can achieve similar success in the HHB-manufactured magneto-optical (MO) recording.

HHB's next milestone occurred in the late '80s. Having changed its name to HHB Communications to better reflect its broad orientation, the company recognized the need to have its brand of products to sell not just in the U.K., but throughout Europe and globally, particularly in the U.S., according to Jones. Accordingly, HHB created its first product, the now-famous "purple" DAT brand, which has become one of the industry's best-selling products of its type.

In the early '90s, HHB opened a U.S. office in Portland, Maine, coincidentally at about the same time Bob Ludwig built his Gateway Mastering Studio in that city. HHB rapidly expanded its North American operations by opening a Toronto office.

Despite the success of the Portland office, HHB decided to transfer its U.S. operations to its new Santa Monica location. "We recognize that 40%, if not 50%, of the U.S. pro-audio business is in Southern California, and we hope to increase our support commitment to our end users, dealers, and friends in that region," said Jones. "In fact, Steve will spend a couple of months in Los Angeles fairly soon to get that office rolling.

HHB is owned by Jones, his mother, and three directors: director of operations Richard Kershaw; export director Martin Westwood; and partner Michael Pinkerton, who does not have an executive role within the company.

"To this day, we're the group that owns the company,leck, stock, and barrel," said Jones. "We have no bank or venture capital involved. We've grown our business into a $20 million a year business by working bloody hard and making sure we're successful."
HOME-STUDIO WORK FINDS TAYLOR AT EASE ON NEW SET

(Continued from page 1)

in half and sliding glass doors in the front and rear. That setup afforded the band members and recording crew clear sight lines to one another and breathtaking views of the ocean and nearby Menemsha Pond.

"It was beautiful," says Filipetti. "The house was very comfortable, and it ended up being ideally set up for us. We just walked off one room for the drums and put up a big sheet of Plexiglas. We had a view overlooking Menemsha Pond, a fireplace, and the whole deal. You couldn't get a more ideal environment to record in. It was very magical."

Besides Taylor and Filipetti, the team included bassist Jimmy Johnson, drummer/percussionist Carlos Vega, keyboardist Clifford Carter, and associate producer Jill Dell'Abate, and self-described "general lackey" John Morrison.

James Taylor, right, and co-producer/engineer Frank Filipetti are shown working on a Yamaha 02R digital mixing console at the makeshift studio on Martha's Vineyard that was used to track "Hourglass." After passing through the 02R, the signals went to a set of Tascam DA-88 digital 8-tracks.

"I remember when we were there in October [1996] on a beautiful day, we were listening to the tracks. James was singing a vocal, and the sun was shining through this house. We were looking out at the ocean and the pond, and I thought, 'The studio will never be the same.'" Filipetti says. "You can't compare cutting a track with the four guys and Jill and John, and all of us just walking out into the sun, throwing a Frisbee around for a few minutes, having a conversation, and then going back in again."

Although the concept of home recording is hardly new—Taylor cites the Band's "Music From Big Pink" and Bob Dylan's "Basement Tapes" as notable examples of home-recorded masterpieces—the affordability of such products as the Yamaha 02R digital mixing console and the Tascam DA-88 modular 8-track recorder has allowed recordists to capture state-of-the-art sound quality for a fraction of the cost of going into a recording studio that would yield comparable sound.

Even though the project's later stages were done in state-of-the-art recording studios, Filipetti sought to preserve the vibe of the original sessions, going as far as using his early 02R rough mixes as a reference for how the final tracks should sound.

"There was a thing that happened up there, and we just did not want to mess with any of that stuff," says Filipetti. "Those 10 or 12 days that we spent up there had a vibe that just guided us through the whole record."

Even some of the tracks that Filipetti thought might later be replaced were kept. For instance, Carter's electric keyboards sound so warm and lifelike that they were used on the album, even though the initial plan was to use acoustic piano on some tracks. Similarly, many of Taylor's vocal and guitar performances from the tracking session were used on "Hourglass."

For Taylor, assembling a makeshift studio in a familiar environment made him feel comfortable about recording.

"Studio musicians play great because they relax into the studio and they think of that as home," says Taylor. "But if you go into the studio as infrequently as I do, it can be intimidating and somewhat off-putting. You have the sense that the meter's running, and you don't know who's coming in next."

Filipetti admits to having had reservations about the home-recording project when Taylor proposed it to him. "I would have never come up with that as a thought, and initially my response was, 'I don't know.' But you learn not to say no because there's always a way to do it."

Taylor encouraged Filipetti to view the sessions as "an experiment" that would not necessarily turn into a finished album. The idea was to capture a band playing live rather than build the tracks instrument by instrument.

In retrospect, Filipetti says the experience has transformed his view of recording. "If—when I do a lot of work with—and I am sad that this thing is winding down," he says. "We wish every time an album comes up we could say, 'Let's go to the Vineyard, rent a house, spend a couple of weeks, and put the record together.'

Dell'Abate adds, "It'd be no fun without James, though."

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 26, 1997)

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Venture Helps Indie Labels Compete
AAP Promotes Sharing Among Music Cos.

BY NIGEL HUNTER

LONDON—Today's independent music publisher, whose business is of modest size and not blessed with the richness of a standard back catalog, needs to take a hard look at the market and its role in it. Competing with the major conglomerates for either new writer/artists or any catalogs that may become available is seldom feasible when confronted by the big bucks of the multinationals and their global chains of offices and influence.

U.K. music publisher David Barnes is convinced that he has found the route to survival and profit. "The only way forward for medium-sized publish-
ers is to cooperate with their own and any other publishers in generating ideas, with the intellectual rights owned or shared by the cooperation companies."

To this end, Barnes formed All Arts Productions (AAP) at the beginning of this year in conjunction with Hans Wewerka, a 40-year-old veteran of German music publishing. Wewerka heads the Musicverlag company, which has a catalog ranging from ballet music to jazz, including a background music library. He has been working with Barnes for seven years in a co-owned company called Modern Media & Music and had been exclusively representing the BBC's music publishing interests throughout the world for the past eight years (those rights are now controlled by BMG Music Publishing).

The pair decided that AAP would be an ideal vehicle for what they are trying to achieve, and it is being launched officially during MIP '76—an interna-
tional TV trade show—in Cannes this month.

"Hans, who is probably the largest independent publisher in Germany, has been concentrating for the last 20 years on music in the media," says Barnes. "We real-
ized that this can be a constant source of income if you get it right. Over recent years we've become more and more involved in music publishing with the media companies in the U.K. and Europe. We put people together, set up co-production deals, and negotiate publishing rights. We look after the U.K. and U.S. and other Eng-
lish-speaking territories for acquisition and licensing. In 1976, AAP is up and running in the U.K., Germany, France, and Austria, and we've just begun setting up deals in New Zealand and Australia."

Barnes, also a composer and semi-
professional musician who plays key-
bord and trumpet, began his pub-
ishing career in 1968 at Flamingo Music, then the publishing arm of Philips Records. After two years there, he joined the late David Platz at Essex Music, where he was general profes-
sional manager 12 years before moving, in 1976, to Chappell Music as standard catalog manager. In 1986, with Joe Campbell and Paul Hart, he formed Cambram Music. The company special-
ized in music for film and television of Modern Media & Music in 1988 with Wewerka. "AAP has acquired and developed seven major projects, which we are looking at in MIL at present," says Barnes. "Some are wholly owned, and we're administering others."

Among the projects is the U.K.-ori-
ginated production "The Cuddle Bun-

dies," a children's cartoon series with music by Richard Warner. Warner com-
pared the music for "Spiderman," a similar series that has been televised in 50 countries. "The Cuddle Bunnies" was created by Hugh Slivey and Wally Jex, the team behind the "Spiderman" series.

"There are two projects with AAP's Austrian partner, Alexander Wiser," continues Barnes. "One is 'Tails,' an animated series currently being viewed on French, and the other is 'Srippleo,' a cartoon about squirrel-legged animals, and acquiring rights. It's still very early for it. Another project is 'Freeeschees & Co.,' about a mouse who runs a café, and from Germany there is 'Osgopo,' a family adventure movie which will be shot in Canada by Standard Film Pro-
duction of Germany. AAP will have the publishing rights."

On a different tack there is "Pablo Escobar: Public Enemy," a two-part TV docudrama about the eponymous Colombian drug baron, being produced by Julian R. Films of Munich. AAP and its various co-production partners are raising funds at MIP to complete this and several other projects. Max Kruse is the author of "The Lion Is Loose," a mixture of live action and animatronics, with music by Barnes' son Lester and AAP holding both music and book rights.

"We develop ideas and present them to the various companies and production houses and negotiate the most old-style publishing—finding writers for specific projects and exploiting their work. He concludes, "We're producing a songwriter who comes through the door and doesn't want a fortune upfront."

Welcome Aboard. Aaron Wilburn, second from left, whose songwriting credits include "What a Beautiful Day (For the Lord to Come Again)" and "Miracle Man," recently made a publishing deal with Nashville-based Spring Hill Music Group. Also shown, from left, are Scott Chemery, Spring Hill president; Bill Gaster, chairman of the board; and Phil Johnson, director of A&R and creative development.

"DIFFERENT DRUM" Written by Michael Nesmith, Published by Screen Gems/EMI Music Publishing (BMI)

Victoria Shaw is a well-established songwriter who has penned hits for Garth Brooks, Doug Stone, and John Michael Montgomery. For the first single from her upcoming sophomore album, she chose someone else's song, Michael Nesmith's "Different Drum." First recorded by Linda Ronstadt with the Stone Ponys, it debuted Dec. 9, 1967, on the Hot 100, peaking at No. 18.

“I wouldn't have put it on the album if I didn't think I could do something different with it," Victoria Shaw says. "I don't mind a remake if it's a remake differently and someone makes it their own. I really don't like remakes. They just sound like the record with a different vocalist." Shaw says Jim Ed Norman, Warner Bros. Nashville's new creative supervisor and co-chief and co-producer of her album with Andy Byrd, suggested she try "Different Drum."

“We were in the studio and started talking about old songs that someday should be remade, and Jim Ed brought up 'Different Drum,' " she says. "I said, 'Oh yeah, that's a great song.'" Shaw

"Everybody knows it, so we went in and did it a different way. And that's the second take and it was straight vocal. That's how easy it was. I hate to sound clichéd, but it really was "magic": The idea is we're going to be the first single. We knew it sounded really cool, but it ended up leading the pack. I thought it was a great way to kick off the album."
When Billboard’s eighth annual International Latin Music Conference tips off Monday night (28) with a quintet of showcase performances at the Hotel Inter-Continental in Miami, one of the more prominent topics in the minds of many industry players will be the current role of Latino radio and its effect on Hot Latin Tracks.

That is why many label executives are eagerly awaiting McHenry Tichenor Jr.’s keynote address on Tuesday (29), which officially kicks off the conference proceedings. Tichenor, who is the chairman, president and CEO of The New Hefel, is expected to focus on his company’s activities in Latino radio. The New Hefel is the largest Latino radio chain, with 37 affiliates.

For its part, Billboard is expected to formally announce the switch of Hot Latin Tracks from a chart based on detections to a chart based on the number of listeners.

Though radio and Hot Latin Tracks are of paramount importance, they will not be the only subjects of discussion during the threeday conclave—the longestrunning conference of its kind.

TOPICS TO DISCUSS

Among the other topics to be discussed on Tuesday and Wednesday are Anglo retail, Latino rock and Latino dance. In addition, a radio panel unrelated to Tichenor’s keynote address is scheduled.

The timing for the Anglo retail and Latino dance panels are particularly auspicious. The Anglo retail panel will examine the relationships of U.S. retail chains with the Latino labels. In the past 18 months, many Latino executives have blamed the soft U.S. Latino record market on the slowdown of Latino product being accepted by U.S. retail chains.

The Latino dance panel will explore how Latino acts expand their presence in the U.S. dance market, which has been more open than ever to non-English-language dance product.

Like last year, the conference will offer two evenings of showcase performances, one of which is sponsored by CD/tape manufacturer AmericDisc. Once again, Warner/Chappell Music is hosting the second installment of “Writers In The Round,” an acoustic showcase spotlighting some of the hottest singer/songwriters in the business. This year, BMI will co-sponsor “Writers In The Round.”

Billboard’s Fourth Annual Latin Music Awards closes out the conference on Wednesday (30). Slated to take place at the Gusman Center For The Performing Arts, the ceremony will be hosted by model/actress Daisy Fuentes of MTV fame. Three awards are set to perform at the event, including Herb Alpert, this year’s Lifetime Achievement honoree. Alpert will be performing tracks from his just-released album, “Passion Dance” (Almo Music).

Two other recording notable receiving special accolades are Anola/BMG idol José José, who is being inducted into Billboard’s Latin Music Hall Of Fame, and PolyGram Latino singing star Emmanuel, who is receiving the “Spirit Of Hope” award. The “Spirit Of Hope” kudo was created in the memory of slain Tejano icon Selena as a trophy that honors a recording artist’s participation in civic, community or humanitarian causes.

The post-awards party, slated to be held at Resurrection Hall in Miami Beach, will be sponsored by ASCAP.

As in years past, the lineup of showcase artists merely confirms the diversity of Latin music. Among the participants slated to appear Monday are Karen/PolyGram merengue artist Ramón Orlando and Arista Latin pop/rock singer Rubén González.

The Tuesday showcase marks the first time the conference is spotlighting Latin dance acts. Arista Latin songstress Angélica is among those slated to appear.

Fortunately, the showcases will provide a much-needed complement to intense discussions of some of the thornier issues the U.S. Latino industry has ever confronted. It is hoped that meaningful dialogue will help clear the path for a more credible and successful industry.

The 8th Annual Billboard International Latin Music Conference & Awards

Industry Leaders Meet In Miami To Participate In Panels, Discover Talent, Recognize Awardees And Get Down To Business

By John Lannert

Conference host Daisy Fuentes and keynoter McHenry Tichenor

Latin Music Publishing Presents Promising Potential

U.S. Majors Take Up The Challenge Of Succeeding In This Profitable Market

There was a time not so long ago when peermusic was the only U.S. music publisher actively cultivating a prosperous niche in Latin music publishing.

To be sure, CBS (now Sony) and RCA, which was acquired by BMG in 1986, did maintain successful publishing branches in some Latin America countries. Still, peermusic pretty much has been the lone publisher consistently blazing the trail down South America way.


What the majors are quickly discovering, however, is that Latin music publishing is experiencing growing pains typical of an emerging industry that has operated off the cuff for far too long.

There are three primary problems confronting the majors as they grapple for market share in Latin America: (1) Songwriting deals are distressingly short compared to the U.S., not to mention extremely dear at times; (2) the methods of royalty collections and dispersals are maddeningly inconsistent from country to country; and (3) the region is subject to terrifyingly capricious currency fluctuations that can distort the value of songwriter agreements.

To top it off, the Mexican government passed a new copyright law on March 24, and Ralph Peer II, CEO/president of peermusic, fears it will "certainly cause Mexico to be a less attractive place to invest in music. One of the law's provisions limits the time in which works can be assigned contractually to only 15 years. Imagine you have a piece of classical music, and you only have the rights for 15 years. Well, with most pieces of classical music, you are lucky to break even in about 25 years."

Despite the difficulties in doing business in Latin publishing, however, Peer and his counterparts at the major publishing
SONY DISCOS
Great Artists. Great Music. Great Year.

www.americanradiohistory.com
MALE POP ALBUM OF THE YEAR
   JULIO IGLESIAS "TANGO"
      (SONY LATIN/COLUMBIA)

FEMALE POP ALBUM OF THE YEAR
   SHAKIRA "PIES DESCALZOS"
      (SONY LATIN)

POP - NEW ARTIST OF THE YEAR
   SHAKIRA
      (SONY LATIN)

FEMALE TROPICAL SALSA ALBUM OF THE YEAR
   ALBITA "DICEN QUE..."
      (CRESCENT MOON / EPIC)

TROPICAL SALSA - NEW ARTIST OF THE YEAR
   DLG (DARK LATIN GROOVE) FEATURING HUEY
      (SIR GEORGE/SONY TROPICAL)

ROCK ALBUM OF THE YEAR
   RICARDO ARJONA "SI EL NORTE FUERA EL SUR"
      (SONY LATIN)

POP VIDEO OF THE YEAR
   SHAKIRA "UN POCO DE AMOR"
      (SONY LATIN)

ROCK VIDEO OF THE YEAR
   RORI ROSA "MADRE TIERRA"
      (SMI/SONY LATIN)

CONGRATULATIONS TO ALL OUR
BILLBOARD LATIN MUSIC AWARD WINNERS.

SONY MUSIC INTERNATIONAL
Remixing Business And Pleasure

“Macarena” Was Just The Beginning Of A Latin Dance-Music Craze.

BY JOHN LANNERT

Ever on the lookout for new money-making music trends, record labels in Latin America are now actively embracing homogenized dance music as a genre that can boost sales inside and outside the region.

As usual, English-language dance compilations continue to sell well, particularly in large cities such as Mexico City, São Paulo, Rio de Janeiro, and Buenos Aires.

Among the leading labels involved in the English-language dance market on a regional basis are Argentina’s BMG-distributed label Ode Martoles, Brazil’s indie Paradox, Mexico’s Musart and Spain’s Max Music, the latter of which is distributed by PolyGram in Mexico and Universal in the U.S.

While English-language dance product remains a steady-selling genre, it is Spanish-language dance titles that are offering the greatest sales and marketing potential in the region.

Record labels are putting out Latino dance product via albums, 12-inch vinyl singles or CD singles. The best-selling dance titles, thus far, have been multi-artist mix packages that contain remixed versions of previously released tracks or megamix medleys of product. Megamix packages are released by an individual artist or in a specific genre, usually salsa or merengue.

THE MACARENA PHENOMENA

One of the best-selling dance titles in the U.S. Latino market in 1996 was the Ariola/BMG set “Macarena Mix.” Propelled by Los Del Rio’s global smash “Macarena,” the dance compilation reached No. 89 on the Billboard 200 as it scaled the Billboard Latin 50. In addition, “Macarena Mix” won Top Latin Dance Album last year at Billboard’s third annual Latin Music Awards.

Though “Macarena Mix” was, by far, the best-selling dance title in 1996, there were nine other dance packages that charted on the Billboard Latin 50. In 1995, just six dance titles entered the Billboard Latin 50, and they spent much less time on the chart than did the dance titles in 1996.

Most Spanish-language dance titles are standard house reconstructions or Latino-flavored remixes of pop songs. But many of the Spanish-language dance ditties are kinetic, merengue-rooted numbers known generically as “meren- rap” or “Latin house.”

Nearly every Latino label has released dance packages, but there are few overt Latino dance acts, apart from Ode Martoles’ King Africa, because the dance sector is not the ultimate market to be exploited. Rather, Latino dance product is viewed by record executives as an important means of introducing a Latino or Brazilian artist to (a) another non-Latino/Brazilian audience or (b) to music-loving, second- and third-generation Latinos who cannot be reached through traditional Spanish-language radio or television.

AND YOU CAN DANCE TO IT

Given the overwhelming success of “Macarena” and its accompanying dance steps, it is not surprising that record labels operating in Latin America are seeking the next dance craze to break one of their artists.

Manolo Díaz, president of PolyGram Latin America, notes that an extensive campaign to break E’O Tahan’s Brazilian smash, “E’ O Tahan,” is under way in Europe. Díaz enthused the same remaking team that resheathed “Macarena” for non-Spanish speakers to remodel the samba hit. “We think an appropriate dance mix of this song for Europe will lend it a huge hit,” says Díaz.

Certainly, one of the trickier elements of popular Latino music outside the region has been the creation of remixed songs that will appeal to other parts of the world. Unfortunately, record labels in the past few years have hired staff engineers to rework Spanish-language hits to try to reach new listeners through English-language counterparts.

Non-Latino Breakthroughs And An “Achy-Breaky” Translation

SEVERAL OF POLYGRAM’s non-Latino acts are poised to break big in Latin America, says PolyGram Latin America president Manolo Díaz, who notes 300,000 units of U2’s “Pop” were shipped and the single “Discotheque” has been an unqualified smash. Also expected to be a hit, Diaz says, is “Mystical Experience,” an English-language cover by English pop vocal group Boyzone of the Latin hit “Experiencia Religiosa.” Recently completing tours in the region were Italian star Zucchero, U.S. rockers Kiss and English rock veterans Def Leppard. Diaz has high hopes, as well, for the June release by Italian singer Andrea Bocelli, which features a duet with Spanish diva Marta Sánchez. Diaz describes Bocelli’s album as “pop, but very operatic. He sings with such soul, it could be big in Latin America.”

AFTER A LONG ABSENCE from the music scene stemming from a suicide attempt in 1995, Brazilian songstress Rita Lee is back in the studio cutting a record for PolyGram. Recorded with her husband and musical partner Roberto Carvalho, Lee is recording a new album with Carvalho, due out in June.

POLYGRAM ARGENTINA is expecting the upcoming album by folklore giant Mercedes Sosa to be a crossover hit. The disc, slated to drop sometime in May, boasts classic rock tunes by Sony Argentina star Charly García. In addition, a tango by Sosa is featured on the just-released PolyGram soundtrack to a biopic of Ernesto “Che” Guevara.

MUSIC PUBLISHING

Continued from page LMQ-1

companies are enthusiastically bullish on the potential of the industry, even if it presents immediate challenges not seen in more mature publishing markets. Though the exact monetary size of Latin music publishing is unknown, one U.S. publisher estimates that the annual money generated by Latin publishing ranges from $75 million to $100 million.

“We’re seeing better growth in Latin America and Southeast Asia than in Europe and North America,” says Les Bider, chairman/CEO of Warner/Chappell Music Publishing. “We are trying to catch the next wave of growth in the music business.”

David Hockman, chief executive, PolyGram International Music Publishing, reckons the time is right to tap into the Latin publishing arena because the region’s music is being embraced beyond its borders. “There is enormous potential for music that travels beyond its natural territory,” says Hockman, “and there is a growing market for Latin American repertoire—not only in Latin America, but also in Europe, particularly in Spain and Italy.”

The global commercial potential of Latin American music is one reason for the bidding wars that have driven advance moneys for some Latin American composers to levels approaching those paid out to their English-language counterparts. Some top Latin authors are reeling down advances around $500,000—and that is

FROM TOP: Soraya, Los Fabulosos Cadillacs

POLYGRAM/ISLAND SIREN Soraya, whose Spanish-language disc “En Esta Noche” has sold 100,000 units in its home country, according to the label, has become a hit in Germany. Her English-language album “On Nights Like This” debuted at No. 5 on Germany’s sales chart in March.

LOS RODRIGUEZ’ MAIN MAN, Andrés Calamaro, is slated to drop his Warner Argentina debut in May. Another Warner act set to release a title in May is Gabriel Carambula, a former guitarist with labelmate megastar Fito Páez.

DUE OUT ON POLYGRAM BRASIL this month is product from the label’s big guns Caetano Veloso and Chitãozinhos & Xororó, plus albums by José Augusto and Cassie Eller.

Continued on page LMQ-9
Winners of the Billboard International Latin Music Awards

It's really great to have with us los más grandes artistas del mercado latino!

“Por Puro Amor”
Regional Mexican NEW ARTIST Album of the Year

“El Príncipe”
Regional Mexican Hot Latin Track Of The Year

Pedro Fernández

“Pedro Fernández”
Regional Mexican MALE ARTIST Album of the Year

Frankie Ruiz

“Ironía”
Tropical/Salsa Hot Latin Track Of The Year

Together
Seguiremos Adelante!

Es PolyGram.
After Sony Mexico's part 19-year-old singer Fuy rocked Mexico's music world last year with her eponymously titled debut, the label decided to polish her stage show by using a team of designers, concert technicians and choreographers. She debuted her new look during six sellout shows in February at Mexico City's 10,000-seat Auditorio Nacional. The result was a record attendance for a female artist in Mexico. Now Fuy is poised to break in Latin America, thanks to her manager, Mauri, a former singer with popular Mexican vocal group Magneto. Sony marketing director Alfonso Larriva explains that, during Magneto's farewell tour last year, "Mauri talked about Fuy in every country the band visited. He returned to [the region] with

For All has released 30 albums of local forró artists, including Límbao Com Mel, Flor Da Terra and Café Coado. The company's name is derived from the term that some folkloric historians attribute to the word forró, which is a Brazilian adaptation of the English expression 'all for one.' Forró is a rhythmic cadence from northeastern Brazil featuring accordion and triangle.

NEW AGE MUSIC is booming in Brazil, where there are two companies specializing in that market. Alquimia, which is owned by composer Auro Corrêa, has put out 12 titles, most of which feature compositions by Corrêa. Also, Canadian record label Ana Marie has released 25 albums in Brazil. Moreover, Brazilian label Tinnitus is shipping new-age music with a different approach. Tinnitus' two releases, each of which is produced by label owner Pena Schmidt, feature only sounds of nature, without music.

São Paulo Dance imprint Paradisco has opened a U.S. office in Miami. That branch is being run by Raúl Vásquez, a former veteran executive with Sony. Club DJ Mister Sam and producer Frank Arduini will head up A&R in Miami; Doug Wayne will operate the label's Nashville branch.

VELAS REUNITED a great cast to record a CD version of the children's book "Túru, O Menino Índio" by Tony Brandão. The book is read by Rita Lee and features songs interpreted by André Abujamara, front man of Karnak; Geison De Abreu, host of kiddie TV shows; Globo star Marisa Orth; and singer Vania Bastos.

Fonorisa Star Enrique Iglesias is set to embark on a concert tour of Brazil's main cities in June. His latest album, "Vivis," has sold 180,000 units in Brazil as of March.

There are fewer visits from international recording stars to Argentina than before, but Rock & Pop honcho Daniel Grinbank hopes to emerge from the slack period with Latin acts who will be promoted through his newly formed company Theatrical & Latin. In April, the promotion outfit booked Sony Mexico's noted troubadour Ricardo Arjona for shows in five Argentine cities.

"Assistance in preparing this feature was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bizar in Buenos Aires and Enor Patiño in São Paulo."

Mexican Pop On Tour, The Forró Trend And Brazilian New Age

A Top-10 Countdown In Miami And Talk Radio In Buenos Aires

McHenry Tichenor Jr., chairman/president/CEO of The New Hefel is slated to deliver the keynote address on Tuesday (29) at Billboard's Eighth Annual International Latin Music Conference in Miami. The New Hefel was formed in February as part of a merger agreement between Tichener Media Systems and Hefel Broadcasting. The New Hefel is now the largest Latin radio chain, with 37 affiliate stations.

Though the first quarter in Argentina has historically been a dead period, due to the summer holidays, this year proved to be an exception. Due to increased television promotion through programs that move from one variant to site another, Argentine record labels were able to secure valuable promo time for their artists. The high rating for the Telefe network's program "La Movida Del Verano" was a magnet that lured international Latin acts, such as Sony's Julio Iglesias, EMI's Thalía, BMG's Eras.
Juan Gabriel • Rocío Dúrcal

Capture the hearts of music lovers worldwide...

"juntos otra vez"
the most awaited album of the year

Musical history to be made April 29, 1997
Music Publishing
Continued from page LMQ-6
Among the current signees to BMG are Mexican megastar singer/songwriter Juan Gabriel; Argentine singer/songwriter Diego Torres; Panama's popular Edgardo Franco, who is better-known as the rap star El General; Argentine rockers Los Auténticos Decadentes; Spanish songwriters Pedro Guerra and Javier Alvarez; Colombian songwriter/artists Galy Galliano; and Brazilian composer Carlos Calo.

EMI
Martin Bandier, chairman/CEO, EMI Music Publishing
"I've always been a strong believer in Latin music and its impact on a worldwide basis," says EMI's Martin Bandier. "That is why one of the first things I did when I was the president of SBK Records was to sign Jon Secada...and he remains an EMI artist.
"Latin music is just inches away from spreading throughout the world, and we think there are territories in Latin America where it is justifiable to expand and have offices."
With offices already established in Argentina, Brazil and Mexico, Bandier is eyeing expansion into Chile, Venezuela and Colombia. He plans to open a regional office in Miami, as well.
While he acknowledges that competition is heavy in the Latin arena, Bandier figures EMI will be able to stand toe-to-toe in its bid to increase market share. "A large company like ours can afford to go in several directions," declares Bandier. "First, we can make acquisitions of existing successful catalogs; second, we can sign writer/artists who already may be successful; or, third, we can go with developing writers and acts. We want to do it all."
Also signed to EMI is singer/songwriter icon Gloria Estefan, Brazilian legend Milton Nascimento, Mexico's star rock act Maná, noted Tejano producer A.B. Quintana III, Spain's prominent composer/producer Ramón Arcusa, Brazilian rock titans Paralamas, Argentine ska/reggae notables Los Pericos and Spanish rock stars Héroes Del Silencio.

MCA
David Renzer, president, MCA Music Publishing
Though involved in Latin publishing for less than a year, MCA has quickly made its presence felt in the market with an aggressive plan to acquire Latin publisher catalog and to sign big-name Latino songwriters.
MCA president David Renzer, who arranged the acquisition of the famed Golden Sands catalog while working for Zomba Music Publishing three years ago, recently purchased the catalog of Tejano publishing company Manny Music.
Among the songwriters signed to MCA are prominent composers/artists Alejandro Ler- ner, Rosana and Enrique Iglesias, the latter of whom was inked for European representation only. Also signed were noted songwriters Armando Larrinaga and José Manuel Figueroa. In addition, Renzer recently opened offices in Miami and San Antonio.
"MCA never had Latin catalog," states Renzer. "Basically, we published 'Girl From Ipanema,' and that was it. All of a sudden, we have Latin catalog, and we are going to actively promote it."
Renzer expects to work closely with Universal's U.S. Latino imprint, as well as the company's film and television divisions. "One of the first things we got out of the Manny catalog was the synchronization usage in the recent Selena movie," he notes.
"Our philosophy," Renzer says, "is to try and build in all genres. We want to sign hip rock en español, expand into the Tejano market and sign international acts. We are doing all of that."

PolyGram
David Hockman, chief executive, PolyGram International Music Publishing
PolyGram was scheduled to take its initial expansionary step into Latin publishing in April by opening a regional administrative office in Miami. And in the next six months, says chief executive David Hockman, the company is expected to establish full-service publishing offices in Chile, Colombia and Venezuela.
Though he is plainly upbeat about the growth prospects of Latin publishing, Hockman is not interested in making a splashy entrance into the business. PolyGram will not participate in pricey songwriter signings, nor will it rush into acquiring Latino catalogs.
"We want to invest in people and time," says Hockman. "We will not buy market share by going over the top in signings." Hockman states that he certainly is open to purchasing catalogs, "but there is a very competitive market for acquisitions right now; we want to invest in people and time."

BMG Songs (US Latin)
congratulates BMG Music Publishing Brazil on forty fabulous years of successful music publishing. Our Brazilian roster includes such great talents as Carlos Colla, Alexandre Pires, Bell Marques, Joel Marques and Alceu Valença, as well as "classic" songs by Vinicius de Moraes and Toquinho.
We are also proud to represent "Só Pra Contrariar," "Fagner" and the Escolas de Samba. No wonder they are the third largest music publisher in Brazil!
Felicitações!
and it is going to be hard to find quality acquisitions.”

Still, Hockman opines that Latin American music is gaining popularity outside the region. He envisions increased collaborations of Latino and non-Latino composers and recording artists that will create a musical sphere without boundaries.

For instance, PolyGram is attempting to break classical artist Andrea Bocelli by pairing him in a Spanish-language duet with Spain’s pop diva Marta Sánchez. PolyGram’s Italian singer/songwriter Giuliano Gugliotti has paid din last year in Latin America with Spanish versions of his Italian compositions. Similarly, Italian pop idol Laura Pausini has become a superstar in Latin America with Spanish renditions of Italian hits penned by several of PolyGram’s Italian authors.

Hockman figures dance music is an appealing vehicle for Latin American repertoire, adding that PolyGram Brasil’s hot samba act É O Ichuan could smash a splash hit in Europe with the band’s eponymous Brazilian hit.

PolyGram’s deep roster of songwriter signees include famed singer/songwriters from Brazil (Paulo Ricardo, Zeca Pagodinho, Chico César), Argentina (Fabiana Castillo, Luis Alberto Spinetta, Mercedes Sosa), the U.S. (Soraya) and Spain (Pedro Morán, Alcides, Ismael Serrano).

SONY
Richard Rowe, president, Sony/ATV Music Publishing
CBS Songs enjoyed a long and successful tenure in Latin America until 1986, when the company, which included all Latino repertoire, was sold to BRK Music Publishing. CBS, then Sony later, basically had to start from scratch.

Now Sony/ATV is home to best-selling songwriter/artists Roberto Carlos, Ana Gabriel, Shakira and Ricardo Arjona. Moreover, Sony/ATV has set up a regional office in Miami.

One distinguishing characteristic of Sony/ATV’s operation, says president Richard Rowe, is that all of the firm’s administrative duties are handled out of London.

“We have more creative people than a traditional publisher, because all of our royalties are processed centrally in London, with someone in liaison with a local society in each country,” says Rowe. “It’s efficient, accurate and very clear from the point of view of the writers seeing what has been earned.”

Because Sony/ATV began as a start-up outfit, the company established a beachhead in Latin publishing by aligning itself with Sony’s prosperous record labels in the region. “Sony is the No. 1 record company down there, so it would be crazy not to work closely with them on signings,” states Rowe.

But Rowe notes that many recording artists are not songwriters.

“They have a desire to have songwriters write songs for them. So there is much more role for the publisher down there than in other record markets.”

WARNER/CHAPPELL
Les Bider, chairman/CEO, Warner/Chappell Music Publishing
Though Warner/Chappell is not widely recognized as a major Latin music publisher, chairman/CEO Les Bider points out that Warner/Chappell owns a vast Spanish- and Portuguese-language repertoire that was acquired from Chappell’s Intersong division when Warner and Chappell merged in 1987.

Bider says few were aware of Warner/ Chappell’s Latino-rooted catalog because “people looked at Chappell’s Intersong division when Warner and Chappell merged in 1987.”

Steps have been taken to change that perception. Bider explains that Warner/ Chappell has beefed up its profile in Latin publishing in the last year and a half. In the past two years, Warner/Chappell has opened new offices in Miami and Chile to complement established offices in Brazil, Mexico and Argentina.

Saying he envisions Latin songs to be translated to other languages and vice versa, Bider opines that Latin American compositions distinguish themselves from tunes in other genres by their amor-driven themes.

“The Latin sector is more song-based, with stronger melodies and meaningful lyrics,” he adds.

Warner/Chappell signees of the past year are Luis Miguel’s co-producer/songwriter, Kiko Cibrián; Argentine rockers Los Fabulosos Cadillacs; and singer/songwriters Victor Víctor and Ricardo Osorno.

THE Latin Hits Of The First Quarter

The recaps in this Latin Music Quarterly show year-to-date performance on Hot Latin Tracks and The Billboard Latin 50, from the start of the chart year, which began with the Dec. 7, 1996 issue, through the April 5 Billboard. The Hot Latin Tracks lists reflect accumulated detections, as captured by Broadcast Data Systems, for each week that a song appears on the chart. Likewise, the recaps from The Billboard Latin 50 show accumulated sales units, as compiled by SoundScan, for each week an album appeared on the chart (including the weeks that the chart is not published in Billboard).

Top Billboard Latin 50 Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist—Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TANGÓ—Julio Iglesias—Columbia</td>
</tr>
<tr>
<td>2</td>
<td>VIVIR—Enrique Iglesias—Fonovisa</td>
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<tr>
<td>3</td>
<td>SIEMPRE SELENA—Selena/EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>MACARENA NON STOP—Los Del Rio—Ariola</td>
</tr>
<tr>
<td>5</td>
<td>THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch</td>
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<tr>
<td>6</td>
<td>ENRIQUE IGLESIAS—Enrique Iglesias—Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>NADA ES IGUAL—Luís Miguel—WEA Latina</td>
</tr>
<tr>
<td>8</td>
<td>PARRIENDO EL ALMA—Grupo Limite—PolyGram Latino</td>
</tr>
<tr>
<td>9</td>
<td>PIES DESCALZOS—Shakira—Sony</td>
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<tr>
<td>10</td>
<td>DREAMING OF YOU—Selena—EMI</td>
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Top Billboard Latin 50 Distributing Labels

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<th>Pos.</th>
<th>DISTRIBUTING LABEL—No. Of Charted Albums</th>
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<tr>
<td>1</td>
<td>SONY (22)</td>
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<td>2</td>
<td>EMI LATIN (17)</td>
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<td>3</td>
<td>COLUMBIA (1)</td>
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<td>4</td>
<td>SONY (17)</td>
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<td>5</td>
<td>ARJONA (4)</td>
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Top Billboard Latin 50 Distributors

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<th>Pos.</th>
<th>DISTRIBUTOR—No. Of Charted Albums</th>
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<tr>
<td>1</td>
<td>SONY (22)</td>
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<tr>
<td>2</td>
<td>INDEPENDENTS (28)</td>
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<td>3</td>
<td>EMI (21)</td>
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<td>4</td>
<td>WEA (12)</td>
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<td>6</td>
<td>PDG (7)</td>
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<td>7</td>
<td>UNIVERSAL (4)</td>
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</tbody>
</table>
Herb Alpert is Trumpeted As “El Premio Billboard” Award-Winner

There is perhaps only a handful of Latino music fans who are aware of the winning horse at the Kentucky Derby might well be Herb Alpert. The musician's Derby chances improved dramatically on March 2, when the 3-year-old gray colt Umberto — which is co-owned by Alpert and his brother Dave — won an important Derby prep race at Santa Anita Park. At press time, it was far too early to determine whether Umberto was going to enter the Derby, but he certainly was one of the more promising West Coast prospects slated to give it a go at the annual Run For The Roses.

Though Latino-music enthusiasts may be surprised by Alpert's equestrian activities, it is a safer bet that informed admirers of Latino sounds know that Alpert has contributed mightily to the dissemination of Latin American grooves throughout the world.

Back in the early '60s, the legendary trumpeter caught a bullfight in Tijuana and translated the vibe he felt at the bull ring into the 1962 global smash, “The Lonely Bull.” It has been "fun on the run" ever since.

Alpert founding A&M Records with Jerry Moss (of whom he was a Derby winner himself a couple of years back), Alpert formed Herb Alpert & The Tijuana Brass. Herb and the TJB would take their sexy, mariachi-based sound to all corners of the globe and, by the mid-‘60s, would become one of the most popular acts in the world. Besides leading the ensemble on trumpet, Alpert also arranged and produced the albums and co-wrote many of the songs himself.

In the U.S. alone, Herb and the TJB placed five No. 1 albums and one No. 2 album between 1965 and 1968. In 1966, the group became the only recording act ever to land four albums in the top 10 simultaneously. Moreover, Herb and the TJB earned seven Grammy awards, 14 platinum discs and 14 top-40 hits, including the 1968 chart-topper "This Guy's In Love With You," the TJB's lone smash that supported Alpert's soothing vocals.

A prolific composer, Herb is best known as a purveyor of Mexican-rooted sounds. Herb and the TJB also imbued their music with Afro-Caribbean and Brazilian musical elements.

A PRO-LATINO PROMOTER

And for all of his success in introducing Latino-rooted sounds as a musicologist, Alpert also gave a serious leg up to Latino sounds as a producer. In 1968, he oversaw a successful bossa-nova music scene in the U.S. with the introduction of Sergio Mendes & Brasil '66, an assemblage of sophisticated, Brazilian-rooted pop players led by composer/arranger/producer Mendes.

The "Brazil '66" debut, produced by Alpert, was a top-five album in the U.S. and co-would go on to sell top-five albums in the next two years and score two huge hits: "The Look Of Love" and "Tood On The Hill." Lani Hall, one of the lead vocalists in Mendes' outfit, later married Alpert, and, in 1986, she scored her first Grammy as a solo artist for her Performance.

Alpert's work with Sergio exemplified his fascination with Latin American grooves, which he had imbued throughout the history of A&M Records.

In 1966, Alpert made yet another introduction of Latino song to international audiences with the "Sandpipers" top-10 hit "Guantanamera," a Cuban patriotic anthem penned by Cuba's founding father José Marti, later adapted to English by Pete Seeger.

That same year, Alpert produced four top-10 hits for Chris Montez, a smooth-singing protégé of Latino rock 'n' roll idol Ritchie Valens. In 1970, A&M released the top-20 hit single "A Song Of Joy (Himino A La Alegria)," which was a pop adaptation of Beethoven's "Ode To Joy" cut by Spanish recording artist Miguel Rios.

In 1976, again as a producer, Alpert planted a huge flag for Latino music worldwide with "Caliente," a sensuous, Latin-etched pop/jazz album by expressive, Argentina-born saxophonist Gato Barbieri. The album's signature track was the modulating bolero cover of Carlos Santana's "Europa" that perhaps remains the definitive version of that tune.

By the mid-70s, Alpert gave another boost to Brazilian music with the release of product by Brazil of master interpreter Milton Nascimento, and, a much-revered singer/songwriter from Rio de Janeiro. Indeed, Alpert's reputation, Spanish recording artist Chris Montez, and, a much-revered singer/songwriter from Rio de Janeiro.

Alpert's consistent exposure of Latino-flavored grooves over the years undoubtedly helped set the scene for the development and prosperity of "world music" that has blossomed over the last 20 years, but it also was becoming a hot live attraction who routinely drew sellout crowds at the 6,000-seat Auditorio Nacional. In 1981, he performed seven sold-out shows in five days at the Auditorio Nacional and was dubbed "El Príncipe De La Canción" or "The Prince Of Songs." His stature well-established in Mexico in the early '80s, Jose José began attracting notice in Latin America and Spain.

Billboard's "Spirit Of Hope" award honors Latino recording artists for their contributions to cove, charitable or humanitarian organizations. The award was created in 1995 as a commemorative accolade to Tejano superstar Selena.

Last year's inaugural "Spirit Of Hope" honoree was Gloria Estefan, a superstar who quietly takes an active part in various charities and foundations.

Billboard is proud to announce that this year’s "Spirit Of Hope" awardee is Emmanuel Estefan, a composer/arranger/producer. Emmanuel is a well-known musical personality whose stellar credentials have drawn the acclaim of his peers and his audience. Emmanuel was given a Latin Grammy award for his work in 2003. In 1994, Emmanuel wrote and performed "Entonces," a Latin pop song that served as an inspiration for those who do not believe that one person can make a difference.

Emmanuel Personifies “Spirit Of Hope”

In 1994, Emmanuel was cited for his contributions to the production of an ecology-themed video "La Vida Decidida," filmed in conjunction with the IUCN (International Union for the Conservation of Nature) in the Baja California Desert. In 1999, Emmanuel was awarded the prestigious "First Honorary Citizen Of Earth Day" for his support of a safer environment in Florida. During 1999, Emmanuel wrote and performed "Entonces," a Latin pop song that served as an inspiration for those who do not believe that one person can make a difference.
THE NEW TRADITION OF LATIN MUSIC BEGINS NOW...

ANGÉLICA

LA DIFERENZIA

ARTE Y EXCELENCIA

RUBEN GOMEZ

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The Winners Are...

Billboard Latin Music Awardees Represent The Best Of The Industry

BY JOHN LANNERT

A brief glimpse of the list of recording artists up for trophies at Billboard's fourth annual Latin Music Awards immediately reveals that the U.S. Latino record industry is changing more than ever before.

Only six of the 23 awardees are repeat winners from last year's ceremony. What's more, 16 of the honorees are first-time winners, including big names such as Tito Puente, Marco Antonio Solís, Pedro Fernández and Frankie Ruiz. Puente did receive the El Premio Billboard lifetime achievement award in 1995, but his kudo for Album Of The Year in the Latin Jazz category this year is his first Latin Music Award based on chart performance.

Shakira leads all winners, with three awards, all in the pop category. The Colombian singer/songwriter is the first new artist to win three awards.

The two-time honorees are music publisher Fonovisa, which is owned by Fonovisa, and Fonovisa's talented singer/songwriter/producer Marco Antonio Solís, who repeats as Songwriter Of The Year and Producer Of The Year. Selena wins her 11th Latin Music Award this year, which is a record. The country with the most honorees is the U.S., with nine.

All winners except the video awardees were determined by their performances on the Hot Latin Tracks and Billboard Latin 50 charts from Feb. 24, 1996, to Feb. 22, 1997. The video honorees were selected by an industry panel from MTV Latin America, Billboard, NARAS and CMT.

Billboard's fourth annual Latin Music Awards will be hosted by model/actress Daisy Fuentes. A&M Records' legendary founder Herb Alpert, who is being honored as this year's recipient of "El Premio Billboard," is scheduled to perform at the awards ceremony.

The Latin Music Awards is slated to take place at the Gusman Center for the Performing Arts in downtown Miami. Following are thumbnail biographical sketches of the winners.

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**ALBITA**

An honoree at last year's Billboard Latin Music Awards as the Best New Artist in the tropical/salsa category, Miami's Cuban-born singer/songwriter Albina once again is a winner in the tropical/salsa category with her 1996 Crescent Moon/Sony release "Dicen Que..." A fiery on-stage personality, she is performing Wednesday (30) at the New Orleans Jazz & Heritage Festival. She is slated to kick off a tour of the U.S., Mexico and Europe in late spring/early summer.

**RICARDO ARJONA**

One of Guatemala's greatest musical contributions (by way of Mexico), popular singer/songwriter Ricardo Arjona courted controversy and fame with "Si El Norte Fuera El Sur" (Sony), a superb rock effort whose title track spotted pointed commentary about the relationship between the U.S. and Latin America.

Arjona is the first solo rock act to receive the Best Rock Album award. He is currently on tour in Mexico.

**DLG FEATURING HUEY**

DLG stands for Dark Latin Groove, an apt description of the innovative salsa/rap/R&B blend this New York duo concocted on its George/Sony debut. DLG's choppy, bass-bending vibe has since been copied by many other tropical groups yearning to land a smash like "No Matriás." The duo is expected to begin working on its sophomore release in June.

**EL MARIACHI**

El Mariachi, whose throbbing cover of the Gibson Brothers' evergreen "Cuba" (Strictly Rhythm) was one of the biggest dance hits of 1996, is actually Rogey Sanchez, the ace remixer/producer/songwriter who just finished a DJ tour of Europe. Now working on the follow-up single for El Mariachi—due in June or July—the always-in-demand Sanchez has co-authored a track for an upcoming album by BMG rap act illegales. He has remixed a track by R&B act Brand New Heavies, and Sanchez's own label Narcotic is dropping a dance single by S-Men on May 26. As if that were not enough, Sanchez is teaming with DJ Sneak and...
Marco Antonio Solis

PRODUCER OF THE YEAR
SONGWRITER OF THE YEAR
3 WEEKS ON BILLBOARD HOT LATIN TRACKS "O SOY O FUI"
17 WEEKS ON BILLBOARD HOT LATIN TRACKS "ASI COMO TE CONOCÍ" 3 WEEKS AT #1
12 WEEKS ON BILLBOARD HOT LATIN TRACKS "RECUERDOS TRISTEZA Y SOLEDAD" 8 WEEKS AT #1
14 WEEKS ON BILLBOARD HOT LATIN TRACKS "QUE PENA ME DAS" 10 WEEKS AT #1
Los Tigres Del Norte

REGIONAL MEXICAN ALBUM OF THE YEAR, GROUP "UNIDOS PARA SIEMPRE"

7 WEEKS ON BILLBOARD HOT LATIN TRACKS "MI SANGRE PRISIONERA"
19 WEEKS ON BILLBOARD HOT LATIN TRACKS "NO PUDE ENAMORARME MAS"
8 WEEKS ON BILLBOARD HOT LATIN TRACKS "EL REPORTERO"
1 WEEK AT #1 12 WEEKS ON BILLBOARD HOT LATIN TRACKS "EL CIRCO"
Enrique Iglesias

GRAMMY WINNER
BEST LATIN POP PERFORMANCE

HOT LATIN TRACKS ARTIST OF THE YEAR
12 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "ENAMORADO POR PRIMERA VEZ"
5 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "TRAPEOSTA" 11 WEEKS ON CHART
1 WEEK AT #1 ON BILLBOARD HOT LATIN TRACKS "NO LLORES POR MI" 15 WEEKS ON CHART
8 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "POR AMARTE" 17 WEEKS ON CHART
3 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "EXPERIENCIA RELIGIOSA" 16 WEEKS ON CHART
8 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "SI TU TE VAS"
23 WEEKS ON CHART

Fonovisa
Los Temerarios

"YA ME VOY PARA SIEMPRE"
5 WEEKS ON BILLBOARD HOT LATIN TRACKS

"MI ALMA RECLAMA"
7 WEEKS ON BILLBOARD HOT LATIN TRACKS

"CUANDO FUiste MIA"
15 WEEKS ON BILLBOARD HOT LATIN TRACKS

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AWARD WINNERS
Continued from page LMQ-12

Junior Sanchez to launch a six-city tour on March 26th in Denver.

PEDRO FERNÁNDEZ
The 27 year-old son of Vicente Fernández, whose artistic name was taken from two ranchero luminaries—Fernández and Pedro Infante—Pedro Fernández has become one of the most popular young rancheros in Mexico and the U.S. In 1996, the PolyGram Latino star lived up to the fame of his idols by landing two Top 10 hit albums on the Billboard Latin 50—"Pedro Fernández" and "Deseos Y Delirios." A popular concert attraction, Fernández is in the midst of a U.S. tour.

FONOMUSIC
The winner of Publisher Of The Year and Publishing Corporation Of The Year is Fonovisa. Fonovisa, acquired by Decel Music in 1996, was formed in 1996 from a merger of Decel Music and Fonovisa. Fonovisa was formed in 1996 from a combination of Decel Music and Fonovisa. Fonovisa was formed in 1996 from a combination of Decel Music and Fonovisa. Fonovisa was formed in 1996 from a combination of Decel Music and Fonovisa.

ALBERTO
Continued from page LMQ-9

fans to exotic cadences and melodies from Mexico, Brazil and the Caribbean. He proved that Latin-grounded musical hybrids were not only artistically meritorious, but also commercially viable.

It is for that reason that Billboard is extremely proud to award Herb Alpert its "El Premio Billboard" for his invaluable contribution to the expansion of Latin music around the world.

Moreover, Alpert is still carrying the torch of Latino-themed cadences to all corners of the globe. On Tuesday (29), he is scheduled to drop "Passion Dance," a hip, urban Latin disc that once again spotlights Alpert's singular talent for creating innovative musical renditions of rhythms and melodies from Latin America. "Passion Dance" is being released on Almo Sounds, the record company Alpert and Moss founded two years ago. Alpert is scheduled to perform a pair of tracks from "Passion Dance" during Billboard's Fourth Annual Latin Music Awards on Wednesday (30).

And if Fonovisa happens to triumph on Saturday at the Kentucky Derby, Alpert might even dazzle the thoroughbred crowd by blowing a famous note or two from his Latino past.

Continued from page LMQ-18

JOSE JOSE
Continued from page LMQ-10

his best-seller ever, "Secreto," which sold 2 million units worldwide and featured such hits as "La Movida," "Yo Amo a Tu Madre," and "El Amor Acaba." The album earned 22 gold and platinum records in Latin America. In 1980, a host of hit singles, including "Secreto," landed on the Billboard Hot 100 and "Amor Acaba," which is currently the top-selling record in Latin America.

In 1980, a host of hit singles, including "Secreto," landed on the Billboard Hot 100 and "Amor Acaba," which is currently the top-selling record in Latin America. In 1980, a host of hit singles, including "Secreto," landed on the Billboard Hot 100 and "Amor Acaba," which is currently the top-selling record in Latin America. In 1980, a host of hit singles, including "Secreto," landed on the Billboard Hot 100 and "Amor Acaba," which is currently the top-selling record in Latin America.
AWARD WINNERS
Continued from page LMQ-17

JULIO IGLESIAS
Spain's global superstar, Julio Iglesias, once again proved his enduring popularity with "Tango" (Columbia/Sony), the tango-rooted pop record that drew howls from tango purists even as it was selling like pan caliente in the U.S. "Tango" peaked at No. 1 on the Billboard Latin 50 and spawned more than a dozen tango-related releases. Iglesias currently is in the middle of a worldwide tour.

INDIA
Salsa's most popular female songstress, India is a multifaceted artist who switched artistic gears to cut "Jazzin'" (Tigres/Jazz/RMM), a hit Latin jazz album she recorded with Tito Puente and the Count Basie Orchestra. As if that were not enough, the vivacious New York siren scored her third No. 1 dance smash in March with Nuyorican Soul, titled "Runaway" (Giant Step/Blue Thumb/GPI). She currently is working on her next salsa album for RMM.

LA MAKINA
Supported by the tutelage and guidance of arranger/composer Orlando Santana and band manager Feridán Colón, this handsome Puerto Rican quartet has been dubbed "The Rhythm Kings." La Makina exploded on the tropical music stage in 1996 with such melodic, mid-tempo merengue hits as "Mi Reina" and "Sufre Y Lloras." "La Makina... Amor" carries the 20th-century's first Latin Music Award. Now on tour in Puerto Rico, the band is set to drop its sophomore album on J&N/Sony in July.

LA TROPA F
Los Hermanos Farias, a much-revered mainstay on the tejano scene known as La Tropa F, or F Troop, notches its first Latin Music Award with a humorous video of the hit "Juan Sabio" (EMI Latin). The track was cut from the band's No. 10 album "Un Nuevo Nivel." In February, La Tropa F released its latest album, "Sin Fronteras."

LOS DEL RÍO
After conquering much of Europe and Latin America in 1994 and 1995 with the smash "Macarena," Antonio Romero and Rafael Ruiz repeated their feat last year in the U.S. and the rest of the world. "Macarena" became the biggest dance hit since "The Twist." The smash single on Arista/BMG not only propelled Los Del Río's album "Macarena Non Stop!" to the top of the Billboard Latin 50, the disc also hit The Billboard 200, where it peaked at No. 91. The pair's next record is slated for July.

LOS TIGRES DEL NORTE
Consistent quality is the hallmark of Mexico's venerable norteño romanceros, as the veteran four-man group racks up its third consecutive Latin Music Award, for "Unidos Para Siempre." Los Tigres Del Norte won Album Of The Year, Group, in the regional Mexican category. The band's next record is scheduled for release in May.

TITO PUENTE
Tito Puente received the Lifetime Achievement Award at the 1995 installment of the Billboard Latin Music Awards. This year, New York's world-renowned tumbao/violínist earns his first Latin Music Award, for the Latin jazz album "Jazzin'," which he recorded with RMM labelmate India and the Count Basie Orchestra. On his 70th birthday, he embarks on a mini-tour of Puerto Rico's patrooned saints' festivals.

MANNY MANUEL
The former lead vocalist of Puerto Rico's Los Salsosos Del Merengue, Manny Manuel confirmed his status as the top merengueño in 1996 with the appropriately titled album "Ausenté" (Merengazo/RMM), which reached the top 10 of The Billboard Latin 50. A crowd-pleasing live performer, Manuel is now playing a tour of patron saints' festivals in Puerto Rico.

AMANDA MIGUEL
Away from the pop music scene for seven years, Amanda Miguel made a stunning comeback with her smash ballad "Amarime Una Vez Más," the title track to her hit Karen/PolyGram Latino album. The Argentine chanteuse recently completed a brief series of nationwide dates and is expected to embark on a promo tour of Chile, Argentina and Spain.

PROYECTO UNO
One of the earliest progenitors of what has become known as "merenrap" or "Latin hiphop," this New York rap quartet of Puerto Rican/Dominican ancestry expertly blends merengue, house, rap and old-school R&B. Though Proyecto wins its first Latin Music Award for "In Da House," recorded on J&N/EMI Latin, the group has since signed with H.O.L.A./PolyGram Latino. Proyecto Uno's H.O.L.A. label debut, "New Era," contained the dance hit "Pimpin'."

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SALSA
MERENEGUE
RAP
REGGAE
ROCK
AWARD WINNERS

Continued from page LMQ-18

Apr. 8, Puente put out "Fifty Years Of Swing," a 50-track compilation that chronicles his musical legacy, ranging from Latin jazz to mambo to salsa.

TITO PUENTE JR.

It is only fitting that the son of Tito Puente lands his first Latin Music Award with a pumping cover of his father's immortal anthem "Oye Como Va" (EMI Latin). Tito Puente Jr., 25, initially hit pay dirt with his father's evergreen in 1995 on the dance chart before making waves in the Latino arena with his sizzling video.

ROBI DRACO ROSA

A former member of Latino teen-pop group Menudo and rock act Maggie's Dream, Robi Draco Rosa has quietly garnered critical acclaim as an accomplished singer/songwriter who adeptly stretches the parameters of Latin rock. The Puerto Rico native earns his first Latin Music Award for the video of "Madre Tierra." A respected studio whiz, Rosa is now co-producing, with K.C. Porter, the upcoming album by labelmate Ricky Martin.

FRANKIE RUIZ

A New Jersey native of Puerto Rican parentage, this highly esteemed salsero nabbed his first Latin Music Award for "Ironía," one of several sizzling tracks from his PolyGram Rodven album "Puerto Rico Soy Tuyo." Frankie Ruiz is one of the few salseros from the late '80s "romantic salsa" period whose songs chart on Hot Latin Tracks. Ruiz is now in the studio cutting his forthcoming disc, due out in June.

SELENA

More than two years after her death, the Tejano world's foremost ambassador remains a much-missed icon. The Warner Bros. biopic "Séléná" was released on March 21. Séléná's record-setting 11th Latin Music Award comes courtesy of "Siempre Selena" (EMI Latin), an assortment of previously unreleased tracks that has become Séléná's third chart-topping album on The Billboard Latin 50.

SHAKIRA

Colombia's burgeoning musical presence in the U.S. was best exemplified last year by Shakira Mebarak's poignant romantic narratives, eye-catching videos and smoking live shows. The sultry singer's Sony Discos label bow, "Pies Descalzos," has remained entrenched in the top 10 of The Billboard Latin 50 for much of the past year. She plans to tour the U.S. this year.

MARCO ANTONIO SOLIS

Though Mexico's much-in-demand singer/songwriter/producer, Marco Antonio Solís, split from his longtime colleagues Los Bukis in 1996, his solo career hit the ground running with his own hit singles "Qué Pena Me Das," "Recuerdos, Tristeza Y Soledad" and "Adi Como Te Conocí." Solís earns his producer kudos by dint of hit singles recorded by labelmates Ezequiel Peña, Laura Flores and WEA Latina star Olga Tañón. Solís has just finished producing the Fonovisa label debut of 17-year-old Mexican pop singer Lorena. He currently is on tour and producing his forthcoming album, due out in August, as well as helming the album project of his brother and labelmate, Javier.

Clockwise from top left: Tito Puente Jr., Robi Draco Rosa, Shakira, Marco Antonio Solís, Tito Puente, Frankie Ruiz
Shakira "Pies Descalzos" Pop Album of the Year, Female
Shakira "Pies Descalzos" Pop Album of the Year, New Artist
Albita "Dicen Que..." Tropical/Salsa Album of the Year, Female
Ricardo Arjona "Si El Norte Fuera El Sur" Rock Album of the Year
Shakira "Un Poco De Amor" Pop Video of the Year
Robi Draco Rosa "Madre Tierra" Rock Video of the Year

We proudly salute all our winners
This Year’s Showcased Artists Could Be Tomorrow’s Stars

Slate Of Performers Ranges From Dance To Rock To Merengue

BY JOHN LANNERT

What do Selena, Marc Anthony and Shakira have in common? Each superstar has performed a showcase set during one of Billboard's annual Latin music confabs.

Indeed, Billboard’s Latin music showcases have introduced dozens of talented Latino and Brazilian notables to the industry, including Ricardo Arjona, Fama, Nil Lara, Aterciopelados, Pericos, Sheila E., Djavan and Jorge Ben Jor. Three of this year’s honorees at Billboard’s Latin Music Awards performed showcase sets in 1996: Shakira, Albita and DLG.

As always, this year’s slate of performers offers an exciting variety of musical genres, ranging from Brazilian dance sounds to guitar-propelled rock to hyper-kinetic merengue. The showcase participants hail from as far away as Brazil and as near as New York.

The showcases are set for Apr. 28 at the Hotel Inter-Continental and Apr. 29 at the Sticky Fingers nightclub in Coconut Grove, just south of Miami.

For the sixth consecutive year, CD/cassette tape manufacturer AmericDisc is sponsoring the opening-night showcase on Apr. 28. The scheduled performers for that showcase include Arista Latin’s Rubén Gómez and Karen/PolyGram Latino’s Ramón Orlando.

On Apr. 29, for the first time, Billboard will offer a showcase spotlighting dance-oriented Latin acts. Among the performers slated to appear that night are Arista Latin’s Angélica and BMG’s Carrapicho.

Following are capsule biographies of the participating showcase artists who were confirmed at press time.

ANGELICA

Angélica García, whose 1991 cover of the 1961 smash "Angel Baby" reached No. 29 on Billboard’s Hot 100 chart, made her bow in the Latin market Apr. 15, when Arista Latin released her self-named debut. Her pop album actually represents a return to a Latino music career that took root when the El Monte, Calif., native began singing as a member of Mariachi Tolucan de México. The first single from the album is "Vaya.

CARRAPICHO

Hailing from Brazil’s Amazon region, this sextet exploded last year in France with "Tic Tic Tac," a riffing hip-shaker taken from its BMG album "Fiesta De Oi Bumba." Odd bumba is an ancient, folk/samba cadence that is a musical staple in northern Brazil but unknown in the rest of the country. As with many rhythmic songs in Brazil, "Tic Tic Tac" is accompanied by a dance craze that is beginning to catch fire throughout the world. BMG has undertaken a tour to popularize the music with a troupe of dancers who are introducing the steps. Several multilingual covers of "Tic Tic Tac" already have been released.

DR. NOIZ

Influenced by the likes of Run DMC, Whodini and Grandmaster Flash, Dr Noiz is an outspoken and energetic merengue artist. His new Sony Latin release, "La Guayadera," is filled with unique rhythm-charged tracks, and the first single, "El Burro," was released in February. The label has hopes for this lively bilingual performer to cross over to the American market.

RUBÉN GÓMEZ

As a member of Menudo, this New York-born singer/songwriter of Puerto Rican parentage cut nine albums in four languages, after which he pursued an acting career that included three soap operas, a televisity and a role in the Broadway production of "Oliver." The 22-year-old Gómez is now setting out on a solo music career with his eponymous Arista Latin debut set for release May 20. The leadoff single, "Me Vuelves Loco," was released in April.

LA DOSIS

Formed in Mexico in 1994, La Dosis is a basic guitar-bass-drums-vocals quartet—with the addition of a three-piece brass section. The result is an energetic fusion of funk, blues, jazz, ska and disco. The group’s Sony Latin debut, “La Dosis,” will be released in the U.S. and Puerto Rico.

NAYOBE

Nayobe made a name for herself in 1985 with her first Fever Records single, "Pleased Don’t Go," which hit No. 5 on the Billboard Dance chart and became a dance-club classic. Her 1987 debut album, "Noyote," featured that hit, as well as "Second Chance For Love" and "Good Things Come To Those Who Wait." WEC/Epic Records signed Nayobe in 1990 and released the album "Promise Me," which showcased the singer’s vocal range, from dance to R&B. After taking a break to raise her new daughter, Nayobe came back in 1995 with a remake of the Marx Jane Girls’ "All Night Long" and has recorded a track for Fever’s "Freestyle Lives" compilation album.

RAMÓN ORLANDO

This gifted singer/songwriter-producer-pianist, the son of Dominican vocal great Cuco Valoy, produced a Latin American smash in 1980 with "El Venoso," a witty tale by merengue group Los Cantantes about an unlucky cuckold who compared himself to a deer whose horns grew with each of his wife’s transgressions. In March, Orlando put out his latest Karen album, "Evolución." He is supporting the disc with an appearance in May at Fiesta Acapulco, as well as shows in Santo Domingo May 26 and 27.

MICHAEL SALGADO

He is called "El Zurdo De Oro (the Golden Lefty)," and his swift left-handed accordion-playing has endeared him to Tejano fans. Michael Salgado has performed with such international stars as Grupo Bronco, and his "Cruze De Madera" has been heard at openings of numerous events. At San Antonio’s Alamodome, he performed to thousands of fans, who are among those eager waiting his upcoming new material.
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CONFERENCE SCHEDULE OF EVENTS

(MCONERENCE SCHEDULE OF EVENTS

(MINFORMATION WAS ACCURATE AT PRESS TIME BUT IS SUBJECT TO CHANGE)

MONDAY, APRIL 28

Noon – 4 p.m. (Mezzanine Level Foyer)
Registration

8 p.m. sharp (Grand Ballroom, Hotel Inter-Continental)
Opening Night Party sponsored by Americar
Performers include Ruben Gomez
(Arista Latin), Ramon Orlando
(karen), La Dosis (Sony Mexico)
and Michael Salgado (Joey).

TUESDAY, APRIL 29

10 a.m. – 4 p.m. (Mezzanine Level Foyer)
Registration

10:30 a.m. – 12:30 p.m.
Keynote Address
McHenry Tichenor, Jr.
chairman/president/CEO,
The New Hallelujah
Brunch at The Hard Rock Cafe

2 – 3:15 p.m. (Theater)
"Latin Retail Gets Americanized"
An estimated 50% of Latino products is now being sold in
Anglo retail stores. This panel will focus primarily on relationships of Latino labels with Anglo chains and how the Hispanic
culture companies can maximize sales within Anglo retail
environments.

Moderator: Debra Villalobos, Camelot Music

Panelists: Ish Cuevas, Trans World Entertainment
Rauli Mayrent, Handelman
Robert W. Smith, Borders, Inc.
Mark Woodard, Spec's Music

3:30 – 4:45 p.m. (Theater)
"Latin Rock: At A Crossroads?"
Industry experts debate whether the rock en español market
will evolve from its status as a cult genre to an important, long-
term segment of the U.S. Latin music market.

Moderator: Angela Rodriguez, Billboard Magazine

Panelists: Ramon Arias, Peermusic
Phil Manzanera, artist/producer
Kike Posada, Boom Magazine/WRTO FM
Jorge Santana, Santana Management

6 – 7:30 p.m. (Oak Room)
"Writers In The Round"
sponsored by BMI &
Warner/Chappell Music
Acoustic performances by Victor Victor, Manolo
Tena, Fulano De Tal and Cesar Lemos

9 p.m. (Stuffy Fingers nightclub)
Latin Dance Showcase Party
Performers include Angelica (Arista Latin), Carrapicho (BMG),
Dr. Noiz (Sony), Nayohe (Sony)...and others to be announced

WEDNESDAY, APRIL 30

9:30 – 10:45 a.m. (Theater)
"Hot Latin Tracks—New Horizons"
This roundtable panel will examine the methodology of compiling
data for Billboard’s radio chart, Hot Latin Tracks, particularly
in regard to the relationships of radio stations, radio networks
and record labels.

Continued on page LMO-26
some like it spicy

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Recorded & Mixed by Alan Meyerson

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AT BILLBOARD'S ANNUAL
LATIN MUSIC AWARDS

a kick in the brass
SCHEDULE OF EVENTS
Continued from page LMQ-24

Moderator: John Lannert, Billboard Magazine
Panelists: Heston Hosten, Airplay Monitor
            Geoff Mayfield, Billboard Magazine

11 a.m. - 12:15 p.m. (Theater)
"Breaking Out: Dance En Español" This panel will explore the direction of the exploding Spanish
language dance market in Latin America and the U.S., where Latino dance tracks are routinely played by power stations and
Anglo club DJs.

Moderator: Mark Walker, Max Music
Panelists: Kid Curry, WPOW-FM
            Pablo Flores, Hi & Mixes Production
            Tuti Gianakis, Old Mortes Records
            Marvin Howell, Arista Dance
            Carlos Sari, Carlos Sari Productions

2 – 3:15 p.m. (Theater)
"Strategic Programming Has Arrived In Spanish Radio"
Gain insight to understanding the dynamics of your audience
demographic and the formulas that deliver strong listening audi-
ence, as well as research and strategies that deliver share gains
in this growing fragmented marketplace.

Panelists: Haz Montana, WRMA-FM
            Jesus Salas, WXDJ-FM
            Scott Tonneberger, Market Segment Research
            & Consulting

7 p.m. (The Gusman Center for the Performing Arts)
Billboard's International Latin Music Awards
Hosted by model-actress-MTV personality Daisy Fuentes
Special appearances by Herb Alpert, José José and Emmanuel
Performances by Herb Alpert, La Tropa F and Robi Draco Rosa

10 p.m. (Rezurrection Hall, Club Nu)
Awards Show After-Party sponsored by ASCAP

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REGIONAL MEXICAN MUSIC
ISSUE DATE: JULY 19
AD CLOSE: JUNE 24
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**Int’l Merchants On Course In Japan As Domestic Chains Fret**

**BY STEVE McCULLE**

TOKYO—A busy intersection in the heart of Tokyo’s Shibuya district illustrates the winnowing out that’s now happening in Japan’s music retail sector.

On one corner: a site that was occupied by leading Japanese music chain Wave until the store’s closure in late February. On the opposite corner: HMV’s Shibuya outlet, which (as usual) is crammed with young people anxious to spend their hard-earned yen on the thousands of titles the three-floor store has on offer.

The contrast is one aspect of a business in which short-term factors, such as a recent dearth of high-profile new music releases, are combining with long-term trends like the move toward bigger stores and the “graying” of Japanese society—and pushing some retailers to the wall.

The Wave store’s shutdown in Shibuya shows that the harsher business climate is affecting chain retailers, not just mom-and-pop operators. Last year, for example, the long-established Osaka web Otsuki shut its four stores amid increasingly severe competition.

“Market conditions,” says Masato Amano, manager of the management planning department of Shinseido, Japan’s biggest music retailer, “are very harsh right now.” Says David Terrill, marketing director of HMV Japan, “November was appalling, December was dreadful, January a little bit better, and February was no good.” Terrill echoes the comments of many retailers here. “There was absolutely no product coming out during that period.”

Another factor affecting the market was the rise from 3% to 5% in Japan’s consumption tax, effective April 1. “The last couple weeks have been noticeably slower,” says Terrill, speaking in mid-April. “But you’re comparing it to a very, very strong March,” he quickly noted.

---

**Sony Acts Top World Music Awards**

**Fugees, Dion, Oasis Among The Winners**

**BY MARK DEZZANI**

MONTE CARLO, Monaco—Sony Music artists triumphed at the ninth annual World Music Awards, held last April 18 at the Sporting Club. The Fugees picked up no fewer than five honors, while Celine Dion collected three.

Gloria Estefan and Julio Iglesias received an award apiece, while Oasis snared a pair. Had Michael Jackson not cancelled his appearance at the last minute, the Sony sweep would probably have been even more pronounced.

Nevertheless, other acts (and record companies) shared in the bounty. The Thursday night gala turned into Saturday night fever when the Bee Gees performed a medley of hits after receiving a special Legend Award for lifelong contribution to the music industry.

“This has been a year that has been very positive in terms of our financial performance,” said John Maloney, Sony’s senior vice president and head of international marketing. “Our music sales in the U.S. and in Europe have been excellent and we have continued to get great support from our Sony artists.”

The World Music Awards are televised in dozens of markets and will air in the U.S. June 2 on ABC-TV. The telecast will be seen in the U.K. May 5 on the commercial ITV network. In Monaco’s neighboring Italy, the show has switched from public broadcaster RAI’s prime network (RAIUNO) to a prime-time slot on private network Rete 4.

Gary Pudney, executive producer of the show with John Martinotti and Melissa Corken of Marcus International, said one of its strengths is global TV distribution. “The awards provide an opportunity for artists from many different territories to be seen around the world, especially in the U.S., where many nonlocal acts find it hard to get exposure,” he said.

According to Marcus, last year’s broadcast was seen by a TV audience totaling 900 million people.

Among the acts who won national awards this year were Jacky Cheung (best-selling Chinese artist), Khaled (Africa), Helmut Lotti (Benelux). ( Continued on page 50)
**MALAYSIA** (RM) 04/22/97

**SINGLES**

1. NEW
   - MY HEART CAN FLY R. KELLY

2. NEW
   - ENCORE UNE FOIS SASHA

3. NEW
   - LADY B PUGA

4. NEW
   - REMEMBER ME THE BLUE BOY

5. NEW
   - ALONE

6. NEW
   - SONG II BLUE CODONION

**ALBUMS**

1. NEW
   - AVANT GARDE

2. NEW
   - THE CHERUBS

3. NEW
   - THE CHEMICAL BROTHERS DIG YOUR OWN HOLE

4. NEW
   - VARIOUS ARTISTS

5. NEW
   - SPICE GIRLS

6. NEW
   - DEPECHE MODE

7. NEW
   - U2

8. NEW
   - THE CHEMICAL BROTHERS

9. NEW
   - THE CHEMICAL BROTHERS

10. NEW
    - THE JILTED GENERATION

**SWITZERLAND** (Medien Control Switzerland) 04/22/97

**SINGLES**

1. NEW
   - I BELIEVE I CAN FLY R. KELLY

2. NEW
   - TIME TO SAY GOODBYE S. BRIGHTMAN & A. BOCCELLI

3. NEW
   - I CAN FLY R. KELLY

4. NEW
   - WHEN I DIE NO MERCY

5. NEW
   - TEARIN UP MY HEART "N SYNC

6. NEW
   - BLOND REINHARD FENDRICH

7. NEW
   - ALOE BEA GEE POLYGON

8. NEW
   - GET YOUR HEART ON

9. NEW
   - DON'T LET GO (LOVE) "N VANILLA

10. NEW
    - WHERE DO YOU THINK YOU ARE AMERICA SPACE GIRLS

**ALBUMS**

1. NEW
   - NO MERCY MY PROMISE

2. NEW
   - IN YOUR EYES "N VIPER

3. NEW
   - TIC TAC TOE "N "N SYNC

4. NEW
   - SPICE GIRLS

5. NEW
   - BLOND REINHARD FENDRICH

6. NEW
   - DEPECHE MODE "N "N SYNC

7. NEW
   - JOPHEN SWITZERLAND

8. NEW
   - GEORGES & JULIEN SARASSE "N "N SYNC

9. NEW
   - JACQUIE CHEUNG THE NEVER OLD LEGEND

**SPAIN**

**SINGLES**

1. NEW
   - I BELIEVE I CAN FLY R. KELLY

2. NEW
   - TIME TO SAY GOODBYE S. BRIGHTMAN & A. BOCCELLI

3. NEW
   - I CAN FLY R. KELLY

4. NEW
   - WHEN I DIE NO MERCY

5. NEW
   - TEARIN UP MY HEART "N SYNC

6. NEW
   - BLOND REINHARD FENDRICH

7. NEW
   - ALOE BEA GEE POLYGON

8. NEW
   - GET YOUR HEART ON

9. NEW
   - DON'T LET GO (LOVE) "N VANILLA

10. NEW
    - WHERE DO YOU THINK YOU ARE AMERICA SPACE GIRLS
INT'L MERCHANTS ON COURSE IN JAPAN (Continued from page 45)

Yajima, Japan's most vocal retailer, is concerned, "Luckily, March is healthy"--(Continued on page 55)

Meanwhile, there is widespread industry concern about retail's long-term prospects. Particularly worried is Yasu Yajima, secretary-general of the Japan Record Store Assn. (JRSA), which represents about 4,000 of Japan's approximately 5,000 record stores. "For the past several years the total floor space of shops where CDs are sold has increased at about the same pace as the number of CD players sold, but sales growth has slowed," notes Yajima.

The Japanese market grew at a healthy clip in the first half of this decade. Sales of audio and video cassettes in Japan were 1.08 billion units in 1992 and 1.8 billion units in 1995, according to the Recording Industry Assn. of Japan. In contrast, 1995's unit production was 12% over 1994, with a wholesale value rise of 9%.

As more Japanese music fans gravitate to the bigger, flashier stores of the large chains, JRSA members, who sell their CDs through the competition overall, and a lot of the releases that people thought were going to be very, very big turned out to be very flat at the end of the year, says Yajima. "Most of our retailers do well at the bigger, more modern, larger stores"--so our sales-to-floor-space ratio is declining. We think the Japanese record market has hit the ceiling in terms of growth."

ATTRAJECTING OLDER CUSTOMERS

Yajima says the biggest challenge facing retailers is the "aging" of the Japanese population. "The percentage of young people in Japan's population is rapidly falling," he says. If Japanese retailers want to survive, they must find ways of attracting older customers into their stores, Yajima adds. One way of doing this is to offer a wider variety of entertainment-related products, such as multimedia goods, he says.

To Tower's Chohan, it is clear what expertise the shop has with its focus on Japanese music. "The stores that are hurting are the stores with no character," he says. Says Toshiba-EMI's Nose-Imura: "Young people have the impression that the foreign chains have more product and better atmosphere. The old-style shops are starting to catch up." But "we'll continue to expand as opportunities present themselves." He adds that Wave, in recent years, closed several of its smaller stores "to stay in Japan's heartland"--the country and is now undergoing a restructuring to revive the chain's fortunes. As for the foreigners, expansion is set to continue, but, at a slower rate. "In the last couple of years we've expanded very quickly, and we're definitely slowing down," says Chohan. "But we'll continue to expand as opportunities present themselves."

Tower currently has 40 stores in Japan. In the next few months, it will open Megastores operates 18 sites (Virgin Retail Asia/Pacific president Mike Inmaculada). Virgin currently has 300 stores nation-wide, and approximately 70% of its sales are made up of prerecorded music and multimedia goods, of which 15 are Discount outlets.

Shinseido, for its part, does not plan to stand back and watch the foreign chains take more of the Japanese market. "Our strategy is to remain aggressive," says Amano, explaining that Shinseido has adopted a strategy of opening larger stores with roughly 4,000 square feet of floor space. "Business at big new stores is better than that of old, smaller shops," he says.

But instead of going head-to-head against Tower, Virgin, and HMV in such key urban areas as Tokyo and Osaka, Shinseido has decided to open smaller, more specialized stores, "which some analysts say are close to being "overstored,"" he adds. Shinseido is opening its new stores near concert venues and smaller commuter rail stations. "If you're going to perform their version of "Killing Me Softly With His Song," the recent Fugees hit, she says, "was co-presented by Prince Albert's sister, Princess Stephanie, along with Don Bovi and actress Halle Berry. The princess was invited to the party as an acknowledgment of Monaco's 700th anniversary, which is being celebrated this year."

SONY ACTS TOP WORLD MUSIC AWARDS (Continued from page 45)

Tonen Hoeck (Germany), Florent Paygu (France), Vangelis (Greece), Italy (Enos Raimundoti), Agatha Christie (Russia), Caricopio (Brazil), Peter Andre (Australia), Namie Amuro (Japan), and D.J. Bobo (Switzerland).

Such were the night's high spikes that the Fugees invited Prince Albert to appear in their next promotional video clip as a bartender. He later joined Spanish group Los Del Rio on stage for the set's closing number, "Spice Up Your Life," and American pop star Jennifer Lopez, who was performing her version of "Killing Me Softly With His Song," the recent Fugees hit, was also co-presented by Prince Albert's sister, Princess Stephanie, along with Don Bovi and actress Halle Berry. The princess was invited to the party as an acknowledgment of Monaco's 700th anniversary, which is being celebrated this year. Apart from the Legend Award honors for the Bee Gees and Richie, criteria for the World Music Awards are based on record sales, that is, as supplied by the International Federation of the Phonographic Industry (IFPI) and, in Spain and Italy, local trade publications.

IFPI chairman David Fine presented a Diamond with one of her awards and used the event's global reach to stress an anti-piracy message. He said, "The World Music Awards are an excellent showcase for the music industry, which is facing new challenges. But there is an old challenge--piracy--that needs to be addressed."

Fine added, "If piracy is allowed to take control, [the music industry] will lose the ability to invest in new challenges and talent."

World Music Awards recipients, in addition to those named above, included Elina Duni, Comeback Kid, the Cranberries, and Ace of Base.

CANADA PASSSES COPYRIGHT REFORM BILL (Continued from page 1)

ne may not use the CDs, but the billions of copies sold over the years have generated substantial revenue for major record companies.

Says Neil Turkewitz, executive VP of international affairs for the Recording Industry Assn. of America (RIAA), "We are obviously very happy that the Copyright Act will be extended to also include imports. We are looking forward to seeing an increase in the term of protection for original works, with the new WIGA agreement, to the period to 70 years following the death of the author from the existing 50 years plus life. This would bring Canada in line with many European territories."

According to Turkewitz, the RIAA has not yet decided whether it will seek any measures of trade retaliation against Canada. "We will need to examine whether we translate our disappointment over the decision process in Canada into a request for the U.S. government to take a specific action," he says.

Although Bill C-32 was in its final review phase before Canada's Senate's Transport and Communications Committee, headed by Sen. Lise Bacon, since April 7, there was some concern that its passage might be derailed by several last-minute proposed amendments and a looming call for a federal election before it was expected to be announced April 25.

Bill C-32 was introduced in the House of Commons by Minister of Communications and Heritage Deputy Prime Minister and Minister of Canadian Heritage Sheila Copps and Industry Canada Minister John Manley. The bill amends 1986 revisions to Canada's 1921 Copyright Act. A sec.
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A73HS
Musicland Pursues Healthier Profile
Retailer Continues Aggressive Cost-Cutting

By Ed Christman

NEW YORK — The ailing Musicland Group closed 65 stores and opened 55 outlets to finish the year with 1,466 stores, which took in $5.80 billion, as compared to $7.6 billion in 1996. New York, at the end of the year, 74.5 million, as much as $195.8 million before the year. And in the report on the Musicland financial statements and balance sheets by the American Securities Association, the independent accountant noted that Musicland's declining operating results and liquidity constraints indicated substantial doubt about its ability to continue as a going concern.

For the year ended Dec. 31, 1996, Musicland, a publicly traded company, reported a net loss of $195.8 million, or $2.55 per share, on sales of $2.52 billion, as compared with a net loss of $195.8 million, or $2.55 per share, on sales of $2.52 billion in 1995. And in 1994, the company closed 100 stores and shuttered 15. In 1996, the company closed 10 outlets and shutdown five. On Cue's inventory numbers about 25,000 SKUs, including 5,000 music disks, 1,000 video titles, and 4,000 book titles.

The Musicland division, which consists of Sam Goody and Suncoast, had total sales of $1.72 billion. At the end of the year, there were 777 Sam Goody stores, averaging 4,200 square feet (ranging from 1,000 square feet to 30,000 square feet). Total square footage for the concept was 34% of the company's total, or about 3.5 million.

The company closed 10 Sam Goody stores in 1996 and opened three, and in 1997, an additional 37 will be shuttered. Musicland's mall-music concept operates under two logos — Sam Goody and Musicland — but the company announced last year that it was converting stores with the latter logo to the former logo, that process is expected to be completed by the end of 1997.

In the U.K., Musicland operates 128 music stores, which average 2,900 square feet. During the year, Musicland sold 11 outlets, and 11 stores and closed one, with plans to close nine more outlets during 1997.

In the U.K., Musicland operates 22 music stores, which average 2,900 square feet. During the year, Musicland sold 11 outlets, and 11 stores and closed one, with plans to close nine more outlets during 1997.

In 1994, the biggest reported deal of the year was Thorn EMI's $525.5 million sale of its music company to Verlagsgruppe Georg von Holtzbrinck GmbH. Because there have been no major acquisitions in recent years, record companies have little need to tap the public securities markets for capital. Since 1991, according to the banks, there has been only one initial public stock offering by a music company: Integrit Music raised $143.8 million through the sale of 1.8 million shares in 1994.

In 1993 PolyGram made two secondary offerings of stock, but they were used primarily to expand the company's filmed entertainment program.

Aggregate Value of Transactions by Publicly Reporting Recorded-Music Companies ($ Millions)

<table>
<thead>
<tr>
<th>Year</th>
<th>Mergers &amp; Acquisitions</th>
<th>Equity Offerings</th>
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</thead>
<tbody>
<tr>
<td>1991</td>
<td>55.6</td>
<td>175.5</td>
</tr>
<tr>
<td>1992</td>
<td>1,035.0</td>
<td>39.0</td>
</tr>
<tr>
<td>1993</td>
<td>527.8</td>
<td>582.0</td>
</tr>
<tr>
<td>1994</td>
<td>136.0</td>
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<tr>
<td>1995</td>
<td>330.1</td>
<td>12.8</td>
</tr>
<tr>
<td>1996</td>
<td>405.2</td>
<td>3.0</td>
</tr>
</tbody>
</table>

*Partial year; includes unannounced transactions.

Source: Veronis, Sookler & Associates

(Continued on page 58)
Punk Fan's Hobby Leads To Music Biz Victory

Chicago Label, Store Stay True To The Hardcore Scene

CHICAGO—Stories abound in business about how a hobby developed into a money-making venture. Add Chicago-based hardcore/underground punk label Victory Records to the list.

Began in August 1989 by Tony Brummel, "it was just a hobby to put our records out to friends. It turned out to be a really big thing in the punk and hardcore scene," he says. "At the time I started, the music was a lot more underground than it is now. I was going to college, studying to be a history teacher, and waiting tables at night. Using the money he earned from his part-time job and selling his punk record collectibles, Brummel was able to turn his pastime into a full-time business operation.

Victory Records now boasts a staff of 15 and national reach through RED Distribution, direct sales to more than 100 independent stores, and foreign distribution deals all over the world.

The label's first releases were 7-inch singles, followed by full-length CDs. "That's when things began to pick up," he says. Breakout markets were in parts of the U.S., Europe, and Japan, buoyed by the underground punk scene and mail order and fanzine ads. Most of the label's singles first came to Brummel's attention either through the mail or bands he'd met at concerts.

Tony Brummel is the founder and owner of Victory Records and Chicago music retail store Bulldog Records, whose logo is depicted behind him. (Photo: Ed Hogan)

Executive Turntable

RETAIL. Bob Berman is appointed VP of store operations for Hasting Entertainment in Amarillo, Texas. He was owner of an insurance agency.

DISTRIBUTION. Diane Bizier is promoted to Southern regional sales manager for M.S. Distributing in Dallas. She was local sales manager.

Home Video. Al Reuben is appointed president of BMG Video in New York. He was senior VP of interactive and home video sales and distribution, for BMG Distribution.

Jeff Rodacy is promoted to VP of new business development for Paramount Home Video in Hollywood, Calif. He was executive director of sales and marketing for multimedia.

Cutting edge. He was promoted to executive director of creative and production services for Columbia TriStar Home Video in Culver City, Calif. He was director of creative services.

ENTERACTIVE. Ken Kuturagi is promoted to chairman/CEO of Sony Computer Entertainment America in Foster City, Calif. He was president of Sony of America's Interactive Entertainment Systems Group.

Carla Sinatra is promoted to director of new media and technology development for Showtime Networks in New York. She was manager of strategic planning and technology development.

Home Video. She was manager of strategic planning and technology development.

Billboard May 3, 1997
NOTHING ANGERS music retailers more than those record club ads advertising 15% to 20% "off the price of one." It's unfair, they say, because they pay record companies much higher wholesale prices for albums than the clubs do. They also complain that the clubs devalue the CD in the eyes of the consumer who might pay $17.98 for a CD when they can join a club and get it for one-eleventh of that amount.

To stem criticism from retail accounts, BMG, owner of one of the two biggest clubs, underwrote $100 million over 10 years ago on consumer buying, and the results indicated that club members were also devoted purchasers of music from, yes, the local record store. But big retailers dismissed the findings as self-serving sophistry.

Staggering growth on the purchasing habits of music consumers—by Strategic Record Research, a Los Angeles-based joint venture of Strategic Information and Left Bank Organization—backs up the earlier studies.

Strategic interviewed 10,000 consumers over the telephone and found that just 3% purchased music from record clubs only and that 14% bought from clubs and stores. The study also revealed that club members had acquired, on average, 11.8 albums over the previous six months and that only 6.3 for the same period bought from the clubs. That means another 5.5 recordings on average were purchased in stores or somewhere else. Among "active buyers" (taking into account only those who have purchased at least three albums in the past six months) the average number of releases bought was 14.2 (7.8 from clubs and 6.4 from stores).

Leed Graham, executive VP of BMG Direct, says his company's research showed that "members of clubs had acquired, in a 12-month period, 19% of all albums purchased in all retail channels in that period. In fact, after their membership ends, they buy more albums than those who had bought before joining the club.

Moreover, retail's contention that clubs adversely impact the CD is not held up by the research. Specifically asked what they expect to pay for a new CD and where they prefer to buy it, on average, those who shopped through BMG's club expected to pay $15.06. But, as the accompanying chart shows, at least six retailers had a lower perceived CD price, which means that club prices are so out of whack with what stores charge. It's true that those six stores are the low-end marts like Circuit City and Wal-Mart, but $15.06 isn't so far below the expected price at such music specialty shops as Coconuts ($13.19) and Camelot ($13.24). And the other major record club, Columbia House, carries a perceived price of $13.94, which is higher than either Coconuts' or Camelot's and not much lower than Tower's ($13.75).

One line of defense record clubs often use against the brickbats of retailers is arguing that their ubiquitous ads and mailings promote music and inform people about albums and artists. "We're not taking away retail sales," says Richard Wolter, chairman/CEO of Columbia House, which is a joint venture of Sony Music Entertainment and Warner Music Group. For members, the club reaps community and personal revenues by putting promotions in their mailboxes, he says. Strategic's report says that only 4% of those surveyed learn about new releases from record clubs. That number is in line with the overall number of consumers who said they bought music from that source (3%). But 14% of club members who had recently purchased a new album said they had heard about it through the club. And 8% of the club members, which is twice as much as consumers by putting promotions in their mailboxes.

Graham estimates that BMG's music entertainment arm at one point reached 90% of all households in the U.S. "We have made a real effort to carry forward the brand retail, that we have built," he says. Graham, who closely watches the retail market, because the typical club member is an older consumer, is less likely to be watching MTV and listening to music pandellas.

"The club does not have a good penetration of the youngest group," says Wolter. "My average club age is probably 30-32 years old.

Operations

Veronica, Suhr, reports that there were no public debt offerings in the music industry from 1991.

In 1996 the third-biggest transaction of the year was music was Thorn EMI's acquisition of 50% of its Nippon Record. For $50 million. The next biggest deal was Alliance Entertainment's $45 million purchase of Red Ant Entertainment. Music group EMI, which acquired 51% of CMC International Records, but BMG is privately held and did not disclose the price of that transaction.

The size of the financial transactions of the music business pales next to that of the filmed entertainment industry. According to Veronica, Suhr, film transactions rose 19% to $17.5 billion in 1995 to $14.7 billion the year before. But last year they declined 66.4% to $8.8 billion.

In 1996, the banks say, "the absence of a major studio transaction among publicly reporting companies curtailed the merger and acquisition total." Their figures do not include Kirk Kerkorian's purchase of Metro-Goldwyn-Mayer from Credit Lyonnais because that was a private transaction. Also not included is Time Warner's $7.2 billion buyout last year of Turner Broadcasting, which also owns two movie studios. Veronica, Suhr, says that in the deal net networks segment of the communications industry.

"The proliferation of media outlets and the expansion of overseas marketplaces have increased the demand for filmed entertainment and raised the value of filmed entertainment properties," says the financing form.

In the fast-growing interactive digital media industry, transactions totaled $5.4 billion last year, up $4.3 billion the year before.

Two big acquisitions accounted for more than half of the total. The communications acquired UNEE against the Wall Street, and CUC International bought two companies, Davidson & Associates and Sierra On-Line, for $1.8 billion.

Mergers and acquisitions in interactive media totaled $4.5 billion last year, up from $1.7 billion the year before. The bankers point out that the high public stock valuation of interactive media companies made it easier for companies to effect acquisitions through exchanges of stock.

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"We have made a real effort to carry forward the brand retail, that we have built," he says. Graham, who closely watches the retail market, because the typical club member is an older consumer, is less likely to be watching MTV and listening to music pandellas.

"The club does not have a good penetration of the youngest group," says Wolter. "My average club age is probably 30-32 years old.

Operations

Veronica, Suhr, reports that there were no public debt offerings in the music industry from 1991.

In 1996 the third-biggest transaction of the year was music was Thorn EMI's acquisition of 50% of its Nippon Record. For $50 million. The next biggest deal was Alliance Entertainment's $45 million purchase of Red Ant Entertainment. Music group EMI, which acquired 51% of CMC International Records, but BMG is privately held and did not disclose the price of that transaction.

The size of the financial transactions of the music business pales next to that of the filmed entertainment industry. According to Veronica, Suhr, film transactions rose 19% to $17.5 billion in 1995 to $14.7 billion the year before. But last year they declined 66.4% to $8.8 billion.

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Merchants & Marketing

Trans World Seeks To Refinance Debt; Universal Returns To Clubs

As previously reported, the rumor mill is working overtime at selling Camelot Music to Trans World Entertainment Corp. And even though I wrote a column saying that it's just too soon to say who will ultimately win the Camelot sweepstakes (Billboard, April 19), the rumor mill, as usual, is ignoring my assessment and continues to "read" Trans World for signs that it is preparing to make the acquisition. For instance, for the last few weeks Trans World cut way back on purchases, and this is seen as an indication that the Albany, N.Y.-based retailer is building its war chest so it can pay for Camelot.

Now, for the rumor mill's pleasure, Retail Track will offer up another sign or two for it to prematurely misinterpret.

Sources say that Trans World Entertainment is in the process of trying to refinance its debt, particularly its revolving credit facility and a term loan. The main reason Trans World is making this move is because it is paying high interest rates on deals struck when the company was on the ropes. In 1996, Trans World, at the behest of its lenders, implemented a restructuring that saw the chain close some 200 unprofitable stores over the last two years. In return for continued support from those lenders, interest rates in 1996 were increased to 11% on the revolver and 11.5% on the term loan, according to the 10-K filed for the year ended Feb. 9, 1996. (Trans World has yet to file a 10-K with the Securities and Exchange Commission for the fiscal year it just completed.)

At the end of its most recent year, the company had drawn down $61 million from its revolver, which is said to have $75 million in availability, and it was scheduled to have its term loan reduced to $52.2 million.

In looking at the weighted average of interest payments for the two loans, the company paid 10.4% to service its debt in 1996. But in 1994 and 1995, its interest rates were substantially lower, at 5.69% and 4.35%, respectively. One reason for the lower rates in those years is because interest rates in general were lower than they are now. But also, the deals with those lower interest rates likely were struck in 1992, when Trans World was stronger than it was in 1996.

Now that Trans World has been turned around—the company reported a record net profit of $14.7 million on revenue of $180.7 million in its fourth quarter, which ended Feb. 19—and its stock is trading at $11.125, up substantially from its 52-week low of $4.50, Trans World management says it deserves to pay interest rates more in line with those of a healthy company.

Chairman/CEO/president Bob Higgins says, "Refinancing our..." (Continued on page 5B)
NAIRD Announces '97 Hall Of Famers

PAYING HOMAGE: The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has announced that the 1997 inductees in its Independent Music Hall of Fame will be Professor Longhair and Jerry and Sunny Richman.

Considering this year's NAIRD convention will be held in New Orleans, the induction of Longhair (born Henry Roeland “Roy” Byrd) comes as a bit of a surprise. “Fess” was one of the Crescent City’s freewheeling Wild Bunch pianists. With his rolling rhythms and fractured fingers, he wanted a mark on the style of such keyboardists as Fats Domino, James Booker, and Allen Toussaint. He gained national attention in the 70s with his recordings on the Rocktail label; his renditions of some greats of New Orleans’ traditional music traditions could be more reflective of New Orleans’ spiritual and cultural heritage.

Jerry Richman and his wife, Sunny, are a musically equal match this year, given that NAIRD is celebrating its 25th anniversary and that, without their efforts and patronage, the trade group might not have been around to celebrate anything this year.

In the early 80s—when Jerry Richman, today Pacific Coast One-Stop’s East Coast office chief, still operated the Richman Brothers Records distributorship in Pennsylvania, N.J.—NAIRD hit a particularly rough patch in its history. The Richman brothers stepped in to take the reins of the organization’s 1981 convention in Philadelphia, and风水, Sunny’s efforts in enlisting the support of distributors around the country, proved to be a success. The Richman Brothers’ offices subsequently became NAIRD’s headquarters, and Sunny Richman was named the group’s first executive director, a position she held until 1998, when she was succeeded by Holly Cass, another Richman staffer. Clearly, all of NAIRD’s members owe a debt of thanks to the Richmans. It will be repaid, in part, when they are honored during the convention’s Indie Awards banquet May 24.

HEAVENLY STRINGS: Several years ago, Richman and Dave Alvin asked us to an Austrian reissue of an album cut during the 70s by the Rev. Lonnie Farris. A Los Angeles preacher and steel guitarist, Farris recorded on his own small label; his renditions of sacred songs often conjured up what blues slide guitarist J.B. Hutto might have sounded like in the middle of a holiness fit.

For years we’ve been looking for a record that could equal the sacred fire of Farris’ album, and now Absolute Records in Berkeley, Calif., has released a corder...

The label’s essential new set, “Sacred Steel,” collects studio and live recordings by a group of steel guitarist who perform at services for the Jewet and Keith Dominicus, African-American Holiness-Pentecostal churches in Florida. These positively incredible sides were recorded by Robert Stone between 1966 and 1969 under the aegis of the Florida Department of State’s Division of Historical Resources, under a grant from the National Endowment for the Arts.

Steel guitar playing has grown as part of Jewish and Keith services since the ’30s, and some of the most masterful practitioners on the album are heard here. They include...
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PUNK FAN'S HOBBY LEADS TO MUSIC BIZ VICTORY

(Continued from page 52)

guy, Cause For Alarm, Cast Iron Hike, and the Path Of Resistance. Guilt is from Louisville, Ky.; Strife is from California, and Doughnuts are from Sweden. The genre's diversity of the bands, as well as their rigorous touring schedules, has helped bolster the label's popularity.

Though CDs are the label's principal configuration, Brummel says vinyl remains popular. "Vinyl makes the music seem more underground. Since just about all music comes out on CD, having a record makes the (music) seem different. We'll have 6,000-7,000 pieces on a full-length vinyl LP. There's a core audience that still wants vinyl. We still do really well with vinyl.

"We get a lot of support from college radio. Though because there's more major-label infiltration now it's more difficult than what it used to be," he adds.

The label also receives support from various locally produced cable T-shirts and other merchandise from hardcore and underground punk bands are sold at Bulldog Records, which recently in Chicago's Wicker Park. (Photo: Ed Hogan)

MUSICLAND

(Continued from page 58)
largest suppliers.

On the balance sheet, Musicland listed total assets of $956.3 million. Of that, inventory totaled $306.1 million, and cash and cash equivalents totaled $162 million.

In looking at liabilities, current ones totaled $815.5 million, up from $826.6 million in 1996, while long-term liabilities were $122.5 million.

Included with the current liabilities at the end of 1996 were accounts payable of $406.6 million. Also, at the end of 1996, Musicland had drawn down $272 million of the $275 million available in the revolving credit facility. The average daily revolver borrowing was $297.7 million in 1996, vs. $254 million in 1995, and $236.8 million in 1994. Interest to service Musicland's debt grew from $19.6 million in 1994 to $33 million in 1995.

Twice during the year, Musicland had to negotiate for waivers to financial covenants in its revolving credit facility. Otherwise, the company would have been in default on the loan. The latest set of waivers is set to expire May 30. The company, meanwhile, is negotiating with the banking group and trade creditors to make more credit available, the documents state.

Due to concerns about the company's liquidity, Musicland had difficulty in obtaining shipments from certain vendors in the books, computer software, video games, and trend product categories during 1996.

Musicland had 6,100 full-time and 9,200 part-time employees at year-end.

says that the company has shut down its CD One Stop facility in Bethel, Conn. But I was informed this week that the company still has a sales office there, which has a staff of 50, and has no plans to close the sales operation there.
MUSIC CD-ROMS, ONCE PROMISING, SHOWING DECLINE
(Continued from page 1)

was introduced in 1994 with high-profile interactive releases from Peter Gabriel, ² David Bowie, Todd Rundgren, and Enuff Z'nuff. Promotional and marketing hype has hard to keep the format from succeeding with consumers. Though sales of music CD-ROMs are not tracked by SoundScan, sales and exact numbers are hard to verify, a successful music CD-ROM sells 70,000-150,000 copies, according to industry insiders. However, most releases in the format have fallen far below these “hit” numbers.

The problem with the music CD-ROM format is linked to the overall downturn in the entertainment CD-ROM industry, which has faced a tough year due to unprecedented distribution cutbacks. Retailers have been flooded with too many new releases competing for limited shelf space, while many consumers have turned to the Internet for computer entertainment. In addition, retailers remained baffled about what to do with the multimedia titles, and consumers were uneducated about or, worse yet, indifferent to the concept.

“You’re just not going to see many full-blown music CD-ROMs in the future,” says Josh Warner, founder of Blind Media, and a former consultant to Virgin Records. “Hybrid ECDs with Internet links are much more valuable to the consumer and economical for the label. Also, for media-rich title efforts, most are waiting on DVD to enter the market in a significant way.”

Even as two new high-profile music CD-ROM releases, Peter Gabriel’s “Eve” and George Clinton’s “Greatest Funkin’ Hits,” hit store shelves this month, some wonder if these titles are the last of their kind.

“If you use the word CD-ROM to music CD-ROMs, which, when you buy a product now, you’re dead,” says Ann Greenberg, co-founder of multimedia developer ION, which helped pioneer the format in 1991 with “Junior Citizen.” The David Bowie Interactive CD-ROM, “But there is still development in enhanced CD, Internet, and now ECD.”

Consider the plight of “Eve.” The title has received critical acclaim and boasts the star power of Peter Gabriel. Yet despite the fact that the discs, which cost less than $20 to develop, has had a hard time finding a U.S. publisher. Its original publisher, the Seattle-based Starwave, abandoned the CD-ROM business in 1996 to concentrate on its booming World Wide Web site.

some success with the format, but that has not been enough. The consumer base for the ECD and music is not there,” says Klein. “From a personal standpoint, music is meant to be experienced through listening.”

Recently, the music business has turned to Internet streaming as a way to deliver music online. However, the music industry is still waiting for a clear winner to emerge in the streaming wars.

“If you had a million people, you could make a CD-ROM with all that stuff and it would still be a hit,” says Klein. “But if you had a million people, you couldn’t even get on the Internet.”

Despite the success of music CD-ROMs, there are still many challenges facing the format. One of the biggest is the lack of a clear winner in the streaming wars.

“We have a clear winner in the streaming wars, but we don’t have a clear winner in the music business,” says Klein. “From a personal standpoint, music is meant to be experienced through listening.”

The future of music CD-ROMs is still unclear, but the format is not dead. Some companies, like Enuff Z’nuff, have continued to release music CD-ROMs, and there are still a few companies that are committed to the format.

“We believe in the future of music CD-ROMs,” says Enuff Z’nuff’s lead vocalist, Nick Valentin. “We want to see more music CD-ROMs in the future, and we believe that the format has a bright future.”

In conclusion, the future of music CD-ROMs is still uncertain, but the format is not dead. With the right business model and marketing strategy, music CD-ROMs could still have a bright future.
Family Values Gain Footloolh In Kid Vid

Warner, Lyric Find Success With Lesson-Laden Series

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Family values. Whether you love 'em or hate 'em—or are still trying to figure out what all the fuss is about—there's no denying the concept has a commercial impact. With television audiences embracing en masse such programs as "Tooned By An Angel" and Stuff 'n kid children's programming on the rise, it was only a matter of time before the mom/apple pie/american flag bandwagon rolled into the video market. Several vendors hope family values will translate into valuable retail properties. Not surprisingly, values-oriented tapes are turning most often in the children's video sector, particularly in fare created for preschoolers. Although there are numerous series that incorporate life lessons—among them PolyGram Video's "Busy World Of Richard Scarry" and Sony Wonder's "Sesame Street" line—two vendors have made the concept central to their marketing plans.

Last month Warner Home Video debuted "The Book Of Virtues," the first series in its newly minted PBS For Kids label. Also that month, independent production house Lyrick Studios announced the arrival of "Francesco's Friendly World," a series based on the life of biblical figure Francesco da Viterbo's Rick's Barnaby the Purple Dinosaur, as virtuous as it is bug, has already given the company an unimpeachable reputation among parents who may be ready for the next purchase. "The Book Of Virtues" draws from the strength of conservative critic William Bennett's best-selling book about a kinder, gentler America. Con- verted to video, it's an animated series whose episodes tackle such lofty subject matters as honesty, self-discipline, and compassion through re-worked fairy tales and other familiar stories. The tapes, which carry a suggested list price of $12.98, come packaged with a three-page viewing guide for parents to use as a jumping-off point for dinner-table discussions.

Warner thus far has released six "Virtue" titles and has seven more waiting on deck. Coming next, in July, will be "Friendship" and "Generosity." Sales have been strong across the board, particularly in mass-merchandise stores, says Kevin Spence, Warner Home Video marketing manager for children's products.

Sister company Warner Resound is handling distribution of the series in the Christian market.

Hit Entertainment Pushes British Product In Its New Kid Vid Line

BY PETER DEAN

LONDON—John Bull lives. Best-selling children's books are the inspiration behind a major children's label launching in Great Britain before Christmas. It will use its British identity as a selling point.

Hit Entertainment, an international producer and distributor of TV programming, is making a bid for a slice of the U.K. kid vid market—27% of total retail sales in 1996, according to new figures published by the British Video Association.

Graham Swales, a former Buenova Vista Home Video executive in England, has been named to head the sales and marketing of titles in Hit Entertainment's catalog of more than 1,000 hours of family programming. He intends to provide direct competition to Buenova Vista, which continues to dominate the market sector. It held a 58.8% share of the children's sector last year.

Swales believes it is the British literary grounding of Hit's portfolio that makes the new line special. "Our product is home-grown, created by British artists and produced for the screen by British companies," he says. "Our research has shown that parents have reservations about overly American products and are keen to buy into the 'Britishness' of our productions. We aim to exploit this.

The first three releases under the Hit Entertainment video label will be "Brambly Hedge," "Percy The Park Keeper," and "Kipper," cel- and model- animated features based on best-selling modern children's books by British (Continued on page 63)

STUDIOS COULD LOSE VALUABLE FORMAT BY DRAGGING THEIR FEET ON DVD

DDEXPERTISE: Sq. 1 luffed from the offer my DVD player, a loaner from Toshiba, which also generously pro- vided the director's cut of "Blade Runner." Actually, the latest consumer-oriented video-bang isn't the burden that the word "lugged" might imply. The player, an SD-3006, weighed in at 7 pounds, according to my bathroom scale. In one-half of the Pioneer laserdisc unit it was replacing on the stand beneath my 25-inch TV set. Light as a feather—at least relative to most consumer-electronics hardware—the SD-3006 is no bulkier than a well-stuffed briefcase, passing easily through small doorways and saving up little extra space on my train ride home.

Once there, it was a no-brainer to plug in the color-coded video and audio jacks (this for someone who doesn't own a PC or a cell phone and thinks he can program a VCR but always finds an excuse not to). Push a couple of clearly marked buttons on the remote—once I figured out where the batteries went—insert a disc, close the tray, and watch the moving pictures.

And what pictures: The clarity, gradation, detail, and depth of the black-and-white "Flying Bull" and the dark- haired "Blade Runner" could only be bettered by a fresh the- atrical print on the big screen. The remote-controlled digital dicaliacs (fast-forward, freeze-frame, etc.) are a snap to perform and fun to try, but of course it's the TV image we're watching. DVD makes it easy to watch a movie at home, easier than laserdisc, that after not many hours, you find yourself taking the improvements for granted. In the way that word processors made typewriters obsolete (literally overnight, in my case), DVD relegates tape to the Smithsonian.

Unfortunately, for player manufacturers and Warner Home Video, the player is fully committed to DVD, that isn't enough. However inferior the picture, tape has two overwhelming advantages. Cassettes are cheaply mastered and produced, and programs can be recorded. DVD technology has neither at present. Toshiba, Sony, Pioneer, and Thomson Consumer Electronics, among others, are depend- ent for player sales on the participation of the studios that carry a direct royalty investment.

Except for Warner and Columbia TriStar, which just shipped its first four titles, Hollywood's out. DVD could starve to death unless minds change by year's end. Ten player manufacturers implicitly made that point in a spread ad in the April 22 Hollywood Reporter, a few of whose readers can move mountains. The copy consisted of rave reviews of DVD in publications ranging from The New York Times and Time to Video magazine and The Laser Disc Newsletter.
PolyGram Lends VSDA A Hand; The King's Commemorative

IMAGE BUILDING: Taking shots at the Video Software Dealers Assn. (VSDA) is practically a parlor game in Hollywood, but New York-based PolyGram Video has nothing but respect for the trade group. Last year, the losing independent vendor was the first to hop on VSDAs assault on the sale of black box cable syndicated decoders. More recently, it has announced that it will donate 1% of its gross revenues to the VSDA Awareness Campaign.

Although the effort to make consumers more aware of the value of video still must be fleshed out, PolyGram Video president Bill Sondheim isn't concerned. "We're giving our hard-earned money to the industry, not to the VSDA," says Sondheim. "Video is one of the most important parts of the film industry, and to insure its long-term growth, consumers must be reminded of its value." He includes DVD as part of that growth.

Sondheim says the dollar amount PolyGram intends to donate should translate into $300,000 this year and more than $2 million in 1998. PolyGram will start the tab running with the June release of "Gridlock'd." Despite VSDAs disastrous attempt to implement a similar awareness campaign in the early '90s, Sondheim says the group is now "positioned to be an advocate for the industry," mainly because of VSDA president Jeffrey Eves.

Eves, who is also head of the Liberalim, VSDA is more focused than ever, reflects a broad retail segment, and listens and reacts to the industry, Sondheim says. "He's on board, I look at VSDA in a completely different way."

With a few big hits in its corner, such as "Four Weddings And A Funeral," "The Usual Suspects," and "Fargo," a lot of people are looking at PolyGram in a completely different way. But Sondheim says the company's alliance with VSDA is more than just industry posturing.

"I know there's a pattern developing, but it's not just a publicity move," says Sondheim. "It's how this company wants to operate in the industry and a way to maximize our properties by forming strong alliances." Coming from Sondheim, who's one of the topmost upfront execs in the business, the statement is sincere.

In other VSDA news, the celebrity chairperson for this year's convention, set for July 8-13 in Las Vegas, will be Farrah Fawcett. Fawcett was suggested for the post by Playboys Home Video, since she'll distribute a "Celebrity Centerfold" with the hair-faforoned lady this year.

MORE ELVIS: Elvis Presley has been dead for 20 years, but fans still can't get enough of the King. To commemorate the anniversary of his death, MGM Home Entertainment will release "The Elvis Commemorative Collection," featuring 18 movies in the King's realm. Although 20th Century Fox Home Entertainment, Paramount Home Video, and Lightyear Entertainment have Elvis product, MGM's catalog is the largest.


Several films have never been marketed to the core fan base, says MGM VP of marketing Cory Tapping. "We're hoping to catchhold of Elvis fever, and that's why we put the videos into a collectible souvenir package with the photos and booklet." Tapping says the 20th anniversary of Elvis' death will be marked by a 10-day extravaganza at Graceland starting Aug. 9. The event, which is already sold out, will be put together by the Elvis Presley Estate.

"There's a huge amount of activity, and all the licensees are gearing up," says Tapping. One of them is RCA Records, which will release a six-CD set, titled the "Platinum Collection," later this year. Several other Elvis commemorative releases are expected from RCA through August.

Six different video gift packs will be available, including a limited edition collection's set with all 18 MGM titles, the booklet "Elvis: From Memphis To The Movies," and rare behind-the-scenes photos. MGM will manufacture only 3,000 sets, each of which will be numbered. Suggested list price is $35.00.

The limited-edition set will also be broken into two different configurations with nine titles each, the booklet, and photos. Retail price is $24.98. In addition, three four-page "Presley Packs" will be released for $44.92. All tapes are available individually for $14.95.

Sticking to the Elvis theme, with the purchase of any Presley video in the collection, consumers will receive a limited edition coupon good for $3 off a copy of Foster Grant sunglasses. At Foster Grant point-of-purchase displays, consumers may also enter a sweepstakes contest to win a pair of authentic Elvis sunglasses, circa 1974.

MGM will offer consumers the opportunity to mail-in for a free reproduction of the "Jailhouse Rock" theatrical poster. An on-pack coupon on each video explains the offer. MGM has slotted more than $2 million in marketing dollars for the promotion and will run national television and print advertising June-Aug. 16.

Tapping says advertising will be timed to take advantage of Elvis programming expected in August on (Continued on next page)
all children, he maintains. "These are classical stories that are used to illustrate virtues. We try to make them so they appeal to a broad audience, with nothing too controversial."

Warner launched the cassette titles backed by an extensive TV and print campaign, and the studio continues to build momentum for the line. It is putting the finishing touches on a con-

Francesco talks to the animals in a cassette series undertaken by Barney creator Lyric Studios, which has taken aim at the Christian market.

test that seeks essay entries from children describing one of the virtues discussed in the tapes. Winners will be rewarded with such wholesome prizes as bonds earmarked for college education, Spence says.

Perhaps in light of parents seeking more quality programming for their kids, Spence notes that in recent months Warner Home Video has experienced an upswing in sales on its other edutainment kids programs, including "The Magic Schoolbus" and "Dream Big," inspired by the "Real Wheels" broadcast series.

Richardson, Texas-based Lyric Studios' "Francesco's Friendly World" takes the everyday do-goodness preached by Barney to new heights. The animated series, which debuted with the Easter-themed "The Last Stone," features Francesco, who teaches his animal friends lessons about love, trust, and respect.

(Continued on next page)

SHELF TALK
(Continued from preceding page)
cable channels A&E, VH1, TNT, and TBS. A 75-market radio promotion and outdoor billboard campaign complete the advertising activities.

On the new-product front, MGM has picked up distribution to 100 titles from Castle Rock, Epic, and De Laurentiis. The movies, previously distributed by New Line Home Video, include "When Harry Met Sally," "Blue Velvet," "The Prince of Persia," "Whale Rider," "Proof," and "Mr. Saturday Night."

MGM will add them to its "MGM Collections" brand over the next three years.

FABULOUS DEAL: United American Video (UAV) has picked up distribution rights to the Duchess of York Sarah Ferguson's "Budgie The Little Helicoptrier."

The Duchess has a previous agreement with Sleepy Kids to produce an animated television series based on the "Budgie" books. To date, 18 episodes have been produced and been aired on the Fox Network. UAV has a five-year agreement with Sleepy Kids for U.S. rights. The Charlotte, N.C.-based vendor will begin releasing "Budgie" videos in August.
FAMILY VALUES
(Continued from preceding page)

“This one goes even further to bring religion into it,” Debbie Reis, VP of sales for Barney, Home Video says of the difference between the two series. “We didn’t want religion to be associated with Barney because it is very broad-based, but Francesco is a little narrower.”

Reis is quick to point out that “Francesco” does not latch on to any one religion in particular. But for the first time, Lyrick has entered into a deal with a distributor specializing in the Christian marketplace. Homeland Entertainment bought exclusive rights to bring “Francesco” to Christian book stores.

Lyrick is looking at the possibility of extending that relationship to include the “Barney” videos. As part of the arrangement, Lyrick expects to play a role in taking a popular Christian cassette series into the mainstream later this year.

“People are looking to teach their children values, and they are scared because it doesn’t look like the world is going in that direction,” Reis comments. In an effort to widen viewership of “Francesco” beyond video, Lyrick hopes to find a TV home for the series by late 1998, she says.

In the meantime, Lyrick is preparing for the fall release of the next “Francesco” title, the holiday-themed “The Gift Of Christmas.”

HIT ENTERTAINMENT
(Continued from page 60)

authors and illustrators.”

Swales continues, “All our titles have sold millions of copies worldwide. The overriding message of our marketing will be that these films are a faithful realization of the books, as true in every possible detail to the original stories and illustrations.” Cross-promotions with publishers of the three launch titles will emphasize their literary genesis and encourage the joint purchase of books and videos through leading retailers.

“Percy The Park Keeper” has a British appeal that American importers lack.

Hit previously tested the “animated book” formula by releasing “The Wind In The Willows” and “The World Of Peter Rabbit And Friends” through third-party distributors in the U.K. Industry sources expect Hit to increase its range of genres via acquisitions.

The company was launched in October 1988 by the former sales team of Henson International Television, a subsidiary of Henson Associates, producers of “The Muppets.” Henson subsequently sold to Disney.
Barney Enters The Travel Biz

by Moira McCormick

continue to build our sing along series.

MVP speaks "MOTHER: MVP Home Entertainment, which launched the live-action baby video craze with its "Barney" line, is in line to release on nearly every family's wish list. With parents whose children are born during Mother's Day week.

Any baby who enters the world from May 5-May 11 is eligible to receive "Babymags!", parents send MVP two printed items that match the infant's birth date, such as copies of birth certificates, newspaper listings, and immunization and hospital records, along with $25.95 for shipping and handling.

MVP Home Entertainment in Canoga Park, Calif., is also offering an additional $2. Entries must be received by June 30.

Retailers can get entry forms and promotional materials from MVP.

KIDBITS: Arcor Media of Bethesdays, "Barney," is being released outside the United States. The Untamed Wild" and "The Lion's Kingdom" both retail for $9.95 (individual titles are $4.95).

Top Kid Video

Barney

MAY 3, 1997

Top Video Rentals

Barney

MAY 3, 1997

Top Kid Video

Barney

MAY 3, 1997

Top Video Rentals

Barney

MAY 3, 1997

Top Kid Video

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Barney

MAY 3, 1997

Top Video Rentals

Barney

MAY 3, 1997

Top Kid Video

Barney

MAY 3, 1997
BUCCS
EDITED BY PAUL VERN

P O P

THE CHEMICAL BROTHERS
Dig Your Own Hole

PRODUCERS: The Chemical Brothers

Astralwerks 6180

Propelled by explosive lead single "Setting Sun"—featuring the vocal talents of Oasis' Noel Gallagher—the Chemical Brothers with Mach 5 speed blasted onto the Billboard 200 at No. 11 last issue, prompting pandemonium to declare that electronica has arrived. This triumph was due in part to such acclaim and simply regard the Brothers' album as the good piece of music it is. More than a year after the release, the sounds and melodies stay in the mind long after the first listening, and even at its most repetitious it is entertaining. Highlights include "Setting Sun," "Block Rockin' Beats," and "The Private Psychadelic Reel."

ORIGINAL CAST RECORDING
Hey, Love

PRODUCERS: Ronnie Kendre
Varius Saradine 5772

Most musical theater lovers know Mary Rodgers as the ingrate daughter of On the Sunny Side Since I Am a Woman. The two songs featured on this album from here—Rodgers has collaborated on many appealing songs from other shows and records—are nonetheless amusing. One song, in fact, "Don't Take My Word For It" from what is considered a worthy fail-
ure. The Broadway, New York, 1971-72 edition audibly engaged with its rhythm to engage the audience and Hart and Hart the vocalists and instrumentalists have a sufficient emotional investment for a freshening addition to the show music shelf.

OF F I N A L I T Y

PRODUCERS: The Family Stand

Adam Platz 11473

This set serves exceptionally tasteful & Bb tones based on funky rhythm grooves and rolled the rhythm in tightly textured vocals. Sturdy song construction lays the foundation for this satisfying 12-track project. Sugar Honey Ice Tea is as melodically expressive as it is emotionally endearing; "Why You Flip On Me" taps background strings panned by wah-wah guitar play kick off the album, a slow sweet sound set off by recurring brass "bits"; and "Nothing At All" yields urgent plodding lyrics over an ethereal melody and spiritual chords.

R & B

CHEAP TRICK

PRODUCERS: Cheap Trick & John Taylor

"Cheap Trick" named Heavy by strings finishing midtempo section for Sturdy song construction tones featuring an eclectic mix of pop, classical, folk, and world music, and many of the artists who have participated in the annual Rainforest Foundation all-star concerts—including Sting, the Chef-

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| PRODUCER: Kevin Shirley
| WRITERS: Steve Tyler, Joe Perry, C. J. Coster
| PUBLISHERS: Swag Song/Denver/West/EMI, ASCAP
| Columbia 0455 (4) (one-sided single)

| UB40 Tell Me Is It True? (3:26)
| WRITERS: not listed
| PRODUCER: Lyledemand
| PUBSHIR: not listed
| Virgin 5433 (7) (one-sided single)

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goes far in explaining the devastation of the bomb and it is the silent images cap-   tured by the camera before and those  


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vol. 1, 100 minutes, $19.95  


The late Miles Davis makes the only fic-  
tional film appearance of his life in this  
quirky movie, which was originally pro-   
duced by an Australian film company and  
made its world premiere at a film fes-  
tival only last year. The story of a man (Colin  
Friel) who, as a young boy, was mesmer-  
ized by, but of an elavate jazz trum-  


gue. Contact: 610-  


DIREC T TO VIDEO  


FLASH GORDON: MAROONED ON MONGO  


79 minutes, $9.98  


Flash Gordon, the space-age superhero  
created by Alexander Raymond, has been  
around since the ’40s, but in this ’90-style  
animated feature, his old fans probably  
won’t recognize him. Flash the franchise  
has regained prominence in the children’s 
sector due to its re-energized run on a  
Saturday morning television staple. This  
full-length film boasts a younger, hipper 
protagonist and a storyline that’s been 
fashioned to include references from pop-  
culture moments. Those include the  
“Alplop” U-2, which brought back into the  
spotlight through the 1995 Ron Howard 
film and the hoopervan from the “Back To  
The Future” films. In this adventure,  
Flash and his friends battle the evil, suit- 
ably unattractive Emperor Ming in an 
effort to save the planet. Mango before 
Ming obliterations it and turns its attention 
to Earth. Jeanius lovers, trappedanela-

ter and other side stories abound, keeping 
the action flowing all the way to the end. 


THE UNCANNY ABILITY of “vaccine” 
artists to swoon us into our realms, 
especially ones deep in our  
hearts, is a major theme of “Ultra 
Lounge.” But as the genre offers a  
vacation from despair, looming  
heartache often comes with the tick- 

e. “Easy the eternal elixir is a mira-


PRINT  


ULTRA LOUNGE: THE LEXICON OF EASY  
LISTENING  


By Dylan Jones  


University Press  


144 pages, $19.95  


A bullfrog wouldn’t shut up while  
pianist Martin Denny and his band  
performed in 1956 at the Hawaiian  
Village nightclub. If you can’t hear,  
’em, the musicians thought, unleashing  
their own animal noises, which made the whole  
thing far more real than just some bungle  


Una Morris is a key moment in musical  
history, R.J. Smith explains in “Exot- 
ica,” one of the fascinating essays  
Dylan Jones has compiled and placed  
alongside a selection of rare tunes. 


“Ultra Lounge: The Lexicon Of Easy 
Listening.” The book is an A-to-Z  
overview of a music tradition that 
still seduces cocktail romantics, 


“Ultra Lounge” contains record  
videos, vintage photos, and color 
shots of album covers. While the  
whole enterprise is that crackles and pops, 
the book’s design is a bit too sugar-coat- 
ed, with the space-age type in the  
alphabetized headings looking cheeky. 


But Jones’ point strikes hardest 
when he labels Warwick’s “Valley Of 
The Lizzy”-sang “the most skillfully  
arranged suicide note ever re- 

corded.” 


The uncanny ability of “vaccine” 
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e. “Easy the eternal elixir is a mira-


This music was as wonderfully bogus as a 
puu-puu Untamed.” 


The narrative’s author, “Jim 
Morrison: Dark Star,” many torch  
singers, crooners, composers, studio  


Word's Most Accessible 


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<td>NY</td>
<td>212-681-0708</td>
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<td>MaxDisk</td>
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<td>Cassette Duplication</td>
<td>50001</td>
<td>New York</td>
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Records, which had issued Shakur’s previous albums, assigning Knight and Rap-a-thon to the representation.

The action claims that, under the terms of the contract, Shakur was entitled to a royalty of 12 million from the sale of the quintuple-platinum “All Eyez On Me,” its first Death Row album, plus a 5 million advance for his second album.


The action also claims that, in this regard, he was not alone, since the label “similarly failed to pay” rapper Spoon Dogg Dogg ... the royalties to which he is entitled,” and Dr. Dre, Knight’s former partner in Def Jam, is also accused of not compensating, either for his performance as an artist or for his ownership interest in Death Row.

The suit claims that the $7 million in expenses charged to Shakur “bear no relationship to the charges properly charged to him.” In fact, they “are a pattern of fraud and deception involving millions of dollars.”

According to these statements, the wrongful expenses include more than $23,000 in repairs to a Porsche that Shakur did not own; more than $28,000 for a $68,000 car bought just prior to the title to which was transferred to Norris Anderson, Knight’s brother-in-law and Death Row’s GM; $57,000 in rent for an apartment allegedly occupied by other Death Row artists; and $120,000 in rent for a Malibu, Calif., house allegedly occupied by Kenner.

Johnson says that Knight and Kenner violated the federal Racketeer Influenced and Corrupt Organizations Act by conspiring to defraud him of his share of revenues.

The suit claims that Johnson is entitled to $10 million, or $40 million under a 1991 settlement agreement, for his claim that he was defrauded.

The court also claims that the suit that Knight and Kenner violated the federal Racketeer Influenced and Corrupt Organizations Act by conspiring to defraud him of his share of revenues.

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Big Changes Brewing at Blockbuster

Fields is responsible for what sever- al observers have called the “Wal-Martization” of Blockbuster. He aggressively sought better terms from studios and music labels in a last summer jumped video distributor

ETD in Houston in favor of direct delivery. The plan, which went into effect this year, could save $25 million on a 3 million to 8 million delivery, according to earlier Wall Street estimates.

Many abhor the trend. Block- buster is trying to keep up, increasingly difficult to deal with since Fields came on board. That’s where Fields comes in. He’s the new face of his departure. “I didn’t like the Wal-Mart influence.”

Fields’ problem, says McAlpine, is that Blockbuster is no mass mer- chant. “He had nothing like the same stroke he had at Wal-Mart.” Block- buster has 3,000 domestic and international stores, as well as approximately 500 music outlets, none close in size to Wal-Mart’s 300 stores and 150,000-square-foot behemoths.

With video rentals stagnating, Fields tried to develop self-service kiosks, “but the way nature hurts its margins,” says McAlpine. Cassette sales have grown rapidly in the past two quarters, he notes. “But is it

Columbia senior VP of marketing Tom Corson says “Hourglass” will have a more aggressive promotional push that includes a tour that will kick off June 29 in Ottawa and is scheduled to last well into the fall; a national TV campaign; a classic radio push and a dedicated radio appearance that will launch the first single, “Little More Time With You,” to triple-A and AC formats in late June.

The support from VH1 is so significant that Corson calls the channel “one of our key partners.”

Recently, Taylor appeared on VH1’s “Honors,” which featured his rendition of “Don’t Ask Me Why” with the People as well as a sideline performance with Steve Winwood on “Back in the High Life Again.”

Taylor’s VH1 appearances will include a Wednesday (30) special devoted to Sting and Trudie Styler’s Rainforest Foundation concert, which was taped in 1995 and will be rebroadcasts “the dark side,” he has been a willing participant in the project.

“James has been very giving of his time, even more than we had hoped for,” says Corson. “He has helped us conceptualize and formulate this. He’s not going overboard, but he’s doing a lot.”

Although retailers and radio people have yet to see “Hourglass,” their initial reaction to news of a new Taylor album is enthusiastic.

“James is one of our perennial favorites. He’s currently the president of the Wall, a 1,600-store retail chain headquartered in Philadelphia. “His first hit was the Juke Hula album, as well as titles as far back as “Mid Slide Slim And The Blue Horiz- on,” still sell. Clearly, he has an audience following that transcends generations of people. I know people who enjoy that with their kids.”

When those fans tune in to “Storytell- ers” or attend one of Taylor’s con- certs this summer, they will find an artist who has overcome personal crises and weathered the losses of close friends and relatives by keeping a positive, light-hearted attitude.

“At this point in my career, there’s a tendency to see it as a business, and there are people who focus on—managers and record companies and con-

the New York Times With You,” to

Joseph Dallas, executive producer of the year-old “Storytellers,” adds that Tay- lor “was just fantastically good when he taped the 2½ hours of footage that will be included on the album. He was the June 1 airing. “He really knocked it out of the ballpark. I don’t think peo- ple who are going to be heartened by what James Taylor was going to be musi- cally tremendous, but people are going to be knocked out about what a fantastic performance he’s giving” and that Mark Twain up there setting up your songs.”

A clip of Taylor’s live “Storytellers” performance of “Little More Time With You” will also go into rotation on VH1, essentially functioning as a promo video for the tour.

Although Taylor half-jokingly calls the promotional phase of the album “the dark side,” he has been a willing participant in the project.

“James has been very giving of his time, even more than we had hoped for,” says Corson. “He has helped us conceptualize and formulate this. He’s not going overboard, but he’s doing a lot.”

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Music Vids Often Sway Airplay

Radio Looks To MTV, VH1 For Hit Singles

BY STEVE KNOPPER

It's sometimes a bitter pill for radio to swallow, but the impact of video on what becomes popular on radio and what sells in the marketplace is unquestioned.

Take Nirvana's industry-altering 1991 modern rock single "Smells Like Teen Spirit," which didn't catch on en masse at radio stations until MTV stuck it in the Buzz Bin. Or Blues Traveler's rock single "Run-Around," Prodigy's alternative smash "Fire starter," and Deu Hills & R&B hit "In My Red," none of which broke until video channels — the most influential being MTV, VH1, BET, and CMT — aggressively placed them in front of music fans.

Even as MTV's single-breaking influence wanes — a joint Recording Industry Assn. of America/National Assn. of Recording Merchandisers survey concluded in March that the channel is perceived as "another entertainment outlet" instead of a music channel — the 15-year-old station's playlist still has a notable impact on record sales. So whether radio programmers are willing to admit it or not, the channel still influences their listeners' preferences.

Wilco's recent alternative-country single "Outlaw," for example, initially received little airplay beyond a few adventurous triple-A stations. Then MTV added the song to its regular rotation in mid-February and stress rotation by early March.

Wendy Griffiths, VP of video promotion at Reprise, says the company's local reps then began bringing VCRs to radio PDs, and "we got added on the spot."

"I can't say that MTV is driving rock radio," she adds, adding that Reprise has paid close attention to the channel's shift away from alternative toward more top 40 and dance music. "However, we are getting substantial airplay."

Some radio executives acknowledge video's effect on programming decisions. MTW or BET can create a superstar artist more immediately than radio. Other programmers say video doesn't always factor in determining whether to air a song.

"The ultimate sin in radio is to turn the radio off to watch TV," says Kid Curry, PD of rhythmic top 40 WPOW Miami. "Because I look at it strictly from a radio standpoint, I'm not a video fan. When record companies send me videos, I wonder what they're doing for us.

"However, there is a residual effect," he admits, citing E-40's rap single "Things'Il Never Change" as the only video hit to change his mind. "Added play to MTV obviously picks up play for artists."

Other PDs share Curry's overall philosophy but refuse to acknowledge exceptions. Bob Newman, PD at WMSM Cleveland, says MTV airplay used to affect programming decisions when his station was alternative rock. "But when you find out that something is getting, like, eight spins a day or something on MTV, then you say, 'You know what? I gotta watch this,'" he says.

But since WMSM switched to active rock, Newman says, video is "not as much of a factor." He notes, aiming for an audience much younger than WMSM's core demographic.

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Labels Rethink CMT's Impact On Country Acts

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE — As recently as two years ago, some labels were steering away from doing videos for every new country act. BNA group Lone Star, for example, was launched without the benefit of a video for its first single.

Now, although its penetration in U.S. television households is just 40% (and 67% of all homes with cable), CMT has quietly become the target play for almost every new country artist on Music Row and, perhaps, renewed concern among radio programmers.

At the recent Country Radio Seminar, it was noted on several occasions that CMT users often talked about "listening to" rather than viewing CMT, suggesting that people were using the 14-year-old cable music video outlet like a radio station, leaving it on in the background at home as they perform other tasks.

Atlantic Records first noticed the trend during recent focus groups in which people confirmed that they were using CMT like radio, rather than actually sitting and watching the videos. Atlantic VP/GM Bryan Switzer says that CMT "is becoming the biggest radio station we have."

Thus the Row's renewed interest in CMT. "Two years ago, a lot of the industry here tried to talk ourselves out of it," he says. "If we had to cut budget somewhere, video was an easy, good place to cut. But with the amount of new artists out there, it's still one of the most viable ways to develop the artist, to put a face with the name."
Billboard
MAY 3, 1997

Adult Contemporary

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>FOR THE FIRST TIME</td>
<td>KENNY LOGGINS</td>
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<tr>
<td>2</td>
<td>ALL I WANT TO DO IS YOU</td>
<td>CELTIC</td>
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<tr>
<td>3</td>
<td>I'M ALL RIGHT THERE</td>
<td>BRYAN ADAMS</td>
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<tr>
<td>4</td>
<td>UN-BREAK MY HEART</td>
<td>R. KELLY</td>
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<tr>
<td>5</td>
<td>YOU WERE MEANT FOR ME</td>
<td>JEWEL</td>
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<td>6</td>
<td>UNTIL I FIND YOU AGAIN</td>
<td>RICHARD MARX</td>
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<td>7</td>
<td>VALENTINE</td>
<td>JIM BRICKMAN WITH MARTINA McBride</td>
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<td>8</td>
<td>TOM, TOO SOON</td>
<td>JON SECDAA</td>
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<td>9</td>
<td>SUNNY SKIES</td>
<td>KENNY G</td>
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<td>10</td>
<td>IT'S IN YOUR EYES</td>
<td>PHIL COLLINS</td>
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<td>CHANGE THE WORLD</td>
<td>BRUCE SPRINGSTEEN</td>
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<td>DON'T SPOIL THE PARTY</td>
<td>ERIC CLAPTON</td>
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<td>13</td>
<td>EVERYDAY IS A WINDING ROAD</td>
<td>NO DOUBT</td>
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<td>WHERE HAVE ALL THE COWBOYS GONE?</td>
<td>PAULA COLE</td>
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<td>I'M NOT CRYING FOR YOU</td>
<td>SAGE GARDEN</td>
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<td>WANT YOU IN COLUMBUS</td>
<td>SHAWN COLVIN</td>
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<td>THE CARIBBEANS</td>
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<td>RICK JAMES</td>
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<td>BRIAN MCKAY</td>
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<td>28</td>
<td>IF I'M HAVING YOU</td>
<td>SHERYL CROW</td>
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<td>HANSON</td>
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<td>WANTED SOMEONE NICE</td>
<td>ARISTA</td>
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<td>LOST IN LOVE</td>
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Adult Top 40

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<td>TOO LATE, TOO SOON</td>
<td>JON SECDAA</td>
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<td>2</td>
<td>SUNDAY GAME HOUSE</td>
<td>THE CARIBBEANS</td>
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Billboard
MAY 3, 1997

Radio Programming

MUSIC ORIENTED ON TODAY AIRPLAY
(Continued from preceding page)

Curb Records recently launched David Kersh with a video for his debut single, but Curb VP of promotions, says Brown, "I really miss when we have a brand-new artist without a video—that worries me." So it's not every week that CMT fans are using the video outlet like a radio station. "There is a theory that thousands of households are sifting around with the new media in the background," says Brown. "I think that's a myth. I don't know any households. Most people are old-school." "Housewives still have to get their kids off to school and want to know the weather and what's going on in the world," says Brown. "Black People don't have..." Jeff Garrison, who believes those factors will always make radio more important than video. "I don't think people use television in that fashion," agrees WTDH Charlotte. "People say, you've seen videos or [asking] why are we not on a song that's on CMT. The CMT stuff for us has pretty low impact," says WTDH's Ford. But he believes CMT may have some significant impact for country radio. "Anything that promotes country music helps," he says. "I don't think you can make a case that CMT is hurting country radio. It's probably helping our industry." Although CMT's influence is curtailed by its relatively small (albeit growing) household penetration, both radio and label reps view it as an important companion to radio and as something that boosts the overall visibility of country music and artists. "It's the biggest advantage of CMT in that [viewers] can find out what the artist is and what the album is because it's on every video," says Switzer. CMT works to boost its presence through frequent tie-ins with radio and "horrible" the promotion of (CMT) sponsored WWYZ Hartford, Conn.'s Great American Music Fest, which draws an estimated 30,000 listeners. It also has an ongoing relationship with Wal-Mart, with whom it co-sponsors an annual new-artist tour. Partly as a result of efforts like these, CMT has increased U.S. household penetration 170% from July 1991 to March 1997. For new artists, CMT is usually airing the video weeks before radio. In some cases, Brown says, that video play "sets up" the single for radio and may sometimes a build for months at radio stations before jumping to the video channels.

Labels rethink CMT's impact on country acts
(Continued from preceding page)

KMLE's Garrison believes that in much the same way MTV helped top 40 in the '80s, CMT is helping country stations in the country stations.

According to the ASI Entertainment study, 68% of country radio viewers said CMT has made country a part of the music mix they listen to. Of those surveyed, 72% said they like CMT "because they understand the music they hear on the radio." "CMT is real important because it helps establish a face to the music, and it's a clean and right now, with so many new acts coming out, it's good for radio," says Garrison. "It helps familiarize the audience with records, and other times, if there is a buzz, we'll see it in requests and sales." For example, he says, Kipp Brannon's single "Daddy's Little Girl" debuted at #10 on country singles sales even before the market's country stations were playing it heavily. Another example is the Mavericks, who, Garrison says, "did well on CMT and helped their sales a lot and didn't get the airplay per se that they should get to make those kinds of sales.

And although Garrison does view CMT as a competitor, he says that its ability to "outshine" other efforts (of CMT) to the negatives in developing the country audience and expanding it.
Even more than the song's gently ironic story line, it is the melancholy lift of Paula Cole's vocals that registers the impact of "Where Have All The Cowboys Gone?". Speaking, singing, and celluloid, Cole voices the song's title: disappointment, the ultimate ache of subscribing to structures.

"Gender stereotypes are so obviously limiting, whether it's the 'Marlboro Man' and the pressure to be macho for men or that vision of woman as homemaker," Cole says. "Don't get me wrong — making a home can be a wonderful thing. I want a family myself. But it's crazy to think that those roles — one person stay at home and one be the provider — are all that is possible. There are more evolved levels of consciousness."

No. 32 on Modern Rock Tracks, "Where Have All The Cowboys Gone?" is the first single from Cole's sophomore album, "This Fire" (Imago/Warner Bros.). In the three years since "Harbinger," her debut disc, Cole —a classic overscrier, a repressed goody-two-shoes—when she was younger, she says — has learned that stepping beyond constraints, both within and without, is the surest way to self-realization.

"All my soul-searching has borne fruit," Cole says. "I've found that I don't have to fear being angry or depressed, that I can actually learn from those things. I'm not afraid of anything now. I had never played piano live onstage before June 12, 1996, and on that day in Pine Knob, Mich., I did it. And the more I do it, the more I like it. I got used to it. It's not such a big a deal now. It was so scared to produce this record myself. But I did it, and it was a magical experience."

Even though she was the class president and principal of her high school, Riverwood, Cole was shocked about going to her 10-year reunion last year. "I was scared to go. But I needed to walk into that fire. I turned my fears into more than reality. Going was a liberating experience. It helped show me that if you just breathe and be in the moment, things won't be as bad as you think. And if they are, well, now I know I can deal with it."
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- **WQHT** indicates Arbitron market.
- *Top 40* indicates the music format.
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- *Sports* indicates the music format.

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The Grammy winner’s latest single is the commercially plausible, thematically strengthened “Sunny Came Home” and was released in all of Columbia, “A Few Small Repairs,” co-written by Colvin and longtime partner John Leventhal.

It serves up a puffy folk-cum-pop melody with lyrics that harken a message of detachment from programming and clean, guiltless fervor. The theme is played out as the central character hauls her children out of her house before she sets fire to it: “Get the kids and bring a sweater/Dry is good and wind is better/Count the years, you know/It's not only I/It's not only me.”

“I was a hard song,” acknowledges Colvin. “I was putting every possible idea into it. I was going for clean, clean, guiltless fervor. The theme is played out as the central character hauls her children out of her house before she sets fire to it: “Get the kids and bring a sweater/Dry is good and wind is better/Count the years, you know/It's not only I/It's not only me.”

The song resonance is the end of the recording process. At that point, the album cover was selected from a series of paintings depicting women standing in the foreground with a confrontation on the horizon. The portraits were created by Julie Speed of Austin, Texas, one of Colvin’s favorite artists. “I love paintings because I identify with them, and I saw humor in this one. Then I sat down and wrote the lyrics,” she says.

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LOS ANGELES—the sounds of the Caribbean are about to be available 24 hours a day via the Caribbean Video Network (CVN), a new channel that reaches approximately 4 million viewers in the Caribbean region through affiliate broadcast stations in New York, Miami, Beverly Hills, Guayaquil, the Cayman Islands, St. Maarten, Curacao, Bonaire, Aruba, and Trinidad and Tobago.

"There is an enormous amount of music coming out of the Caribbean, and much of it is crossing over into techno, dance, and top 40," says CVN's Allard Adams.

CVN already airs two hours of programming daily in the Caribbean through broadcast satellites. In addition, two hours of CVN programming airs weekly in Atlanta and New York on Tropical Television, through Continental Cablevision and Time Warner Cable. The channel is also widely seen on Caribbean-bound cruise ships, according to Adams.

However, the channel is aiming to get broader distribution for its 24-hour feed in the U.S., Canada, and the Caribbean through direct broadcast satellite services, such as DirectTV, and local cable affiliates.

The Jamaica-based programmer will begin its 24-hour broadcast July 28. The expanded programming is expected to be available primarily through cable and satellite service providers. Some broadcast systems are likely to expand their carriage of the channel's programming during late-night hours, according to Stewart.

"Any programmer will be able to get it," says Stewart. "We expect that it will be picked up by several station operators, because it is the only place to hear local music."

CVN provides programmers with its shows via tape but is preparing to make a direct satellite transmission for its forthcoming "round-the-clock" debut. The channel is in negotiations with the owner of a soon-to-open Cablevision that may bring its service into all of central Europe by midsummer.

The channel plays both current and classic Caribbean music in a variety of styles, including reggae, dub, calypso, soca, and zouk.

Music video programming will be supported by tour-targeted programming that highlights travel destinations related to the "Caribbean." The program also contains interviews and concert highlights.

The show is hosted by the animated character Ras Irie, who dons a rasta cap with red, gold, and green colors as well as dreadlocks.

The weekly show "In Focus" contains in-depth shows with rising and established Caribbean artists.

Another program, "Rhythm And Grooves," focuses on international Caribbean music and plays tracks by such crossover artists as Shaggy and Maxi Priest.

Luke Scott directed the clip "I Know" by Kim Richy. It was shot in New Orleans. Allyn Waldman produced for Portfolio/Black Dog. Braemar Features & TV director Martin Thomas was behind Wild Words/Intertitle's "I Turned You On," filmed on location in Jackson, Miss.

Francisco Gonzalez directed photography for the clip "Five Days On The Road" by Sawyer Brown was the work of Picture Vision director Michael John London, and was produced, and Daryn Okada directed photography on location in Miami.

And there also directed Anita Cochran's video "I Could Love A Man Like That" in Toronto. For-
Paul Cambria, the band's attorney, said at press time that if the issue wasn't resolved satisfactorily, a civil- right lawsuit would be filed in the Richmond County Court District. “We hope [state officials] realize they are violating the civil rights of the groups,” says Cambria. In her letter to Osbourne, Malm said, in part, “Nobody has the right to tell me who I can perform with. I will not sit in silence on this.” The dispute also revolved around OzFest. This is not an issue of taste. It is an issue of civil liberty and freedom. 

**MUCH ADO**

The New Jersey situation was just the latest in a series of efforts by Marilyn Manson’s touring companies. Through amendments was the need for eleventh-hour hitch, as have been the most recent. And government sources, and the organization also tried to introduce last-minute changes to the bill. A call a to a CA agency, the CEO Michael McCabe says that the bill “is very much tilted in favor of creationism, and it has nothing wrong in fighting to the very end.”

Counters David Basgill, president of the Canadian Musical Reproduction Rights Agency. “With this bill, broadcasters get themselves one hell of a set of compromises. By using all the political muscle they could, they essentially devasted the neighbor-right.”

Bill C-32 allows radio stations an exemption to the copyright law against the fee of $100. As a result, 65% of Canada’s radio stations will be fully exempt from neighboring payments. Additionally, the government has also imposed a tax on neighboring rights of three years. 

Basgill says that he expects broadcasters to “fight every penny” of every bill. For their part, they filed a copyright board and “appeal any decision and reappraise it.”

As broadcasters also take issue with a government compromise involving orphanal rights. An épHEmERAL right is a reproduction right that addresses the broadcasting particularly the exhaustion of the early music, or ephemeral, copies of programs or music for later use, in theory, based on the 1988 Copyright Act, if broadcasters tape music for further broadcast, they should pay a fee. But by mechanical license requirement to the broadcast machine to music to music to the best Canadian-based music publisher, excepting those in Quebec, have not forced the issue.

**EPHEMERAL RIGHTS**

The CAB sought an exemption to the copyright law with the new bill, but Canada’s music publishers had vigorously lobbied to keep it out. The government put an epithet exemption to the new bill, and it was widely welcomed. Under Bill C-32, broadcasters will not have to pay royalties on temporary or transfer-of-format copies for secondary use. The CAB with music does not apply as a collective representing music publishers, such as the Society for Composers, Authors and Publishers of Canada. The CAB and the CA in Quebec, negotiates licenses for the creation of ephemeral copies.

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**INS DENIES LATIN TRUMPETER ARTURO SANDOVAL U.S. CITIZENSHIP**

(Continued from page 6)  

It’s been reported that only cancelled shows have been announced, shares fell 62.5% three times greater than last year’s loss of 19 million dollars. The company cites the disappointing office box performance of the film "The Portrait Of A Lady" and "Lock-Grill" but adds that the first quarter is traditionally weakest for the music business. PolyGram says it is encouraged by the box office success of "Sleepers" overseas, where it has the strongest market share. Overall, the company says that net income fell 1.1% to $122 million (B$66 million) on an 8.4% increase in sales (to B$2.2 billion). PolyGram reports in guilders because it is 75%-owned by Nether- lands-based electronics. The currency exchange rate used is 1.85 guilders to the dollar. This is PolyGram’s first quarter financial report. Previously, it had reported twice a week. In stock trading the day the results were announced, shares closed at B$40.95 on the New York Stock Exchange and closed at B$49.50. Their 52-week range is B$42.65-$62.25.

Assistance in preparing this story was provided by Adam White in London.
CUBAN MUSIC INDUSTRY SHOWING SIGNS OF LIFE
(Continued from page 1)

sion of Universal Music has signed the artist seen as the island’s single most influential musician.

Nueva trova (new song) pioneer Pablo Milanés, who is also an independent member of the National Assembly, or parliament, signed with Universal in March. Almost simultaneously, a temporary office of SGAE opened in Cuba; a full delegation is scheduled to be functioning in Havana before year’s end.

Such positive developments in the Cuban industry come in spite of the direct U.S. embargo, under which the island is reported to find itself, with Canadian-manufactured CDs available only to tourists and a few leading musicians. The 18-month-old U.S. economic blockade tightened further than before by the recent Helms-Burton Law.

"Cuba is the most musical of all Latin American countries in terms of both passion and knowledge," says SGAE executive president Teddy Bautista. "And of our 40,000 members, more than 400 are Cubans resident on the island, the crème de la crème of Cuban music."

Like hundreds of Spanish musicologists and dozen of serious music fans, Bautista visits Cuba regularly. At least three Spanish independent labels are devoting new Cuban talent in very modern recording studios. Chief state label Egram’s studio, due to open this summer (see story, page 1), will join Djalal, a private label, which opened last year and linked to the "fathers of" nueva trova, or popular folk music, Milanés and Silvio Rodríguez.

So what will SGAE find on the streets of Cuba when its delegation takes root, and where do international labels look for talent?

THRIVING MUSIC SCENE

The music scene in Cuba is thriving, especially since the U.S. dollar was legalized for U.S. tourists in 1993. The money for energy in the air and an increase in "new salsa," or "popular danceable music." That buzz was not detectable in the streets of Cuba. The island’s musical energy is now becoming a thing of the past.

It is hoped that the new studio complexes will bring Havana the same boom that Miami Beach enjoyed three years ago, and that it will bring an undersea link upon Kingston, Jamaica, in the ‘80s.

For all of Cuba’s abundance of excellent session musicians, there is no real industry infrastructure on the island.

Many Cubans were obliged to sell their domestic hi-fi equipment during the “special period” after 1991; few owned CD players anyway. This means that, whenever CDs are played, it is principally for tourists, who can find a fairly good selection of Canadian-made, mainly Egremin-recorded discs.

So, which spaces are in the Palacio de la Artesania (Handcraft Palace) in La Habana Vieja (Old Havana) and in the Caridad known shop 21 y 3, a music stand and bookshop on the corner of 25d and L streets.

Since limited private enterprise was legalized in 1993, more and more local merchants have started to sell CDs—around $15 compared with the nearly $20 at the state stores—as well as cassettes, which are popular because most families do have cassette players.

Bautista says there has been a recent import boost of Japanese-made quality and affordable CD players and adds that "decent music equipment will start reappearing in homes sooner than people think."

Venues remain a problem for most Cubans, especially those with no access to dollars. There are several elegant concert halls, and the old local musicians (but not the old viva trova or jazz players, who are more popular in Europe) of the island's main tourist public. Entry prices range from $15-60, and Cuban salaries in pesos are generally below $15 per week.

Many of these venues are annexed to hotels, such as the Salon Rojo (Hotel Capri), Palacio de la Salsa (Hotel Riviera Nacional, on Revolution Square). Other venues with occasional large events at peso prices offer a good sightseeing air La Tropical or the Carlos Marx Theater.

HOME-GROWN SALSA

These are the places where most Cubans enjoy live music in Cuba. The active Union of Young Communists has, in the past three years, opened several inexpensive clubs, especially near the world-famous Malecón seafood promenade. It is rare to see people older than 20 at the club and it is one of the few places where local musicians can enjoy live music in Cuba.

To see such excellent viva trova, bandas and, especially, viva trova, there is an array of tourist hotels and restaurants.

There are also several places only allow Cubans if they are accompanied by tourists. Such groups often provide the only contemporary music to be heard on Cuba, and usually play on instruments visibly older than the musicians’ parents.

Two events in Havana in March reflected the island’s musical enterprise. One was a 100-hour-plus salsa event at La Tropical, which is to be entered into the Guinness Records as the longest-ever continuous tropical music event. More than 1,200 musicians took part, including some of Cuba's best-known groups.

The other was Cubadisco, the country's first international record fair, which is to be entered into the Guinness Records as the largest-ever continuous tropical music event. More than 1,200 musicians took part, including some of Cuba’s best-known groups.

The attraction of tourism is clear and the island's cultural industries have made a large Spanish presence that included SGAE executives and record companies Manzanita, Harrington, Bautista, Myron Cohen, Nubengana, and Panama-based Caribe Productions, the industry's sales leader. Caribe has signed a worldwide distribution deal with EMI-HispaSon, while Manzanita has formed Eurotrópicos Discos on the island.

Manzanita is Europe’s largest importer of Cuban, other Caribbean, and Latin American music. The company's president, Mía Mantecon, says that because the label was founded and is still based on the Canary Islands on the old Europe-Portuguese influence has always been important.

Through its local Eurotrópicos label, Manzanita has recorded songs that have been released in Spain and Cuba. Leading salsa band Klimax, which toured nine European countries last year, was the first to feature the top-selling Manzanita, "Juego De Manos" (Trick Of The Hand). All-female soccer group "Son Damas" released "Llegó Una Novia" in 1993, and the third Manzanita release is "Alguien Me Espera" (Somebody Is Waiting For Me) by singer Emilia Maria Hervías.

Cuban nightlife and nighttime events: the music has been free for two weeks. You might not be familiar with the band, but you will see them at the next US tour. The brothers will appeal on "The Rosie O'Donnell Show" Friday and "Late Show With David Letterman" May 6 and will do several radio interviews. On May 10, Hanson will perform at an in-store at "recordare" in Universal City, Calif. Expect a sales surge after these high-profile media events.

REMAKE RETREAT: There are a couple of notable remakes receiving airplay. A new dance version of Wang Chung’s “Dance Hall Days” is getting spins at 70 monitored stations. The revamped version by the Ripino Bros. appears on the band’s recent “Everybody Wang Chung Tonight... Wang Chung’s Greatest Hits” (Geffen). The original “Dance Hall Days” peaked at No. 26 on the Hot 100 in 1984.

Add Eric Martin’s remake of John Michael Montgomery’s “I Love The Way You Love Me” to the burgeoning list of pop remakes of country hits. Montgomery has a knack for picking solid songs, as does "I Love You Like That" by John Michael Montgomery’s “I Love The Way You Love Me” to the burgeoning list of pop remakes of country hits. Montgomery has a knack for picking solid songs, as does "I Love You Like That" by Eric Martin’s. In 1993, the original "I Love The Way You Love Me" peaked at No. 60 on the Hot 100 on the strength of singles sales (country airplay is not included in the Hot 100). In 1995, "I Love You Like That" by Eric Martin’s peaked at No. 60 on the Hot 100.

A NEW MADONNA? If you have a keen eye and frequent retail locations that specialize in imports, you may have noticed a "CD single of Madon-

a’s "Another Suitcase In Another Hall” from the “Evita” soundtrack. As an added bonus, the import includes "You Must Love Me" and "Don’t Cry For Me Argentina." Import singles are not eligible to chart on the Hot 100, but have hit the country charts.

B L G UP: Using traces of Herb Alpert’s “Rise” and interpolations of Slick Rick’s “La Di Da Da” as the base for the track, Sean “Puffy” Combs earns back-to-back No. 1’s as a writer/producer as “Hypnotize” by the Notorious B.I.G. It ranks at No. 1. "Hypnotize" by the Notorious B.I.G. moves from 21-22 on Hot 100 Airplay and has 30 million audience impressions to its credit. The video has been airing as a Buzz Clip on MTV for the past two weeks. If you have an old piece of the “I Love You Like That” by Eric Martin’s. In 1993, the original "I Love The Way You Love Me” peaked at No. 60 on the Hot 100 on the strength of singles sales (country airplay is not included in the Hot 100). In 1995, "I Love You Like That" by Eric Martin’s peaked at No. 60 on the Hot 100. airplay, “Hypnotize” is the only title in the top 25 that chart is airplay at fewer than 100 monitored outlets.

TEENY-BOPPERS: "Mmmbop" by Hanson (Mercury) earns Hot Shot debut honors for its No. 16 bow on the Hot 100. It is also the highest debut on Hot 100 Singles Sales, with 50,000 pieces scanned. "Mmmbop" moves 29-22 on Hot 100 Airplay and has 30 million audience impressions to its credit.

So, what will SGAE find on the streets of Cuba when its delegation takes root, and where do international labels look for talent?

Assistance in preparing this story was provided by Nigel Wilmanns.
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LINA SANTIAGO
FEELS SO GOOD
JOCelyn ENRIQUEZ
DO YOU MISS ME
ROCHELLE
I LOVE YOU, ALWAYS FOREVER
M.A.C.
DON'T CRY FOR ME ARGENTINA
AMBER
THIS IS YOUR NIGHT
THE ORIGINAL
UMBOZA
BIZZ NIZZ
CRUSH
RICKY MARTIN
LE CLICK
SAMANTHA FOX
FUN FACTORY

SWEET DREAMS
BECAUSE YOU LOVED ME
TOUCH
DO WHAT'S GOOD FOR ME
THE CHILD (INSIDE)
WHERE DO YOU GO
WHERE DO YOU GO
LA BOUCHE
LOST
FRANCE JOLI
2 UNLIMITED
QKUMBA ZOO
NO MERCY
BERRI
SUNSHINE AFTER THE RAIN
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BIZZ NIZZ
CRUSH
RICKY MARTIN
LE CLICK
SAMANTHA FOX
FUN FACTORY

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“Buena Vista Social Club,” which features Cooder playing alongside some of the legendary names of Cuban music, will be released by World Circuit in the U.K. and continental Europe in June. Elektra Nonesuch is currently in the process of arranging to handle this and other World Circuit Cuban music titles and expects a U.S. and Canadian release of them in August.

The Los Angeles-based guitarist and producer believes he has never been as associated with a better album than a series of jazz albums on which he has recorded with Captain Beefheart, the Rolling Stones, and Little Feat, in addition to Cuban artists like Egrem, on whose CD “All Stars” he contributed and countless movie soundtracks.

Meanwhile, Cuban state-owned music company Egregi, the only major label in the island, is employing a big budget in the construction of a new state-of-the-art digital recording studio, due to open in July, that hopes to lure artists from around the world. The studio, in Miramar, one of Havana’s fastest-growing suburbs, is being built with the assistance of recording engineer David Hopkins and will feature a small hotel within the recording complex so Cuban artists can offer visitors a showcase of Cuban culture.

“And of course we also have available the finest session players in the world,” says Ramon Garcia, the country’s managing engagern of Egregi’s export division.

Cooder’s new album was recorded in Egregi’s old Acelito studio in Havana, originally built in 1942 as RCA Vidor Studios.

Before the blockade following the 1959 revolution, the likes of Nat “King” Cole and Cab Calloway recorded there. “It’s the best studio I’ve heard of in Havana,” says Cooder. “It’s big, but it’s a very sensitive room.”

Cooder, currently working in Hollywood on a movie soundtrack, says he does not believe there will be any political repercussions from the album, which he recorded in six days in Havana in March 1996. “I’m not worried about the politics,” he says. “It’s not even an issue. But you’ve got to stand up for what’s right sometimes, and I suppose it is a little bit of a statement.”

“Buena Vista Social Club” is Cooder’s first album since the Grammy award-winning “Talking Timbuktu” with Ali Farka Touré, also recorded for World Circuit, in 1984. The new set features 14 Cuban compositions played and sung by a galaxy of some of Havana’s most experienced exponents of son (the predominant Cuban style of song and dance) and the root of salsa; gajirín (a Spanish-derived, soul, acoustic form associated with Cuban peasant-farmers, mestizos of the rural west of the island); bolero; danzon (one of the most European styles of traditional Cuban music); and other classic Cuban styles.

This summer, meanwhile, Egrem, a 89-year-old singer, guitarist, and composer recently signed to the Spanish division of World Circuit for which he has recorded the double-CD “Antologi” and Ruben Gonzalez, a 77-year-old pianist who played with the greats of Andres Rodriguez in the 1930s, has been signed by Egregi as “the greatest piano soloist I ever heard, like a cross between Thelonious Monk and Fats Waller.”

He describes Segundo as “the last of the best” and says the album could not have been recorded without Cooder, who began singing professionally in the early 20s. “Compay was the leader, the flexible, the pivot,” says Cooder. “We’ve never had a studio, that was when it all kicked in.”

Segundo returns the sentiment. “I love that man,” says Segundo of Cooder. “He was so easy to work with. I hope he can come back for my 90th birthday in October. That’s going to be some party.”

Other participants in the all-audience sessions include a 60-year-old pianist who found fame with Pacho Alonso’s group in the 50s; Eladio Ochoa, leader of the group Guajira Patrias, which has toured the U.S.; and Omar Portuondo, 66, a boleto singer whom Cooder describes as “the Billie Holiday of Cuba.”

Cooder is also to be sound-guesting on another Havana-recording album, “A Toda Cuba La Gasta,” by Juan de Mar- cial and his multi-octave, multi-colored voice, which has been compared to Nat King Cole. The album was released March 31 on World Circuit and is an attempt by de Marcos Gonzalez, leader of the top son band Segundo, to mix big-band sound of the “golden age” of Cuban music in the 40s and 50s. The album is being supported by a tour of the U.K. and the rest of Europe through May with a 15-strong band; dates include a showcase at the late Ronnie Scott’s famous jazz club in London’s SoHo.

The tour will also feature Ruben Gonzalez, who has his own solo album, with an all-star band assembled around him for the recording session.

Egregi also recently joined the Afro-Cuban All Stars’ album planned for release in September, the finalization of its World Circuit deal.

These are infectious records, and there has been the increasing evidence of visas and permits,” says Joe Boyd, the American-born director of the Hanni- bal label, which took the Cuban contingent, including Jesus Alemany and Alfredo Rodriguez, to New Orleans.

Alymany’s “Cubanismo!” has been one of Hannibal’s strongest sellers in America since its release last year, says Boyd.

Boyd was in Havana in February producing the trumpet player’s new album, “Malambo,” which is due for release May 11. The all-star tour supporting the release continues through May. “We have dates in Cuba, and I have dates in Europe, and then in Chicago, where the band was to play Sunday [27], there have been strong protests about the tour from anti-Castro ground — that’s it, we’re making a job to make sure people hear us.”

All three World Circuit albums were recorded in just two weeks in Havana under the direction of the label’s managing director, Nick Gold. “It was one of the most professional and hard- working sessions I’ve ever had, of all the brilliant musicians, and a total absence of ego in the studio,” says Gold.

The Egrem label has notusaha Cooder and his record label happened by accident. Initially, Cooder had been invited by Gold, who had worked with his friend of many years, Joao Gilbert, to contribute in a cross-cultural project in Havana mixing compas (Cuban peasant music) and West African “Highlife” music. In the end, the African musicians were unable to travel after their passports were lost.

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At present, the rerelease catalog contains 200 titles. They include classic recordings by groups such as Los Van Van, More and Pacho Alonso, 15 albums by Los Van Van, and 11 albums by the top Cuban jazz band Irakere.

The catalog also contains a smattering of recordings by non-Cuban artists, including Josephine Baker, although

On his forthcoming World Circuit album, “Buena Vista Social Club,” Ry Cooder is joined by some of Havana’s most renowned musicians. Pictured with Cooder, right, is Compay Segundo, who was recently signed to the Spanish division of EastWest Records.

Egrem’s best-selling album remains “Hasta Siempre” by Carlos Puebla, a collection of revolutionary songs on “Por favor, no censes (new song) style. Egrem plans to release a further 100 reissued albums annually for the foreseeable future and also continues to record the newest and hottest talent emerging in Havana. Licensing and distribution deals ensure that the Egrem catalog is available throughout the world, including the U.S. In December 1995, Tumi Music, based in Bath, England, announced what it described as a “momentous new partnership and worldwide distribution rights to the Egrem catalog.”

The partnership has to date resulted in Tumi releasing 22 Egrem albums. Future Tumi projects include a special four-CD boxed set of the Orquesta America, featuring such top Cuban stars as Chuchy Valdés. Celia Gonzal- es, and Olavan Portuondo; it is due for release in September.

Jimez says that Egrem had also licensed material to a number of U.S.-based labels, including Qubides, Decca Records, and Tropicana, and has distribution deals with DHL and Pex. “It is cultural, so we have not been affected by the blockade,” he says. Also reported no problems over Egrem being paid in hard currency from the U.S. However, Segundo says that he has not received royalties from his recordings of his songs, such as Willie Colon’s recent version of his “No Me Fio.” He has already been offered a sum far off what he would have received if he had stayed in Cuba. “Here there is tranquility, I have everything I want. Why go anywhere else?” he says.

That’s not to imply that Segundo is sedentary. In March, he participated in an attempt to break the world record for a nonstop live salsa performance in Havana, an event that lasted six days. This summer, meanwhile, he undertakes a three-month tour of Europe, including his first visit to the U.K. Meanwhile, Egrem is in a state of considerable excitement over expected visitors to Cuba. A jazz festival is to be held in Havana in December, with a number of international talents expected to be in attendance. Details are pending.

“There is a growing enthusiasm among a variety of music communities for this type of music, and the fact that one of the records has been produced and features Ry Cooder gives American audiences a doorway into this music who might not otherwise be familiar with the great richness of music and some of the remarkable musicians who have been living and working in Cuba for the past half-century,” says Nonesuch’s Beetle.

“I think that [‘Buena Vista Social Club’] will help develop and open an audience,” he adds, “who will then be very interested and eager to listen to other authentic Cuban music.”

Assistance in preparing this story was provided by Shawn Smith in New York.

BILLY PARISIANE MAY 3, 1997
### Top Albums A-Z (Listed By Artists) - May 3, 1997

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**Top Albums Continued**
MUSIC CD-ROMS, ONCE PROMISING, SHOWING DECLINE
(Continued from page 59)

Internet, according to ION's Roberts. ION has already developed tools that enable computer users to "unlock" premium content stored on an audio disc and on the Internet. "The challenge is to deliver something that is like a music CD-ROM on the Web," says Roberts. "It is a techni-
cially daunting thing, but it is possible."

"There is a real beginning to look at the Internet as a new creative space for their craft. "I've always steered clear of music CD-ROMs," says Thomas Dolby, Robertson, president/CEO of the multi-
timedia audio company Headspace and a musician who recorded under the name Thomas Dolby. "It's kind of like trying to fit a square peg in a round hole. I think what turns people on about interactive is that you're writing the story, and when you're done, the picture is on the cover, that's a bit of a paradox. ... We will still see

great examples of ways to explore music within multimedia, but the overload is when companies try to use the box-office appeal of a major music act as the bait.

Despite the problems faced by the music CD-ROM business, there are some in the industry who say that the format is still very much alive. "We've got a waiting list for 'Eve' already," says Matt McGrath, prod-
motion manager of interactive media for Virgin Retail Group, which operates eight Virgin Megastores. "People are really excited about it."

Virgin Megastore and Graphix Zone recently teamed for a four-
music store's charts with interest, as um positioning for music multimedia CD-ROMs and ECDs in the music retail area of the store. As a result, one of Virgin Megastore's key goals is always to stock that store with the latest hits, according to McGrath.

"There is an audience for this," says McGrath. He adds that the lower price range for the second wave of music CD-ROMs and ECDs has certainly helped.

"Most companies have realized that they cannot have a high price tag. That price range now is between $29 and $39, compared to $49 a year ago." Virgin reports that it has had strong sales for a few releases from Mixman Technologies, a San Francisco-based company that has developed software that allows users to create their own remixes of music (Billboard, March 29). The company releases George Clinton's "Greatest Funkin' Hits" Monday (28) and has licensed its technol-
gy to music firms, including Warn-
er Bros. Records and Tommy Boy, for use in developing ECD content.

The ECD format, which adds multi-
tial content to conventional audio CDs, continues to be supported by most major music companies. That format also has a record label, due to technical incompatibilities with many CD-ROM drives and poor marketing. However, a new generation of Inter-
et-connected ECD releases could bring new life to the format and to the idea of mixing music and interactivity.

JAMES TAYLOR'S MUCH-AWAITED COLUMBIA SET TO GET VH1 BOOST
(Continued from page 70)

for. Tien claimed the original Vafaco deal was worth $14,500. Also named in the suit but not ordered to pay were a Saigon Video director and his assis-
tant. This was Vietnam's first copyright infringement suit, and Tien's success has people here optimistic about the future. Tien told Billboard he felt that now "all caught the attention of Peter Asher, then A&R representative for the Beatles' fledgling Apple Corps. When Paul McCartney and George Harrison heard Taylor's demo, they instantly signed him as the first artist on Apple. Asher went on to manage and produce Taylor and remains instrumental in his career.

"I like remembering what it felt like then and also what the Beatles were like then," says Taylor. "They were one of the major exports of the British Isles. They were hugely popular—an unprecedented international surge. But still, even after 'Steg and Pepper' and 'Abbey Road' and The White Album'— which is what they were recording when I was around—they managed to keep it light. It's really important to try to remember that when you start tak-
ing yourself too seriously as an artist."

Then he adds, with a sage grin, "If you want to take yourself seriously, get into some more serious line of work."

U.S., VIETNAM REACH BILATERAL COPYRIGHT DEAL
(Continued from page 6)

for "Goodye Swallows" without the com-
poser's permission. The songs were written under contract for the HCM City Cultural Products Co. (Vafaco), but Tien, that company discovered they had already been used, it "demol-
ished" the agreement, according to Tien.

A court here awarded Tien $1,100 of the $7,200 damages he had asked for. Tien claimed the original Vafaco deal was worth $14,500. Also named in the suit but not ordered to pay were a Saigon Video director and his assis-
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THE BILLBOARD 200

BETWEEN THE BULLETS
by Geoff Mayfield

MIXED REVIEW: For the second consecutive week, album sales are down from the previous week, and sales are expected to tumble again when compared with the same week in 1996 (see Market Watch, page 86).

Although volume is down from the prior week, the top of The Billboard 200 is more vital than it did on the past two charts, when no titles in the top 10 sporting any kind of gain over the previous week. By contrast, there are no gains in the top 10, No. 2 Spice Girls (143,000 units) and No. 8 Erykah

Badu (88,000 units), each show a 3% gain, as do the No. 16 “Love Jones” soundtrack.

The similarity between the release schedules of April 8 and April 15 make the volume drop even more of a puzzle. Last issue's Billboard 200 sported 17 chart debuts, including five in the top 10, and most of those were albums that first hit store bins April 8. The April 15 crop contributes just four fewer debuts to this issue's list, and four of those 13 land in the top 50.

SOMETIMES YES, SOMETIMES NO: Television can be a fickle friend, indeed. None of the acts who appeared on John Lennon’s “The Tonight Show” nor those who played “Late Show With David Letterman” during the April 14-20 tracking week earn bulks. Leno’s guest list included No. 7 Jon Secada, No. 7 Richard Marx, and No. 9 Dustin Sheik, while Letter-

man featured three singers who have profited from previous TV exposure: No. 6 Celine Dion, No. 7 Jewel, and No. 12 LeAnn Rimes.

The tube was not entirely unimportant, however, as “Saturday Night Live” yielded a 4,000-unit gain and the Jacksons, and Rosie O'Donnell, guest Amanda Marshall scored a 156% sales gain, good for a No. 158 re-

entry on The Billboard 200 and a 40-6 leap on Heatseekers. O'Donnell's claim to fame included suffering a 6% decline (although one might point out that Mint saw a 5% drop on last week's pro-Rossi chart). Another O'Donnell act, veteran band INXS, nets a No. 41 bow on the big chart (25,000 units), the second-highest debut in the group's career, but it is always difficult to determine just how many opening-week units stem from a TV shot. The only other INXS title to debut higher was 1992's “Welcome To Wherever You Are,” which bowed at No. 16.

COME, BUT NOT FORGOTTEN: Instrumentalist Yanni has shifted from Private Music to Virgin (Billboard, Jan. 25), but the career-high Billboard 200 debut of his “In The Mirror” collection, at No. 34, proves that Private's new distributing label, Warner Hill, can work in the keyboardist's favor.

The previous debut high for Yanni belonged to 1994's mulitplatinum “Live At The Acropolis,” which entered at No. 55 on its way to a No. 5 peak.

DAY AT THE RACES: Look for a photo finish next week, as labelmates Mary J. Blige and George Strait vie for the big chart's Hot Shot Debut. After one day of sales, Blige was leading at some key accounts, while Strait had the bigger numbers at others.

COUNTRY ROADS: We will view the afterlife of the April 23 Academy Of Country Music Awards, and next issue's chart will show how the genre's sales appear to have cooled. In 1992, none of the nine titles that bowed in the top 10 of Top Country Albums entered The Billboard 200 at a rank lower than No. 50. Two years ago, 17 sets hit country's top 10, with only four of those missing the big chart's top 30, but of this year's six top 10 country bows, only two have made The Billboard 200's top 50.
Atwood Adds 'Byte' To Billboard Online

 Billboard Online, the World Wide Web home of Billboard magazine, has launched Beats + Bytes, a new weekly column focusing on multimedia and Internet developments related to the music industry.

 Beats + Bytes is written by Brett Atwood, music video and EnterActive editor of Billboard magazine. The column will be updated each Monday on the Web at www.billboard.com.

 Billboard Online's focus on the interactive music industry aims to expand and enhance the existing coverage found weekly in the pages of Billboard through exclusive news reporting and coverage in The EnterActive File, which will continue to run bi-weekly in the magazine.

 The new Beats + Bytes column is the latest exclusive feature of Billboard Online, which also contains daily music news, weekly charts, new release information, trivia contests, and much more.

 Billboard Online also features Fantasy Billboard, the interactive A&R game that allows any music professional or fan to form a "record label" by choosing 10 albums off The Billboard 200. Points are awarded to the albums as they travel up and down the actual Billboard chart over a four-week period.

 Now, in its eighth week, the game has attracted more than 4,000 players from around the world. Winners of the first three contests have been notified, and their names will appear soon in this space. The winners receive a copy of the Billboard Music Guide, a CD-ROM containing information on more than 60,000 albums from more than 400 artists. A new game starts every Thursday afternoon. To play, just go to the Billboard Online home page and click on the Fantasy Billboard button.

 With all of this exciting content, it's no surprise Billboard Online has been cited as "Best Information Source" on the Internet by Unfurl, the new MTV/Yahoo Web site. Additionally, Fantasy Billboard has been featured on the original "Cool Site of the Day" Web page and named a "Hot Site" by USA Today Online. And the site just keeps getting better.

 To get information on Billboard Online, or to subscribe to the exclusive Billboard Online premium service, which includes archives of Billboard articles and charts, call Sam Bell at 212-536-1402/800-449-1452 or e-mail sbell@billboard.com.

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 In its seventh year, the International Latin Music Buyer's Guide is the industry's only comprehensive sourcebook dedicated exclusively to the rapidly expanding Latin music market. Thousands of prospective buyers consult this directory on a daily basis when making important business decisions.

 The guide is a compilation of 100 alphabetical listings from 18 countries in 29 categories (including artists, managers, music publishers, etc.). It contains company names, contact addresses, phone and fax numbers. In addition to publishing the most extensive listings of Latin artists and managers, it is the only directory of its kind published in English.

 Billboard's strong commitment to the Latin music community is evidenced by our weekly charts, strong editorial content and annual Latin Music Conference and Awards. The guide is another indication of Billboard's support for the Latin music community worldwide, and is instrumental in helping businesses gain exposure in the marketplace.

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