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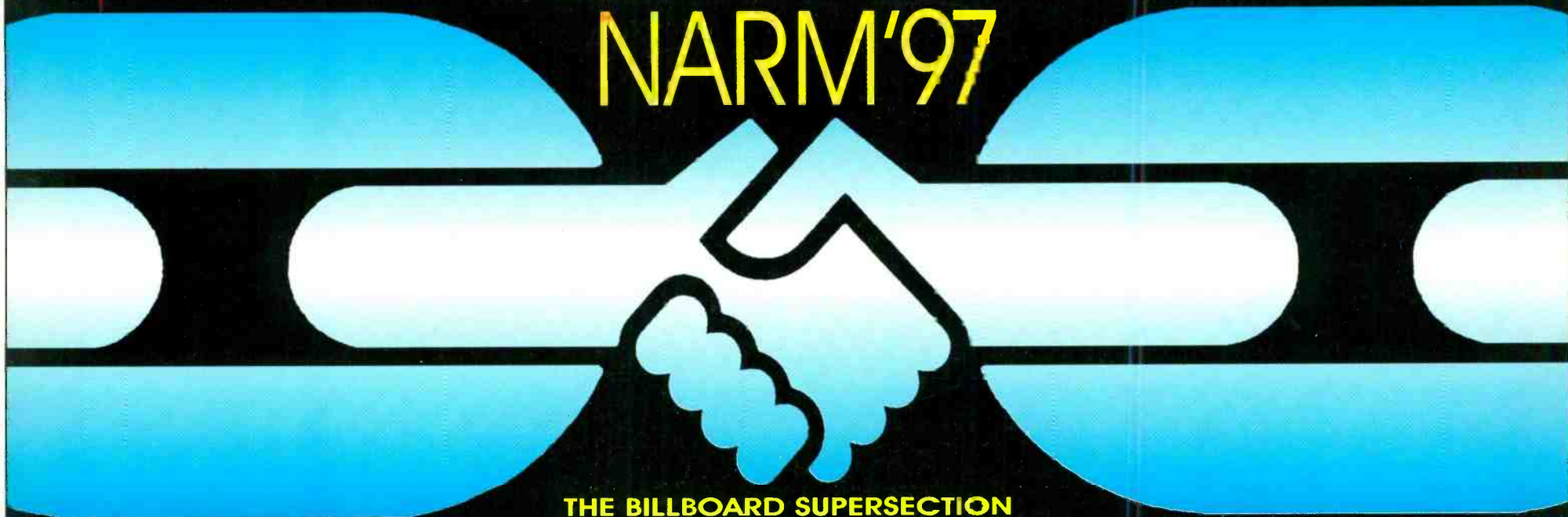
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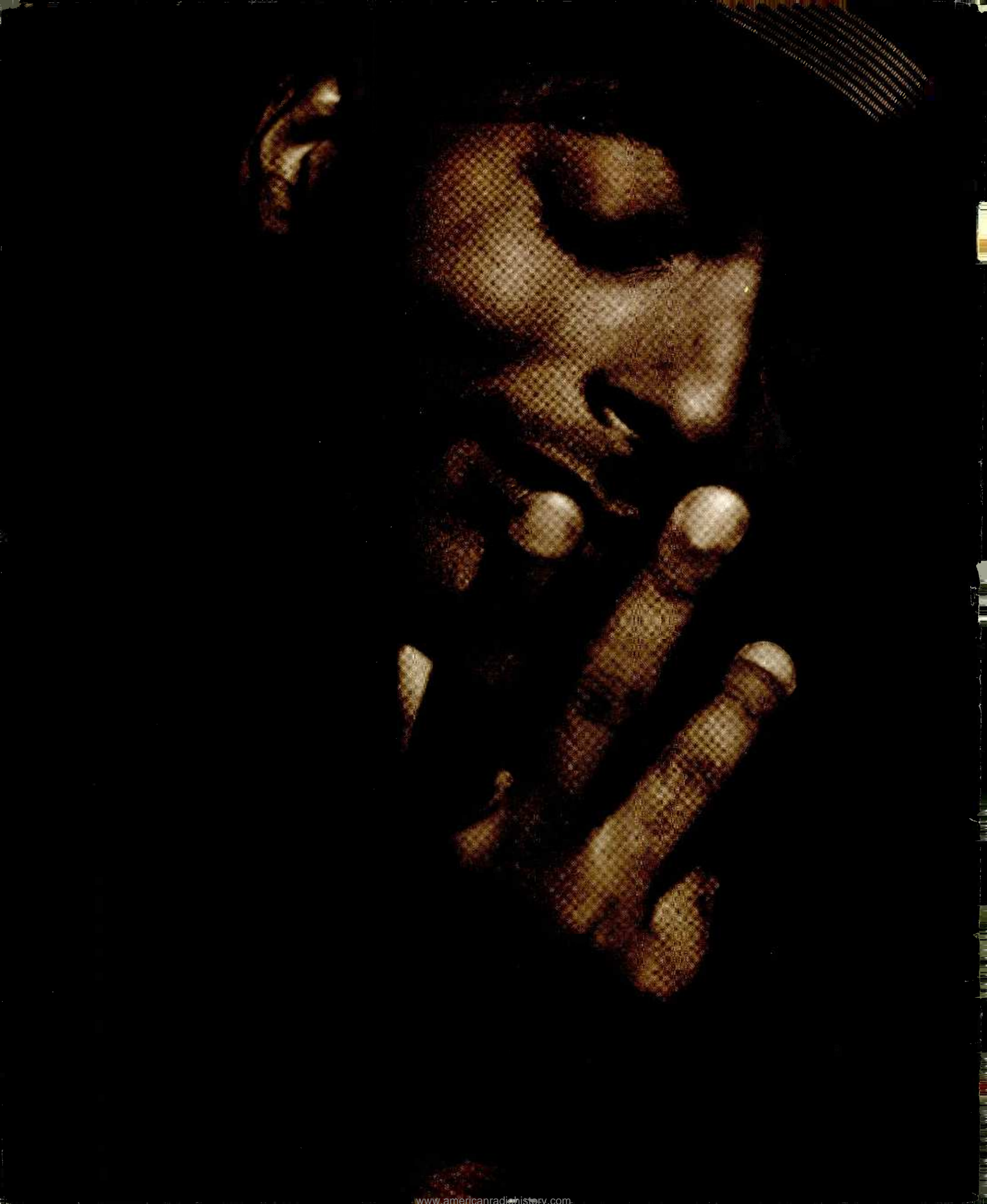
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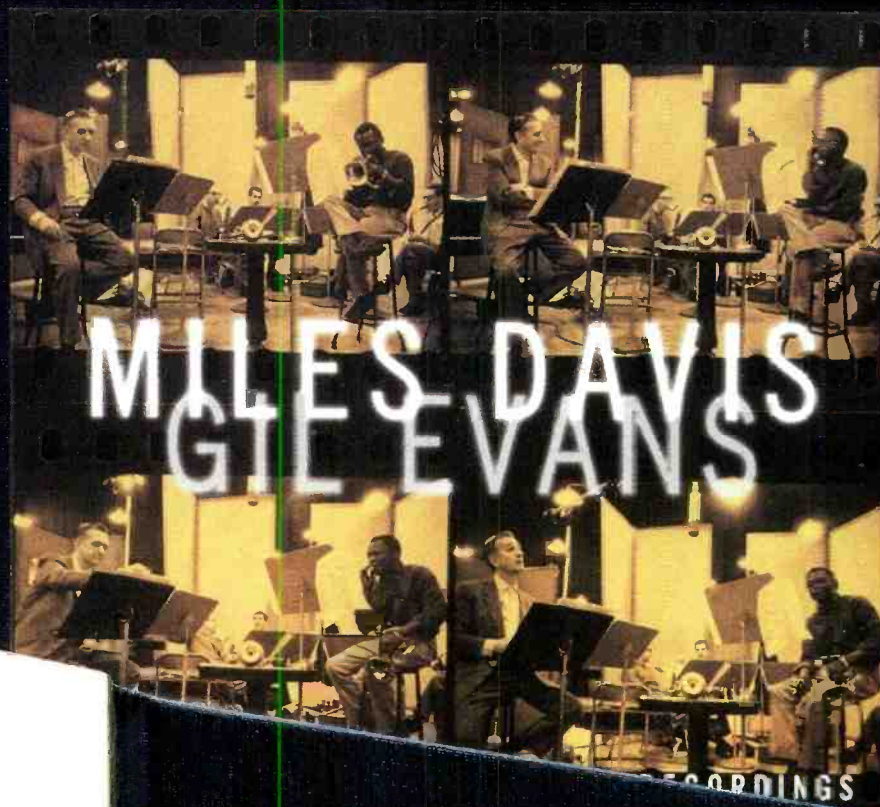
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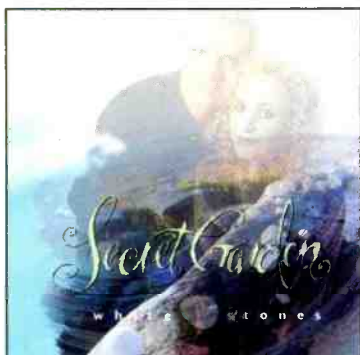


**U.K.'s Lisa Stansfield Adds To Current R&B Music Revival**  
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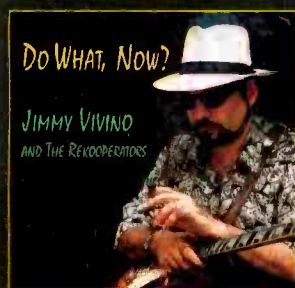
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## Renaissance Soul: Retail, Radio & Labels See R&B Revival

### For Badu, Marketing, Broad Appeal Pay Off

■ BY SHAWNEE SMITH

NEW YORK—Retail and radio are attributing the breakout success of debut artist Erykah Badu to her multi-format, cross-generational appeal and an aggressive marketing plan.

Badu's debut Kedar Entertainment album "Baduizm" notched first-week sales of 159,000 units, and it totals 368,000 units sold to date since its release on Feb.

11, according to SoundScan. (Continued on page 112)



BADU

### Labels, Artists Renew Commitment To Quality

■ BY J.R. REYNOLDS

LOS ANGELES—Traditional R&B is coming back in a big way, with records from the genre performing strongly alongside rap and hip-hop on the Hot R&B Singles chart, and albums easily keeping pace with other styles on the The Billboard 200.

A key reason for R&B's vigor is a renewed commitment to melody and positive lyrics on the part of artists, backed by equally creative marketing strategies by label executives.

In addition to the steady work of such established acts as Tony Toni Toné, New Edition, R. Kelly, Babyface, Whitney Houston, and Keith Sweat, an assortment of freshman acts is leading the R&B charge to the top of the charts. Among them are Dru Hill, Az Yet, and Tony Rich. These newcomers are mating time-tested vocal and song-writing techniques with contemporary (Continued on page 111)



LAURÉNE

### R&B Adult Radio Finds Treasure In Young Acts

■ BY DOUG REECE

LOS ANGELES—R&B adult stations, which draw upon one of the richest catalogs of hits in any music genre, are being infused by a new wellspring of young but classic-sounding artists.

Along with the likes of the Isley Brothers, Phyllis Hyman, and Stevie Wonder, R&B adult stations are choosing from a wealth of material from new soul artists such as Erykah Badu, Dru Hill, and Maxwell.

R&B adult WRKS New York PD Vinny Brown says the baby acts are a welcome addition to a steadily growing family of roots-oriented R&B artists.

"These [new] artists are more about flavor," says Brown. "They don't dominate. They're there to complement."

"What we're doing may be drawing in some younger listeners, but that is not what's driving this format," he adds. "We're targeted toward ages 25 (Continued on page 110)



### Vets Say New Acts Help Revitalize Their Careers

■ BY CHRIS MORRIS

LOS ANGELES—"Old school" is definitely back in session on the charts and at radio, as veteran R&B performers are enjoying a new burst of commercial prominence.

A host of talent, including '50s R&B pioneers, '60s soul pathfinders, and '70s and '80s funkateers, has roared back onto the current charts. Observers say that a bumper crop of contemporary R&B artists who are mining the genre's bedrock styles, and the continued presence of old-school samples on hip-hop tracks, have helped pave the way for acceptance of the old-school grads at both mainstream R&B (Continued on page 110)



ISLEY

### McDonald's To Offer Disney Compilations

■ BY CRAIG ROSEN

LOS ANGELES—Nearly three years after an EMI Records Group premium



BILLBOARD EXCLUSIVE

promotion with McDonald's angered music retailers, Walt Disney Records hopes a similar campaign will make the label heroes to consumers and retail. (Continued on page 113)

### IN THE NEWS

#### Retail Reacts To Teaming Of Wal-Mart, Aerosmith

PAGE 12

### Indies Tops In First-Ever Study Of U.S. Latin Mkt.

■ BY JOHN LANNERT

Latino independent labels dominated the U.S. Latin record industry in 1996, according to a distributor market-share report issued by SoundScan.

The report, which is based on 1996 album sales from SoundScan reporters in the U.S. and Puerto Rico, is the first of its kind to be issued by SoundScan. It

also marks the first time that the sales activity of the U.S. Latin record business has been officially documented.

According to the Hartsdale, N.Y., company, which collects point-of-sale information from retail and rack accounts, Latin indies accounted for nearly 37% of the 15 million units sold by SoundScan-tracked retailers (Continued on page 112)

### NEWS ANALYSIS

### Trans World Stronger After Restructuring

■ BY DON JEFFREY

NEW YORK—Trans World Entertainment, which has undergone a painful restructuring for the past two years, has turned around and reported a strong fourth quarter and fiscal year. It now says it is poised to grow again.

The Albany, N.Y.-based chain closed (Continued on page 121)



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KNIGHT



**Knight Gets 9 Years In Prison, Feds Probe Label And Associates**

PAGE 12

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**No. 1 IN BILLBOARD**  
VOLUME 109 • NO. 11

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

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<b>CLASSICAL Crossover</b> ★ SHINE • SOUNDTRACK • PHILIPS	
<b>JAZZ</b> ★ TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY TONY BENNETT • COLUMBIA	
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# Anita Cochran: 'Back' To The Family

There is much talk of late that we shall soon be able to clone ourselves. As confreres, fellow citizens, and procreators, we have always known the power to foster and forge new life—along with the challenge of cherishing it—and our success rate with such matters has thus far fallen shy of impeccability.

But in all we manage to spawn, there remain few developments more surprising than offspring who freely choose to emulate or augment the best traits of their parents. The scientist could call this mere coincidence, and the cleric might pronounce it a blessing, but only the artist, who sanctions every secret of the human heart, understands it as an ordinary miracle.

"My father and me, we played almost every day—he'd say, 'Go get your guitar!' " recalls singer/multi-instrumentalist Anita Cochran, a girlish blond talent whose debut album, "Back To You" (Warner Nashville, due April 22), is as much a showcase for her foursquare songwriting as it is for her flammable Fender Strat and Telecaster guitar runs. And her unassuming skill with all aspects of the country music process stems from an upbringing in a crowded household (three older brothers vs. Anita) where music saturated every lull, truce, and breathing spell. "My dad was a great guitar player," Cochran continues. "He plays Chet Atkins- and Merle Travis-style, so I grew up with that as influences. My mom also played guitar and sang. They both taught me about harmony, and all my aunts and uncles play guitar and sing, so it's a very common trait in our family.

"I started playing when I was about 4," Cochran adds, "and the very first solo I learned was from 'Folsom Prison Blues.' I remember being 5 when I joined my mom and dad's band and would go away with them every weekend, doing country in talent shows and playing on the gospel circuit in Kentucky, West Virginia, Ohio—all over the Midwest."

Cochran's parents' combo was called the Lakelands, named for the former Kentuckians' adopted state of Michigan, which borders on four of the five Great Lakes. She is Scotch-Irish on her father's side, with Cherokee blood from her mother's grandparents and a firm grounding in biracial Southern Baptist evangelical traditions of public testimony and religious convictions that seek everyday applications. The Lakelands cut a homemade gospel album in the late '60s that got a healthy amount of airplay in the elder Cochrans' old hometown of Jackson, Ky., but by then Anita's family's base had shifted to the rich croplands and quiet towns of Michigan's Lower Peninsula, her father being part of the northern mid-'50s exodus of Southerners seeking jobs in the booming postwar auto industry.

"Dad worked for the Ford Motor Co. for 36 years as a welding technician in the Northville plant and the Livonia Transmission Plant," says his daughter, who came of age in the suburb of South Lyon, "and we stayed busy with music pretty much every weekend year-round, either performing or going to something like a bluegrass festival for fun. I played a Martin D-35 acoustic that was really big for a 5-year-old—they didn't make miniature acoustic guitars back then. I never had any lessons other than listening to records by Ricky Skaggs, Steve Wariner, Vince Gill, or learning leads as I sat picking with my dad."

The youngest Cochran's basic training in heartland country was tempered by time in "honors choir" at South Lyon High School, a stint with a wedding band called the Silver Shadows, odd jobs like cutting foam to wrap the bumpers of autos awaiting shipment, and running battles with her brothers over the bedroom volume of their

rock and blues records. Elements of each experience have translated into a lean, focused, and unfussy first album, filled with road-worthy hits like initial single "I Could Love A Man Like That" (which goes to radio March 17), "She Wants To Ride," "Girls Like Fast Cars," "Daddy Can You See Me," and a duet with old hero Wariner, a former sideman for Atkins, on "What If I Said."

Cochran wrote or co-wrote nine of the 10 songs on "Back To You," cutting all the guitar leads, plus the banjo, mandolin, and dobro parts. And onstage she proves she's handy with assorted other string and keyboard instruments.

"It was very important to me that I didn't have to wait three or four records down the line to make the one I thought was best for me," she admits. "Growing up in Michigan, I always had to defend country music a lot, and bands I'd join would refuse to play it, so my sound developed from a lot of home recording."

Born Feb. 6, 1967, in Pontiac, Mich., to Matthew Cochran and the former Sarah Napier, Anita took courses in recording engineering at Oakland Community College in Bloomfield Hills, Mich. She later landed a post as manager of the Pearl Sound recording

facility in Canton, Mich., singing backup on sessions for artists like Wendy ("Come In Out Of The Rain") Moten and observing Bob Seger, Stevie Wonder, Anita Baker, and k.d. lang as they molded and mixed their own tracks. Local producer/manager Dick Williams insisted that she aim high and mail a two-tune demo ("She Wants To Ride," "Daddy Can You See Me") to Warner/Reprise Nashville president Jim Ed Norman. Norman was on the horn to her within a week.

"My first reaction was, 'What a beautiful voice,' " says Norman. "My next thought was, 'What fabulous songs,' and then I realized that she was playing all the instruments. The well-rounded, no-props completeness she showed as an artist was just incredible."

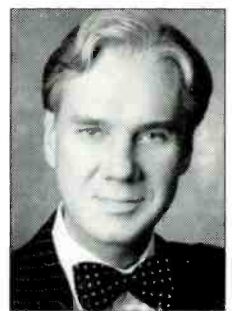
"When Jim said, 'Come down,' I loaded my truck and drove to Nashville in 1995," says Cochran with a shy giggle. "I brought all my Tascam recording equipment and all my instruments, including my first Telecaster, a '52 reissue from Wonderland Music in West Bloomfield, Mich., that I was finally

able to afford in '92—I think I played 'Country Boy' by Ricky Skaggs on it as soon as I bought it. That truck was pretty well packed."

Cochran plainly had the gear to make the transition from Midwestern obscurity to Music City repute, and the appeal of "Back To You" is due to its sure ability, economy of trappings, and honest sentiment. The great promise it holds matches the homespun work ethic that birthed it, Cochran's demure but determined intent being to, quite simply, repay the belief her folks had placed in her. "I'm very close with my family," Anita confirms, "and 'Daddy Can You See Me,' the song that means the most on 'Back To You,' was written about a friend who lost her father, and she had a real hard time dealing with it. I never witnessed that kind of loss before; I put myself in her situation, realizing I am a product of the people I love."

It may sometimes seem that the human race is on the verge of doing its worst. To think, act, and become better than we honestly know ourselves to be is probably the only heroism possible in any practical sense, and it's also the premise of most art. The starting gate is often the smallest, idle instant in anybody's day, like the sound of some father making a gift of his good time to his kid: "Go get your guitar!"

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### READY FOR NARM '97

As the recently restructured National Assn. of Recording Merchandisers meets for its annual convention, music retail and label sales and distribution executives are hopeful that the industry will make a turnaround in '98. A special Merchants & Marketing supersection offers a survival guide for retailers. **Page 67**



### FOCUS ON KOCH

A pioneer in independent national distribution, Koch International USA is marking a decade of big changes and steady growth.

A special supplement looks at this business success story. **Follows page 62**

### PIGGYBACKING FOR PROFIT

Video suppliers can capitalize on the release of a major Hollywood movie by putting out special-interest titles linked to the film's subject matter. Correspondent Trudi Miller Rosenblum reports. **Page 97**

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**Gordon Kennedy & Tommy Sims**

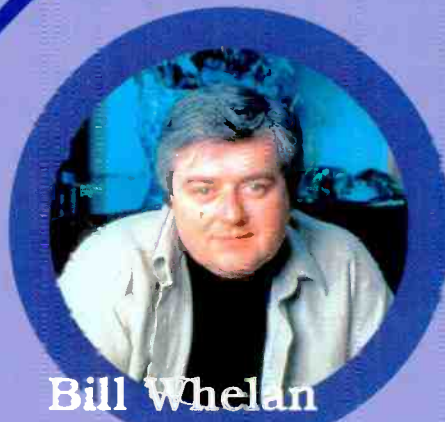
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Best Small Ensemble Performance  
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Blues Album  
"Deep In The Blues"

**LL Cool J**  
Best Rap Solo Performance  
"Hey Lover"

**Ruben Blades**  
Best Tropical Latin Performance  
"La Rosa De Los Vientos"



**Bill Whelan**  
Best Musical Show Album  
"Riverdance"

**Bob Belden**  
Best Historical Album  
"The Complete Columbia  
Studio Recordings"



**Tracy Chapman**  
Best Rock Song  
"Give Me One Reason"

**Al Franken**  
Best Spoken  
Comedy Album  
"Rush Limbaugh Is  
A Big Fat Idiot"

**Count Basie Orchestra**  
Best Large Jazz  
Ensemble Performance  
"Live At Manchester  
Craftsmen's Guild"



**Diane Warren**  
Best Song Written Specifically For  
A Motion Picture Or For Television  
"Because You Loved Me"  
(Theme from "Up Close & Personal")

**Bone Thugs-N-Harmony**  
Best Rap Performance By  
A Duo Or Group  
"Tha Crossroads"

**Alan Broadbent & Gordon Jenkins**  
Best Instrumental Arrangement  
With Accompanying Vocal(s)  
"When I Fall In Love"

**Roy Bittan, Jeff Bova,  
Jean-Jacques Goldman** (SACEM),  
**Dan Hill** (SOCAN), **Rick Nowels,**  
**Billy Steinberg and Ric Wake**  
Album Of The Year  
"Falling Into You"

**Brian Couzens**  
Best Opera Recording  
"Britten: Peter Grimes"

**Earl Wild**  
Best Instrumental Soloist Performance  
(Without Orchestra)  
"The Romantic Master  
(Works Of Saint-Saens; Handel, Etc.)"



**Beck**  
Best Male Rock  
Vocal Performance  
"Where It's At"  
Best Alternative  
Music Performance  
"Odelay"

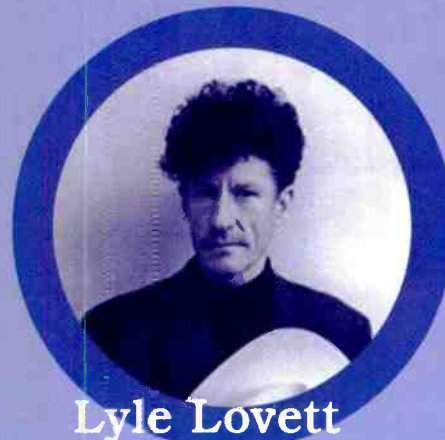


**Andrae Crouch, Clay Crosse,  
Bryan Duncan, First Call,  
Brooklyn Tabernacle Choir,  
Twyla Paris, Michael W. Smith  
and Wayne Watson**  
Best Pop/Contemporary Gospel Album  
"Tribute-The Songs Of Andrae Crouch"



**Bonnie Raitt**  
Best Rock  
Instrumental Performance  
"SRV Shuffle"

# WELCOME TO GRAMMY WINNERS



**Lyle Lovett**

Best Country Album  
"The Road To Ensenada"

**The Chieftans** (PRS)  
Best World Music Album  
"Santiago"

**La Mafia**  
Best Mexican-American/Tejano Music Performance  
"Un Millon De Rcsas."



**Bruce Springsteen**

Best Contemporary Folk Album  
"The Ghost Of Tom Joad"

**Michael Tilson Thomas**  
Best Orchestral Performance  
"Prokofiev: Romeo & Juliet (Scenes From The Ballet)"



**Dave Matthews Band**

Best Rock Performance By A Duo Or Group With Vocal  
"So Much To Say"

**Bunny Wailer**  
Best Reggae Album  
"Hall of Fame - A Tribute To Bob Marley's 50th Anniversary"



**Enrique Iglesias**

Best Latin Pop Performance  
"Enrique Iglesias"

**Vassar Clements, Laurie Lewis and Tim O'Brien**  
Best Bluegrass Album  
"True Life Blues: The Songs of Bill Monroe"



**Rugees**

Best R&B Performance By A Duo or Group With Vocal  
"Killing Me Softly With His Song"  
Best Rap Album  
"The Score"

**Nat King Cole**  
Best Pop Collaboration With Vocal  
"When I Fall In Love"



**ASCAP Congratulates -**

**Lifetime Achievement Award Winners:**  
Buddy Holly, Stephane Grappelli (SACEM) and Frank Zappa

**Trustee Award Winners:**  
Herb Alpert, Burt Bacharach, Hal David and Jerry Moss

**Song Hall of Fame Winners:**  
Louis Armstrong, "Mack the Knife"  
Marc Blitzstein, Berthold Brecht and Kurt Weill -Writers  
Gene Autry, "Back in the Saddle"  
Gene Autry and Ray Whitley -Writers  
George Gershwin, "An American In Paris"  
Nathaniel Shilkret, "An American In Paris"  
George Gershwin -Writer

**Bruce Swedien**  
Best Engineered Album, Non-Classical  
"Q's Jook Joint"



**John Corigliano**

Best Classical Contemporary Composition  
"String Quartet"

**Leonard Slatkin**  
Best Classical Album  
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**ASCAP'S 1997 CIRCLE**



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Billboard Music Group

# Commentary

## Free Ride For Local-Language Song Adapters

BY M. WILLIAM KRASILOVSKY

Why are American and British composers and authors subsidizing the pensions of numerous German, Spanish, Italian, and other non-English-speaking writers?

International performance right societies annually issue statistics showing substantial English-speaking society receipts for European performances that fail to disclose the several instances where Continental societies take a further charge for social assistance plans for local members and a further "cut-in" charge for unused local-language versions of English-language pop standards.

American and British writers have a special deduction applied on logged performances of English-language records, and the money goes to local-language adapters who had no part in delivering the words sung by Elvis Presley, Chuck Berry, Bing Crosby, Frank Sinatra, and other American and British artists.

It all reminds me of a vintage Tin Pan Alley joke: "How do three people collaborate on a song?" The answer is simple: One writes the music, another writes the words, and the third says, "That's good!" In the matter under discussion, the American and British writers deliver not only a winning song that continues to get played over the years, but one that is performed by artists who never learned a word of German, Spanish, or French in their lives and certainly did not record the song in those languages.

More specifically, why is there an involuntary "cut-in" charged to such contributors as Chuck Berry, Paul Anka, and Bob Dylan and to estates by such songwriters as Hoagy Carmichael, Vincent Youmans, Dorothy Fields, and the Gershwins? Why should Otis Blackwell get less than full royalties on Elvis Presley-recorded versions of his songs "All Shook Up" and "Don't Be Cruel"?

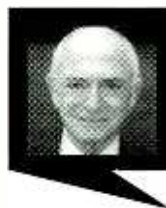
Music is an important "invisible export" in the world of international trade. Local-language cover versions are sometimes encouraged and sometimes successful, but nevertheless, original English-language versions are even more frequently played, notwithstanding the language differences.

It is with these English-language versions that the foreign-language adapter is given a free ride of participation at the expense of the original authors, notwithstanding the fact that the donor of this gift never authorized such beneficence and his or her music publisher and subpublisher do not contribute

to such payments.

I believe that the answer is that there was a post-World War II historical justification for now-outmoded rules whereby Americans were expected to help subsidize the rebirth of Continental copyright industries and nobody had the courage (or ethics) to turn off the valve as late as 50 years later.

Parallel to the continuing "cut-in" on English-language records is an even more expensive matter: Some of the Continental societies deduct (in addition to general overhead) a "social" tax on revenues, which is to be used



**'It is on these English-language versions that the foreign-language adapter is given a free ride of participation'**

**M. William Krasilovsky, is a New York attorney and co-author of "This Business Of Music."**

for their local members' social benefits.

The generosity of sharing the wealth with local composers is perhaps attributable to a political motive: establishing a local participant in the bounty of copyright. Thus, when there is a major imbalance, the local society can point to the fact that local citizens are participating financially, at least to a partial extent.

In recent years, the practice of local cut-ins on new hits was terminated by the Performing Right Society (PRS) in the U.K., ASCAP, and BMI. It seemed a simple matter to explain that modern-day computer technology could distinguish a performance in the original-language version from a foreign-language version. If possible for new works, why not also apply the same technique to stop involuntary gifts of current payments on old standards?

An article in PRS' 1991 "Year In Review" focuses on the International Confederation of Societies of Authors and Composers' (CISAC) actions on this issue. In 1981, CISAC took a tentative step forward with a resolution stating that local subauthors should participate in royalties from the performance of the original version of the song only if the local-language version could be

considered to have "contributed to the exploitation" of the original song.

It took some 10 years to occur, but, at a meeting of the Administrative Council in Amalfi, Italy, a stronger resolution was adopted. This 1991 resolution incorporated a 1985 Declaration of the International Council of Authors of Music and stated that a sublyricist should never collect on royalties when there is no dispute that it was the original version that was performed.

The Amalfi Resolution recommends that the local societies' distributions should be for a performance of a local version; that shares should be equally distributed to the original lyricist and the sublyricist; and that for performance of an instrumental version or in cases where it was uncertain which version was performed, the original lyricist should receive double the share of the sublyricist. The resolution says these recommendations should apply to all performances from Jan. 1, 1991, onward, regardless of when the original works were composed.

CISAC resolutions do not have binding legal force behind them; however, many societies have adopted these or similar terms for distribution of royalties. Unfortunately, some societies are applying this only to works that were registered with the societies after a specific date, and no one has addressed the issue of correcting payment schedules on songs originating prior to this. Perhaps the justification for this inertia is that it would be a burdensome clerical task to adjust tens of thousands of earlier registrations. A simple solution would be to allow the objecting English-language author or composer to send a specific termination notice or demand for correction of unauthorized cut-in.

As to the social assistance tax, in the age of international horse-trading under General Agreement on Tariffs and Trade principles, it seems that American and British negotiators should object to the unfair imbalance of this excessive tax, sometimes reported to be as much as 10%.

As to the cut-in of old-time adapters who share in performances of recordings in the English language, the only basis for continuing this practice is that a bunch of favored foreigners were blessed by local publishers with this special gift. However, the mere fact that they have been cashing in on this injustice for several decades is no excuse for perpetuating the injustice in a copyright world that is now extending copyrights for another 20 years.

## LETTERS

### GOTTA LIL' PROBLEM HERE

I am a regular reader of the Rap Column who peeped Havelock Nelson's article [Billboard, Feb. 8] telling rap enthusiasts, journalists, etc., to lighten up, in essence, on Lil' Kim. Well, my friends, this is one hip-hop head that ain't tryin' to hear it.

I have no problem with anyone's ideas or ideals or their freedom to express themselves. And I'm not asking anyone to be the guardian of mine or anyone else's conscience. What I do have a problem with is the continuous pimping of artists by the industry, and hearing black women—H.W.A., B.M.P., Foxy Brown, or Kim—degrade themselves for a buck or three.

As a merchandiser and product buyer for hip-hop at Tower Records, I go out of my way

to offer an alternative to music buyers who seek these artists. Why? Because I believe in hip-hop. When Afrika Bambaataa founded the Universal Zulu Nation, youth of color were challenged to create and build with knowledge, skill, and unity. In a vast sea of

great records released last year by Ras Kass, the Fugees, Gravity, and Chino XL, to name a few, why reach for more of the same self-

loathing that's been force-fed to the public at large forever?

All of this sex, money, and murder shit is tired unless you're innovating in some production, lyrical, or thought-oriented process. If Lil' Kim, Junior M.A.F.I.A., Puff Daddy, and the Bad Boy Crew are truly about hip-hop, then they should show and prove it in a righteous manner. Otherwise, drop your mikes and burn your rhyme books, kids, because you add nothing to the art, aside from self-destruction.

Ras Karma, aka Billy Tuggle  
 The Black Rock Coalition  
 Chicago

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## REP Gets PGD Services In Fulfillment Deal

■ BY ED CHRISTMAN

NEW YORK—In a move to lessen credit risk, the REP Co. has signed a fulfillment deal with PolyGram Group Distribution (PGD).

Beginning in April, PGD will provide warehousing, inventory and order management, and pick-pack-and-ship, as well as credit management and collection, for REP.

In order to accommodate the deal,

REP is closing down its warehouse and letting go about 50 staffers (Billboard Bulletin, March 6).

Terms of the deal were not disclosed, but fulfillment agreements usually cost about 11%-12% of revenues. REP, which had about \$35 million in sales last year, will continue to market and solicit product for the 12 label groups it distributes. REP's 25-person field sales staff will

(Continued on page 114)

## EMI-Capitol Forms Arm For Catalog Sales

NEW YORK—In an effort to further enhance the sales of catalog, EMI-Capitol Music Group North America has created EMI-Capitol Entertainment Properties, which will be staffed by about 125 employees and headed by president Bruce Kirkland, the former Capitol Records executive VP.

The company, which will primarily focus on titles from artists no longer signed to EMI-Capitol labels, will handle such trophy properties as the Beatles, the Beach Boys, Frank Sinatra, Garth Brooks, Pink Floyd, Steve Miller Band, Nat "King" Cole, John Lennon, Paul McCartney, Joe Cocker, and Duran Duran.

The move continues a trend that has occurred in the industry as catalog sales have softened because of the turmoil at music retail. Due to a price war and oversaturated music retail space, stores have been cutting down on inventory and as a result carrying fewer catalog titles. The six majors have seen catalog sales drop by as much as 25% and have responded by adding a catalog sales slot to their distribution companies, and, in some instances, at the labels as well.

Earlier this year, PolyGram Group Distribution created the PolyGram Catalog Development Group to oversee sales of catalog titles, special markets, and the Chronicles division. It oversees product lines expected to generate \$500 million in revenue this year.

Last year, EMI-Capitol created the

(Continued on page 112)

## 2 More Studios Expected To Issue Titles On DVD

■ BY SETH GOLDSTEIN

NEW YORK—Hardware manufacturers have filled in most of the blank spaces on the DVD launch map. Now it's software's turn, and trade sources say at least two of the Hollywood studios that have withheld commitment to DVD will begin replicating and shipping titles in the next couple of months.

"There are others joining," said Ingram Entertainment sales and marketing executive VP Vern Fross at a March 5 announcement of the arrival of Toshiba America Consumer Product's DVD players. Ingram, the biggest U.S. distributor of prerecorded cassettes, will market DVD titles to Toshiba's consumer electronics dealers who

normally don't carry rental or sell-through videos.

Fross would not name the majors he believes will follow Warner Home Video and Columbia TriStar Home Video, leading the late-March rollout of the 5-inch optical disc format. But Disney and 20th Century Fox Home Entertainment reportedly are close to climbing aboard the DVD bandwagon and, in fact, have already told their video distributors what titles to expect and when, observers indicate.

As for the others, Paramount and Universal say they're awaiting copy protection legislation specific to DVD before entering the business. "Most of them are doing their due diligence,"

(Continued on page 113)

## Knight Sentenced To 9 Years Impact On Death Row Uncertain

■ BY CHRIS MORRIS

LOS ANGELES—Though Death Row Records owner Marion "Suge" Knight's sentencing to nine years in state prison casts a shadow over the rap label's future, a company spokesman maintains that Death Row is continuing with "business as usual," with other executives at the helm.

With the words "Mr. Knight, you blew it," L.A. Superior Court Judge J. Stephen Czuleger sentenced the 31-year-old rap entrepreneur at the end of a daylong probation hearing Feb. 28

in the downtown Criminal Courts Building here.

Knight's legal troubles are far from over: On March 24, he is scheduled to appear before U.S. District Court Judge William J. Rea in L.A. for a federal probation-violation hearing (Billboard Bulletin, March 6). In 1995, Knight pleaded guilty in federal court on a charge of conspiracy to illegally possess a firearm and was sentenced to serve 30 days in a halfway house and three years of supervised release.

Additionally, Death Row's legal woes

(Continued on page 113)



**Platinum Is Sublime.** Gasoline Alley/MCA Records' band Sublime was recently presented with platinum awards for sales of more than 1 million units for its self-titled album. Sadly, the band's lead singer/songwriter/guitarist, Brad Nowell, died last May. "Sublime" was produced by Butthole Surfer Paul Leary and David Kahne. Pictured in the back row, from left, are Troy Nowell, Nowell's widow; MCA Records president Jay Boberg; drummer Bud Gaugh; pet Toby, resting on the arm of bassist Eric Wilson; and Miguel, Sublime's collaborator and early producer. Shown in front is Sublime collaborator Field Marshall and band pet Lou Dog, who is often onstage at shows, is mentioned in lyrics, and appears in videos.

## Zomba Buys Benson Group Plans Christian Music Umbrella Co.

■ BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of Zomba's acquisition of the Benson Music Group (Billboard Bulletin, March 4), there will be a restructuring of Zomba's Christian music ventures in the next few months. Company executives will determine the best game plan for Zomba's Christian

music triumvirate, which now includes Brentwood Music, Reunion Records, and the Benson Music Group.

Zomba first entered the Christian market three years ago with the purchase of Brentwood Music, which includes the Ransom, Brentwood, Sublime, Essential, and Brentwood Kids labels. The foray into the Christian market has been a fruitful one for Zomba, most notably marked by the platinum success of Essential/Silverstone act Jars Of Clay.

In October, Zomba purchased Reunion from BMG, acquiring a roster that includes Michael W. Smith, Gary Chapman, Kathy Troccoli, and Third Day. Now Zomba adds Benson to the family, purchasing it from Music Entertainment Group (MEG), a venture capital company formed by the late Wes Farrell and venture banking firm E.M. Warburg, Pincus, and Co. Benson Music Group also includes Diadem Records, which Benson purchased in 1995. Among the artists on the Benson and Diadem rosters are 4HIM, Bob Carlisle, Hezekiah Walker, Fred Hammond, New Song, and Dino.

Following Farrell's death last year, MEG president/CEO Steve Fret took over Benson's helm. He will now be based in New York, working with Zomba during the restructuring.

(Continued on page 26)

## Dan Beck Gets V2's U.S. Wing Under Way

■ BY MELINDA NEWMAN

NEW YORK—With a distribution deal near completion, V2's North American office is up and running under the aegis of president Dan Beck.

Beck joins the London-based V2 after more than 20 years at Epic Records, where he was most recently senior VP of marketing (Billboard, Jan. 18).

"This is a great new challenge for me," says Beck. "It's a great opportunity to get closer to the music, as well as an opportunity to build something with the support of a guy who's been one of the greatest builders in contemporary business."

V2 was officially launched in November by Virgin Group chairman Richard Branson (Billboard, Dec. 14, 1996). Branson had been very vocal about how much he missed running a label after he sold Virgin Records to EMI Music in 1992.

Beck's first order of business will be selecting a distributor for V2's North American output, which in addition to its own signings will include those from Gee Street Records. V2 purchased a controlling interest in the New York-based label, home to PM Dawn and RZA, among others, last year.

Although Beck would not comment, sources say that the leading contenders in the distribution derby are PolyGram Group Distribution and BMG.

V2 is also expected to make arrangements for independent distribution for some of its less-mainstream offerings. "We want to bring music to the marketplace in the way it fits best. Sometimes artists shouldn't be subjected to mainstream mass distribution," Beck says. "There may be special projects that we work that have very little to do with mass quantity."

Staff announcements are also expected shortly from the company, including the appointments of Richard Sanders, formerly with Arista, as GM and industry veterans Kate Hyman as VP of A&R and Sandy Sawotka as VP of publicity (Billboard Bulletin, March

(Continued on page 121)



BECK



## Warner Bros., Reprise Staffs Deeply Cut

■ BY MELINDA NEWMAN

NEW YORK—Warner Bros. Records Inc. turned rumored staff cuts into reality March 5, when it laid off 70-100 workers.

The cuts, affecting Warner Bros. Records and Reprise Records, occurred across the board and spread throughout the Burbank, Calif., New York, and Nashville offices, as well as some branch divisions (Billboard Bulletin, March 6). Warner Bros. Records Inc., according to sources, has more than 500 employees.

Although the majority of the cuts appeared to involve mid- to lower-level staffers, at least two VPs—Jeff Levenson, Warner VP of jazz, and Donna Russo, Warner VP of media relations—were among those terminated.

Also let go were Gia DeSantis, Reprise director of video promotion; Yvonne Garrett, Reprise senior director of East Coast publicity; Ken Phillips, Warner West Coast publicity manager; and Leila Eminson, artist relations staffer for Warner Bros. Records Inc.

Employees were instructed to clean out their desks and leave the building.

(Continued on page 114)

## Wal-Mart's Aerosmith EP Draws Criticism

■ BY EILEEN FITZPATRICK

LOS ANGELES—An Aerosmith EP that will be available only at Wal-Mart has angered competing retailers, who say the band and Columbia Records are giving traditional music retailers the cold shoulder.

As reported in the March 5 Billboard Bulletin, the chain has landed an exclusive six-track Aerosmith CD from Columbia Records, which will go on sale March 18 to coincide with the release of the veteran band's "Nine Lives" album.

The EP, called "Made In America," will contain a previously unreleased live version of "One Way Street." The studio version of the song was featured on the band's 1973 self-titled Columbia Records debut. The EP will also

(Continued on page 111)

## U2 Tour Tix, Album Off To Good Starts

The U2 tour kicks off April 25 at Sam Boyd Stadium in Las Vegas, and while U.S. ticket sales have been generally strong and include some sellouts, in other markets sales are going more slowly than expected.

The new U2 album, meanwhile, debuted to generally strong retail reviews in Europe and the U.S. March 3 and 4, respectively, and has already made its first international chart showing in Japan, the world's second-largest music market, following its release there Feb. 26. The Island set debuted at No. 2 on the latest Dempa charts (behind the new album by local superstar Yumi Matsutoya) and at No. 3 on

(Continued on page 114)

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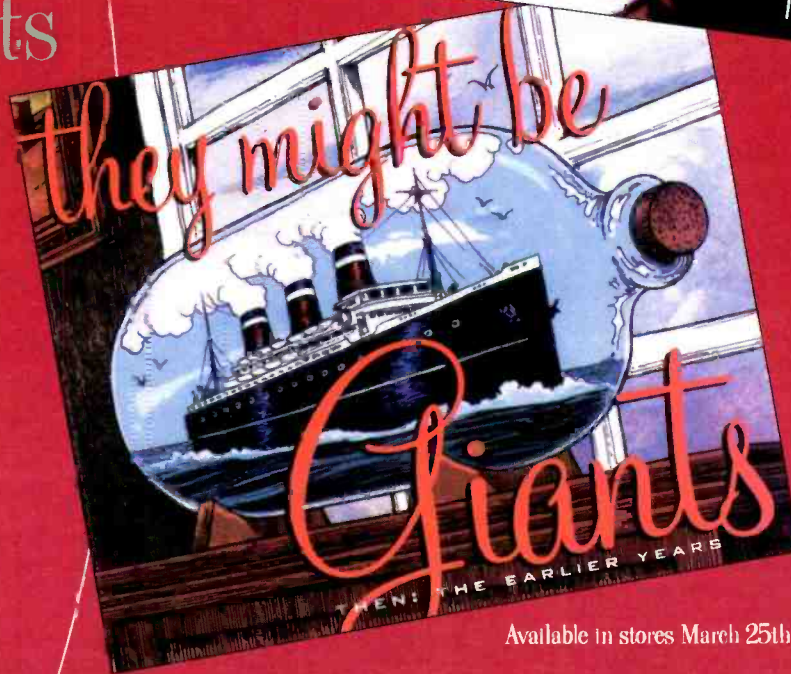
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# Artists & Music

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## Stansfield's 'Real' Soul Arista To Relaunch Singer In U.S.

■ BY PAUL SEXTON

LONDON—Lisa Stansfield's live performance March 4 at a label showcase here has confirmed her status as England's foremost exponent of traditional R&B/pop songcraft.

The prestigious showcase, at Riverside Studios in Hammersmith in west London, was attended by Arista executives from around the world. "I'm



STANSFIELD

here to testify to what all of you know," Arista Records president Clive Davis told the multinational crowd, "that Lisa Stansfield is a star."

She is already showing strongly again on the U.K.'s sales and airplay charts; a remix of her 1989 vocal with Coldcut, "People Hold On," is a recent surprise top five entry, and the new single "The Real Thing" is receiving blanket play. Stansfield's self-titled fourth album is being released by Arista in the U.K. March 24, with U.S. release to follow April 29.

Her live performance, like the upcoming album, underlined the fact  
*(Continued on page 18)*

## Casual Tonalities Imports Japan's Pugs To States

■ BY STEVE McCLURE

TOKYO—Few Japanese bands boast a transvestite keyboardist. But then, few Japanese bands are as surreal as



THE PUGS

the Pugs, whose leader, Hoppy Kamiyama, wears costumes onstage that would make Ed Wood Jr. green with envy.

The Pugs are by far the most visually oriented band in the steady stream of Japanese alternative acts trying to  
*(Continued on page 52)*

## Mercury Set To Open Up U.K.'s Alisha's Attic In U.S.

■ BY PAUL SEXTON

LONDON—Some months after British audiences accepted the invitation to Alisha's Attic, U.S. record-buyers are about to get a peek.

The sister act of Karen and Shellie Poole, from Dagenham in Essex, just east of London, was confidently launched here last summer by Mercury U.K. to immediate effect. With widespread, cross-media support for its goth-pop image and smart contemporary sound, Alisha's Attic reached No. 14 with "I Am, I Feel" in a 10-week run on the British charts last August. The sisters went two places better in November with the follow-up, "Alisha Rules The World."

That month also saw the U.K. release of the duo's album, also titled "Alisha Rules The World," which was produced by Dave Stewart. Domestic sales of that set are now reported by Mercury to be more than 160,000, and with a nomination as best British newcomer at the 1997 Brit Awards also in the hold (Billboard, March 8), Alisha's Attic is about to be opened up in the

U.S., where Mercury will release the album May 6.

"We're obviously very happy with the way things have gone in the U.K.," says Mercury U.K. managing director Howard Berman, who signed the act and has remained closely involved in its development. "At the rate we're selling, we'll hit the 200,000 mark in the U.K. fairly quickly."

March 3 saw the release of the third single, "Indestructible," supported by a video that Berman describes as "one of the best I've ever seen."

In the week prior to release, the track had already amassed more than 500 plays on commercial radio across the country, continuing the format's strong support of the group. "Radio 1 and IRL [independent local radio] have both been incredibly supportive," says Berman, "and the support from TV shows is of a level I've hardly ever seen"  
*(Continued on page 117)*



ALISHA'S ATTIC

## 702 Makes Impact With Biv 10 Debut

■ BY DOUG REECE

LOS ANGELES—Biv 10/Motown R&B act 702, named after its Las Vegas home area code, has hit chart pay dirt with its debut album, "No Doubt."

The album, which was released in October 1996, moved from No. 113 to No. 91 on The Billboard 200 for the week ending March 8, making the female vocal threesome Heatseekers Impact artists.

This issue, "No Doubt" jumps to No. 85, with more than 138,000 units sold, according to SoundScan.

The act, which was discovered after its four original members performed an impromptu audition for Biv 10 presi-

dent Michael Bivins at the Jack the Rapper Convention, now consists of original members and sisters Irish and Lemisha Grinstead and Kameelah



702

Williams.

"At the time, I think I was 13 and Irish was 11," says 18-year-old Lemisha Grinstead, reflecting on the now-

legendary event. "We were so young we didn't know what we were getting ourselves into. But our parents really believed in us and let us go to all these events."

Though it took several years before the act's first album was finally released, Grinstead gained a fair degree of exposure when she sang on the

1995 hit "This Lil' Game We Play" by labelmates Subway.

Still, Motown senior VP marketing (U.S.) Virgil Simms says 702's first sin-  
*(Continued on page 114)*



**Jack's Back.** Medium Cool/Restless Records artist Jack Logan takes a break from recording his upcoming album at Casino Royale Studios in Atlanta. The prolific singer/songwriter's new album, expected in stores this fall, will feature guest vocals by Vic Chesnutt and drivin' n cryin's Kevn Kinney, among other treats. "Bulk" and "Mood Elevator," Logan's two previous albums, have wowed critics coast to coast.

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## Selena's Influence Felt At Tejano Music Awards

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Nearly two years after her death, Selena's spirit continues to permeate the Tejano music scene. The late singer was directly or indirectly responsible for winning six of 15 Tejano Music Awards (TMA) presented here March 1.

Comedian Paul Rodriguez hosted the awards, which were voted on by the public (with the exception of select industry categories). Held at the cavernous Alamodome, the ceremony featured performances by Emilio, Ruben and Alfonso Ramos, Jay Perez, Elida Reyna, Nydia Rojas, Ricardo Castillon, and Michael Salgado, among others. Of special interest was the performance by Grupo Limite from Monterrey, Mexico; it arrived fresh from a record-breaking performance, along with Emilio, Feb. 23 at the Astrodome in Houston. Limite/Emilio set a new attendance record there at 61,939.

At the awards show, Selena took posthumous honors for song of the year ("Siempre Hace Frio"), Tejano crossover song ("No Quiero Saber"), and female vocalist of the year. But her unofficial successor, 13-year-old Jennifer Peña, grabbed female entertainer honors, marking the first time in the last eight consecutive years that Selena did not win in both categories.

Peña was discovered by Selena's father, Abraham Quintanilla Jr., in May 1995, and has been managed and booked by his Q Productions agency since. Quintanilla also produced Peña's debut album, "Dulzura," and assisted in getting Peña signed to a recording contract with EMI Latin, the label for which Selena recorded.



SELENA

Selena's influence was also felt by Pete Astudillo, her former backup singer from Laredo, Texas, who grabbed two album awards, one for best album/orchestra and one overall, for his "Como Te Extraño," the title track of which was Astudillo's tribute to Selena and his late mother.

Emilio grabbed vocal duo honors with brother Raul and was also named top male entertainer. Despite the honors, this year marked the first time in five years that he did not sweep both male categories.

Instead, fast-rising *norteno* sensation Michael Salgado captured male-vocalist honors. Newcomer Bobby Pulido, son of famed Tejano/*conjunto* pioneer Roberto, was named most promising band. In the video category, voted on by a panel of judges, officials announced a tie between "Hay Unos Ojos," by Nydia Rojas and Ricardo Castillon in a duet, and "Paloma Negra," by Austin's Ruben Ramos.

Since the early '90s, Tejano has been one of the fastest-growing genres in American music, exploding in popularity and flooding beyond its base in the Southwest. In recent years, it has generated record-setting album sales, performance revenues, and chart successes.

From the start, Selena and Emilio have provided direction and inspiration, both launching successful crossover careers: Selena posthumously with her "Dreaming Of You" pop album, which has sold 3 million copies, according to her label, and Emilio with his debut country album, "Life Is Good" on Capitol Nashville, which is approaching sales of 400,000 copies, according to the label.

The awards ceremonies capped a busy week of events here. On Feb. 28, officials kicked off the TMA Fan-fair/Talent Showcase. Officials estimated some 20,000 fans flocked to Market Square to see new bands and line up for autographs, (Continued on page 26)

## Morissette Ties Hootie At 15 Million Beatles' 'Anthology 3' Triple-Platinum In Feb. Certs

■ BY CHRIS MORRIS

LOS ANGELES—Alanis Morissette's "Jagged Little Pill" kept going and going in February, racking up a certification for a new sales peak of 15 million units from the Recording Industry Assn. of America (RIAA).

The Canadian singer/songwriter's 1995 Maverick/Reprise/Warner Bros. set, which is the best-selling debut album by a female artist, is one of the three best-selling bows of all time. It trails the reigning champ, Boston's self-titled 1976 Epic album, by just a million units and is tied with Hootie & the Blowfish's "Cracked Rear View," their 1994 major-label debut on Atlantic.



MORISSETTE

A pair of double-CD sets achieved multiplatinum awards in February. The Beatles' "Anthology 3" vaulted to triple-platinum (equaling sales of 1.5 million units, since certifications reflect the number of discs in a package); the set became the Fab Four's 20th multiplatinum release. And "Emancipation," ♀'s NPG/EMI label debut, went double-platinum (equaling sales of 1 million).



Beyond Morissette's continuing triumphant performance, it was a good month for women in music. Shania Twain's Mercury Nashville album "The Woman In Me" reached the 9 million-unit level, maintaining its status as the best-selling album by a female country vocalist. Toni Braxton's self-titled 1993 LaFace/Arista debut was certified for sales of 8 million units, as was Sheryl Crow's 1993 A&M bow, "Tuesday Night Music Club." And Jewel's Atlantic album "Pieces Of You" scored triple-platinum honors; the album also spawned her first gold single, "You Were

Meant For Me."

Artists collecting their first million-selling albums in February included punk rock outfit Sublime (Gasoline Alley), Christian vocalist Steven Curtis Chapman (Sparrow), the late singer/songwriter Harry Chapin (Elektra), and rapper Foxy Brown (Rush Associated Labels [RAL]).

Making their first mark in the gold-album category were Brown, country singers Kevin Sharp (Asylum) and Ty Herndon (Epic), Scandinavian pop unit the Cardigans (Mercury), rap act Flesh & Bone (RAL), contemporary Christian groups Point Of Grace (Word) and the Newsboys (Star Song), and R&B vocal act Dru Hill (Island).

Whitney Houston's "I Believe In You & Me" became the pop/R&B vocalist's fourth platinum single and 14th gold single.

A complete list of February RIAA

certifications follows:

### MULTIPLATINUM ALBUMS

Alanis Morissette, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 15 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 9 million.

Toni Braxton, "Toni Braxton," LaFace/Arista, 8 million.

Sheryl Crow, "Tuesday Night Music Club," A&M, 7 million.

Cyndi Lauper, "She's So Unusual," Epic, 6 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 6 million.

Blues Traveler, "Four," A&M, 6 million.

Led Zeppelin, "The Song Remains The Same," Atlantic, 4 million.

Jewel, "Pieces Of You," Atlantic, 3 million.

Brooks & Dunn, "Waitin' On Sun- (Continued on page 52)

## Comedy Revival Bodes Well For Ray Stevens' MCA Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—With such comedians as Jeff Foxworthy, Bill Engvall, and Cledus "T." Judd gaining exposure on the charts, TV, and the concert trail, country comedy is enjoying a healthy resurgence. Veteran comedian Ray Stevens aims to tap into that ground swell while giving the new kids a run for their money with the Tuesday (11) release of "Hum It" on MCA Nashville.



STEVENS

The album comes after a number of direct-marketing successes for Stevens. In 1992, he produced "Ray Stevens' Comedy Video Classics," direct-marketed the title through a TV ad campaign, and sold more than 2 mil-

lion units, according to Stevens. He followed that in 1993 with "Ray Stevens Live," a performance video of a show in Branson, Mo., which sold more than 1 million units, according to Stevens. In 1996, he produced a longform music video, "Get Serious," which had a successful run through direct marketing before being released to retail late last year via MCA.

Stevens and executives at MCA are hoping that the level of visibility the comedian has achieved with his TV marketing will help to boost sales for the new set in the retail arena.

"People used to think that direct marketing would hurt retail," Stevens says, "but it's just the opposite. It promotes it because there are so many people out there that see ads that won't pick up the phone and order the record, but if they see it in the store later, they'll remember seeing it on TV and buy it." (Continued on page 26)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Marty Maidenberg is promoted to VP of marketing for Mercury Records in New York. He was VP of product development.

Carl Griffin is appointed VP of A&R at N2K Encoded Music in New York. He was VP of A&R at GRP Records.

Bill Isaacs is appointed VP of A&R at K-tel International in Minneapolis. He was VP of Nashville operations for Malaco Records and Music Group.

MCA Records appoints Benny Pough senior national director of promotion, black music, in New York and Albert Lomeli controller in Universal City, Calif. They were, respectively, mid-Atlantic director of promotion at Artista and director of accounting at GRP Records.

Claribel Cuevas is promoted to A&R director at EMI Latin in Los Angeles. She was A&R manager.

Rhino Records in Los Angeles appoints Thane Tierney director of



MAIDENBERG



GRIFFIN



ISAACS



POUGH



CUEVAS



TIERNEY



SCOBIEY



SCAVUZZO

catalog product management and promotes Dave Newberg to controller. They were, respectively, product manager for Hannibal Records and director of financial planning and royalties.

Lorena Lopes is appointed counsel at Sony Music Entertainment in New York. She was an associate with Sullivan & Cromwell.

Hildi Snodgrass is promoted to controller for Atlantic Records in New York. She was assistant controller.

Mercury Nashville appoints Bob Goldstone national director of field marketing and Lisa Wahnish man-

ager of media relations. They were, respectively, VP of sales at Capricorn Records and a publicist at Force.

GRP Recording Co. appoints Debbie Schore director of marketing in New York and Sue Stillwagon manager of jazz/AC promotion in Los Angeles. They were, respectively, head of her own marketing and consulting firm and a marketing associate at Zoo Entertainment.

Chris Gordon is appointed national video promotion manager at A&M Records in New York. He was manager of video promotion for EMI

Records.

Chuck Kelley is appointed A&R/film and TV manager at Restless Records in Hollywood, Calif. He was an independent music consultant.

Rykodisc in Salem, Mass., names Erica Ruben director of A&R and promotes Darcy Mayers to director of publicity and Sonya Kolowrat to publicity assistant. They were, respectively, executive director of Central Park Summerstage, publicity manager, and office assistant.

Pandisc/Streetbeat Records in

Miami names Pam Kent national sales director and promotes Cristina DiLucia to director of production. They were, respectively, director of sales for Manga Entertainment and production coordinator.

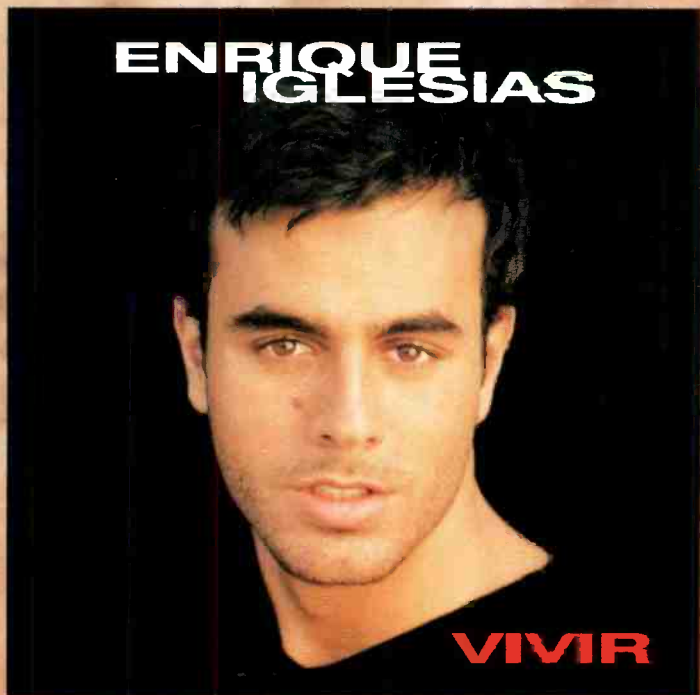
**PUBLISHING.** Mary Del Scobey is promoted to VP/GM of Almo/Irving Music in Nashville. She was GM.

Bruce Scavuzzo is promoted to VP of legal and business affairs for EMI Music Publishing in New York. He was senior director of legal and business affairs.

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## Tucker Marks Milestone With New Set On Capitol

■ BY CHET FLIPPO

NASHVILLE—Tanya Tucker is celebrating her 25th anniversary in country music with the release of her 30th album, an autobiography, and an unprecedented—for her—blitz into mainstream media.

The album, "Complicated," ships March 25; the book, "Nickel Dreams" hits bookstores March 26; and Tucker herself will be on "The Oprah Winfrey Show" March 27. Soon after her "Oprah" appearance, Tucker will be on "The Today Show," "Dateline NBC," "Late Show With David Letterman," "Late Late Show With Tom Snyder," and "On The Record With Ralph Emery." She will also be featured on TNN and "A&E Biography."

"We'll also have a major print campaign," says Capitol Nashville VP of publicity Lorri Lytle. "Her book and CD 10-city tour will start March 31 in New York, and it'll go through April 11 in Los Angeles. In each market we'll do radio, print, [and] television, as well as book and CD signings."

Lytle says the campaign, in conjunction with Hyperion Books, will aim to hold signings in such combination book and CD stores as Borders Books & Music, Tower, and Wal-Mart.

"In the stores," says Lytle, "we'll have continuous loops of her videos playing. And we're trying to position the book and CD together wherever possible. She'll also be in People, in In Style magazine, and in country magazines. We'll also have on-air giveaways of autographed books in the top 100 markets."

Paul Bailey, music buyer for Tower Records in Brea, Calif, is optimistic about the album's success. "Tanya always starts out strong," he says. "Her fans sniff out the new release, and then radio sends in newer fans who buy the album based on the single. With her track record and that distinctive voice, she really ropes 'em in."

Tucker says that she is happy with the album and that switching from her longtime producer Jerry Crutchfield to Gregg Brown was a change she needed. "Doing the 'Fire To Fire' album with Jerry," she says, "was tough. We started coming apart. We're still close, but we both needed a change. I think Jerry needed it more than I did. Working with Gregg was tough at times, because we really didn't know each other, but now we're starting to. It's taken a lot of years for me to get it all down, but I'm getting there. The next album will be the most important one of my career. There's so many things I want to do with it."

Capitol Nashville senior VP of national promotion Bill Catino says that the current album was postponed and polished and that the delay worked in a positive way. It had been scheduled for a November 1996 release, but Capitol Nashville president/CEO Scott Hendricks felt it wasn't properly finished, and Brown and Tucker went back to the studio.

Catino says, "Working with Scott on a project like this gives me a real advantage, when I get really good radio-friendly music to take to radio. And radio still likes her—she's got one of the most recognizable voices in coun-

try music. You talk to programmers and they'll tell you she's still in their top most-played catalog stuff. But she's still so young she can't be considered one of the oldies. She's kept it fresh. We've got at least four radio singles on this album."

"Complicated" itself, says WXBQ Johnson City, Tenn., music director Reggie Neel, is a very pleasant surprise. "It's one of her best albums in quite a long time," Neel says. "When I got it, I thought, 'Oh well, another Tanya Tucker album.' But it's very, very good."



TUCKER

There's something on there for everyone; a lot of good songs, several radio singles. You know, I've been playing her records now since I was a teenager, and you'd think she was in her 50s. But she's only in her 30s. She's been very consistent." Neel says his station recently added Tucker's first single from the album, "Little Things."

Catino says a live 90-minute syndicated radio special, planned for March 23 at 10 p.m. EST, with Tucker playing cuts from the album and taking live calls from listeners, will be a major promo push. "We'll offer it with 10 minutes local commercial time for each

(Continued on page 121)

## Atlantic Ups R&B Royalty Reform Rates Label Aims To Meet Industry Standard For Vintage Acts

■ BY BILL HOLLAND

WASHINGTON, D.C.—Atlantic Records has expanded its 1988 royalty reform measures for legendary R&B acts to include all artists who appeared on its roster from 1948-1969.

As of March 1, Atlantic started paying all of those artists a royalty rate of 10% based on retail list price, as opposed to initial contracts of 1% to 4% (Billboard Bulletin, March 6).

Included in the reforms are hundreds of jazz, blues, rock, and pop artists, including such stars as Aretha Franklin, Wilson Pickett, John Coltrane, the Modern Jazz Quartet, King Curtis, Bobby Darin, and the Rascals.

David "Fathead" Newman, who first came to prominence in the '50s as the saxophone soloist with Atlantic star Ray Charles, says that he is "delighted" by the announcement and that "it was a long time coming."

Beginning in 1959, Newman recorded 25 albums on his own for the label, many of them soul-jazz classics. A still-active artist on Kokopelli Records, Newman was a featured soloist in the recent Verve Records band tour featuring the music in the Robert Altman film "Kansas City" (Billboard, Feb. 1). Newman adds that "the gesture is particularly appropriate" for artists who are no longer active.

As part of the reform package, Atlantic also excused the "unrecouped

balance" debts of the performers in applicable cases. Many of the artists, especially those from the '50s and early '60s, were also nonwriters and, as such, do not receive songwriter royalties.

In 1988, Atlantic was the first label to initiate royalty reform by introducing lump sum retroactive royalty payments to 35 of its first-generation stars, including Ray Charles, Lavern



NEWMAN

Baker, Chuck Willis, Ruth Brown, and Joe Turner. The reform was part of Atlantic's 40th anniversary celebration.

In recent years, however, Atlantic had fallen behind efforts by other companies to introduce 10% royalty reforms. In 1989, MCA instituted the 10% royalty for its Chess and Checker artists. In 1992, EMI updated royalties for artists of all genres who appeared on Capitol and its affiliated labels, including Aladdin, Blue Note, and Imperial, before 1972.

Sony, which two years ago announced a 10% royalty and excused unrecouped balances for 60 blues and R&B acts (Billboard, March 4, 1995), expanded those reforms over the past year to 200 unnamed artists.

Calls for reforms originally came from the Rhythm & Blues Foundation. However, the foundation no longer

sets royalty reform as one of its goals. It continues to offer grants and lifetime achievement cash awards to hundreds of R&B artists and provides hundreds of thousands of dollars in emergency financial and medical aid. The foundation held its annual awards ceremony in New York Feb. 27 (see story, page 33).

Longtime Foundation member and Washington attorney Hal Begle, who represents Ruth Brown and several other R&B stars, has continued to be the driving force for the reforms, along with such allies as EMI Music president Jim Fifield and artist Bonnie Raitt.

The second wave of reforms came as a result of a decision by Ahmet Ertegun, co-founder/co-CEO/co-chairman of the Atlantic Group, according to Philip Wild, the label's senior VP of business and legal affairs.

Newman says "it was a humane and considerate and appropriate gesture for Ahmet, who's been in the business a long time and knows it will help in artist-record company relations. I'm sure it will be well received."

Companies that have not initiated royalty reforms, according to Begle, include BMG (RCA, DeLuxe, and others), PolyGram (Mercury, Motown, and others) and Fantasy (Stax, Specialty, Prestige, and others). MCA's reforms do not extend to their Duke and Peacock label artists of the '50s and '60s.

## LISA STANSFIELD'S 'REAL' SOUL

(Continued from page 15)

that few British vocalists have mastered the vocabulary of soul in the way that she has, with the essential input of her partner, producer, and co-writer Ian Devaney. Indeed, "Lisa Stansfield" includes credible remakes of two songs from the era that remains the couple's inspiration, Barry White's "Never Never Gonna Give You Up" (at Davis' own suggestion, and featuring the track's original guitarist Wah Wah Watson) and the late Phyllis Hyman's James Mtume/Reggie Lucas-penned nugget "You Know How To Love Me."

Davis' introduction of Stansfield's impressive 45-minute set, which featured many songs from the new album, plus such favorites as "Change" and her 1990 global smash "All Around The World," put Stansfield in exalted company.

He evoked the memory of other stars from his personal galaxy, such as Aretha Franklin, Whitney Houston, and Toni Braxton, signalling Arista's determination to regain the momentum of Stansfield's U.S. platinum-selling 1989 debut album, "Affection." That momentum also won her acceptance among American R&B fans, as she racked up three Billboard No. 1's on the Hot R&B Singles chart with 1990's "All Around The World" and "You Can't Deny It" and 1992's "All Woman."

While R&B's widespread return to the lyrical and melodic craftsmanship of a gentler time has been felt across the U.K., English-born soul freaks like Stansfield are up against stern comparisons from the music's mother country. "So Natural," her third British album in 1993, kept her in the public eye at home,

but was not released in America.

"People want Lisa Stansfield back," says Tom Ennis, VP of product management at Arista U.S. "Everyone wants to know where she's been, and I think this album is going to be a triumph for her."

Arista will take "The Real Thing" to R&B and pop formats March 26 for an April 7 impact date, with a "series" of 12-inch mixes going to clubs as they become available. "We're hoping for a tremendous amount of support from both pop and R&B formats," says Ennis. He adds that Stansfield has already made one promotional visit to the U.S. to conduct press interviews.

While she has secured a total of nine Brit Award nominations in her multi-platinum career, two of which resulted in victories, Stansfield knows she has trans-Atlantic ground to make up. "We didn't want to make an album for an American market specifically," she says of the new set, but adds, "Ian co-produced it with Peter Mokran, and I suppose he gave it that tougher edge, that R&B thing. But I think we still retain that European style." Mokran's credits include Braxton, R. Kelly, Michael Jackson, and Maxwell.

Are there, then, still fundamental differences between those two soul breeds? "A lot of U.K. stuff is quite a bit softer than what comes out of the U.S.," says Stansfield.

A true native of England's northern soul landscape, born in Rochdale, Lancashire, her all-time soul heroines are Franklin, Chaka Khan, Dionne Warwick, and Gladys Knight. But she is also a fan of such contemporary pop-

leaning British soul acts as 1st Avenue/EMI's Eternal and Go! Beat's Gabrielle, winner of the 1997 Brit Award for best British female vocalist.

Differences in how soul is spoken are, says Stansfield, "a good thing, because the Americans say 'That's British soul,' and the British say 'That's American soul,' and we've tried to put the two together on this album."

But it was the divide between the two styles into which Stansfield's U.S. career fell when Arista passed on "So Natural" for U.S. release. "I loved the album, but I just think we strayed away a little bit from what we were doing, and the American company said, 'It's not really what's going on in the U.S.' at that time."

In late 1994, Stansfield seemed set for a return to the higher ground of the U.S. charts with the release of the duet single "Dream Away."

"It was me and Babyface, singing a Diane Warren song produced by David Foster. Everyone was so excited about it, and it just didn't do anything whatsoever. It was for the soundtrack of 'The Pagemaster' [starring Macaulay Culkin], so I suppose it didn't do anything because the movie didn't do anything." The song peaked at No. 80 on Hot R&B Singles.

Arista U.K. marketing director George Levendis says the British market has welcomed Stansfield back with enthusiasm. "The Real Thing," commercially available as a single here Monday (10), is on some 90 independent local radio playlists at press time from a possible total of more than 100 and has the support of several other

major radio outlets, including London's Capital FM. TV appearances by Stansfield include "The Chart Show," "The O-Zone," breakfast shows, and on Saturday (8) the mass-ratings "National Lottery Live."

Luis Clark, head of music at top 40 Metro FM Newcastle, where "The Real Thing" is currently B-listed, describes the single as "back to the Lisa of old. She went a bit off the rails with the last [album], but this is a great radio record, it really jumps out at you." Metro has six of Stansfield's previous hits in rotation.

Andy Smith, rock department manager at Tower Records' Piccadilly store, was at the London showcase. "The setting was perfect, and the sound was fantastic," he says. "I was talking to a few people afterwards, and they were all really impressed. She's one of those timeless acts, and I think she'll come back just as strong as the first album."

Adds Levendis, "When you blend traditional soul with the English marketplace and English pop culture, you can get something quite special. Every now and again, you get a great Brit soul record that passes into the mainstream, like Soul II Soul or Omar's 'There's Nothing Like This.' Lisa has all the same influences as artists like Maxwell, Erykah Badu or, on our label, Tony Rich, except her feel is slightly more commercial."

For Levendis, Stansfield has again mastered the blend of nostalgic soul and contemporary street cred. "The album is very traditionally oriented, because that's what she loves. She's a northern soul girl."



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## Depeche Mode Back From The Brink Reprise Set An 'Ultra'-Important Effort

BY PAUL SEXTON

LONDON—The members of Depeche Mode have returned from the precipice of oblivion to their home turf of the international charts.

"Ultra," their first studio set in four years, will come out on Mute/Reprise in the U.S. April 15 and is, even by the band's own admission, an album that almost did not come to pass. After the multiplatinum global garlands that attended 1990's "Violator" and the transatlantic No. 1 placings for 1993's "Songs Of Faith And Devotion," lead singer David Gahan's much publicized drug overdose and attempted suicide—not to mention the departure of 13-year member Alan Wilder—seemed to have called time on the long-running British group.

But the 360-degree rotation in their fortunes is almost complete. The serrated sound of "Barrel Of A Gun," the opening single from "Ultra," served notice of the band's return to health by bursting onto the U.K. charts at No. 4 the week after its release by Mute last month. The track is a top 10 sales item in several European territories, including Germany (on Intercord), Spain (on BMG), Sweden (on MNW), and Denmark and Finland (both on Mute/MD),



DEPECHE MODE

and it debuted on the Canadian chart at No. 3 the week of March 1.

"Barrel Of A Gun," described by Gahan as "probably one of the most innovative things we've ever done," entered Billboard's Hot 100 Singles at No. 47 in the Feb. 22 issue, but has since fallen back; a reflection of pop radio's nervousness at the hard-edged sound. No matter, says the band's Andy Fletcher: "The aim with 'Barrel' was to make an impact, to say 'We're back,' not necessarily to have a big hit single. In America it's done well in its limited avenues—it hasn't got onto top 40 radio because there's no way they'd play it."

The single peaked at No. 11 on Billboard's Modern Rock Tracks chart.

"It's another progression in the

Depeche Mode sound," says Julie Forman, music director at modern rock WRLG Nashville, who compares the "wall of noise" of "Barrel Of A Gun" to that of "I Feel You," the opening single from "Songs Of Faith And Devotion." "[Barrel] got some OK phones, but it didn't blow up like a Depeche Mode record," she says. "But I definitely think the fans are out there if they can deliver another 'Violator.' They definitely have a fan base here in Nashville. You hand it to me, I'll play it."

From the pop standpoint, the band and Mute/Reprise are counting more on the second single, "It's No Good," due to go to modern rock March 19 and top 40 April 15, and for which a video was recently filmed in New York with Depeche Mode's longtime collaborator, Anton Corbijn.

(Continued on page 22)



**Stir It Up.** The members of Stir meet with Capitol Records executives following a sold-out show at the Troubadour in L.A. Shown standing, from left, are Steve Rosenblatt, Capitol VP of marketing; Kevin Gagnepain, Stir; Joe McFadden, Capitol senior VP of sales; Andy Schmidt, Stir; and Perry Watts-Russell, Capitol VP of A&R. Shown kneeling, from left, are Brad Booker, Stir; Liz Heller, Capitol senior VP of new media; and Michael Goessling, Stir's manager.

## Mercury's INXS 'Elegantly' Returns From Its Time Off

BY CHUCK TAYLOR

NEW YORK—With the April 15 release of "Elegantly Wasted," the 11th album in 17 years from INXS, it might seem ironic to tag the project a rebirth.

But since the Aussie-based band's last effort, 1993's "Full Moon, Dirty Hearts," which sold only 147,000 copies in the U.S., according to SoundScan, INXS has weathered a number of upsets that have made business as usual all but an impossible dream over the past several years.

First, in June '94, the group switched labels in the U.S., from Atlantic to Mercury, making it a PolyGram act around the world. Then came the painful departure of INXS' manager, C.M. "Chris" Murphy, after 16 years. The group also endured highly publicized accounts of personal crises, the birth of children, solo projects, and other crossroads.

Remarkably, through all the turmoil the band's lineup has stayed intact for nearly two decades. INXS comprises Michael Hutchence; brothers Andrew, Jon, and Tim Farriss; Garry Gary Beers; and Kirk Pengilly.

The sextet's greatest success came with its sixth release, 1987's "Kick," which was certified quadruple-platinum in the U.S. and spawned its three biggest Hot 100 hits, "Need You Tonight," "Devil Inside," and "New Sensation," which peaked, respectively, at Nos. 1, 2, and 3 on that chart. But its last hit on the Hot 100 was "Not Enough Time" from 1992's "Welcome To Wherever You Are," which barely cracked the top 30.

Now, following a self-imposed exile



INXS

since 1994, INXS vows that it is rejuvenated, excited about the new project, and ready to rock live, always one of the group's strengths. Underlying that willing spirit is the omen that "Elegantly Wasted" most likely will re-establish the band or label it forever an '80s artifact.

"I actually think we were lucky," reflects lead singer Hutchence. "After a lot of success in the '80s, we just sort of faded into gray. We've always been pretty hard to pigeonhole anyway; we weren't lumped in with the other bands that won't be able to break off the chains of the '80s. I feel like we're a whole new band in a sense."

New worldwide band manager Paul Craig, who had worked on and off as the U.K. manager for INXS since 1987, adds that the group's time off in the mid-'90s was an essential stage.

After putting out four albums in four years (1990's "X," 1991's "Live Baby Live," "Welcome To Wherever You Are," and "Full Moon, Dirty Hearts"), "it's fair to say that at the end of that period, they were tired," Craig says. "Like anything, it took

(Continued on page 24)

## Java Picks Up Terence Trent D'Arby; VH1 Saves The Music With 'Honors'

**STUFF:** Look for Java Records, the new joint venture between producer/writer Glen Ballard and Capitol Records, to announce Terence Trent D'Arby as its first signing. Ballard, who of course produced and co-wrote Alanis Morissette's 15-times platinum "Jagged Little Pill," and Capitol entered into the 50/50 deal last September (Billboard, Sept. 28, 1996). In addition to acting as a talent source, Ballard will serve as executive producer for projects. D'Arby's first three albums were on Columbia; his last album, 1995's "Vibrator," came out on Work.

Sheryl Crow, Celine Dion, the artist formerly known as Prince, and the Wallflowers have been confirmed as the headliners for the fourth annual VH1 Honors April 10 at the Universal Amphitheatre in Los Angeles. This year's event will celebrate music education, with proceeds going to VH1's new Save the Music initiative, which is designed to raise money to sustain and/or restore public school music programs. In fact, all of VH1's fund-raising efforts for the foreseeable future will be in support of Save the Music. Recent VH1 recent events Fairway to Heaven and Lift Ticket to Ride raised a total of \$100,000 for the cause.

Journey, who has scored a major hit with its first album in 10 years, "Trial By Fire," will not be touring this summer behind the platinum project. According to sources, lead singer Steve Perry, who hurt his hip on vacation quite some time ago, is not up to touring. Perry's "medical options are being researched," says a source, and an announcement regarding his condition will be made within a few weeks.

Foo Fighters drummer William Goldsmith has left the group to pursue other musical interests. The band has just finished recording an album, tentatively titled "The Colour & The Shape," that is slated for release May 20 on Roswell/Capitol. In a statement, Foo Fighters founder Dave Grohl says that the loss is "like losing a family member." No replacement has been named.

To clarify an item we ran last week, Sammy Hagar has signed with the Track Factory, the Bubble Factory's record label. The Bubble Factory is Sid Sheinberg's overall entertainment company, which includes a film division as well as other areas. The Track Factory is a joint venture between Bubble Factory and Universal Music Group.

**GRAMMY GRAB BAG:** The Grammy Awards and the attendant after-parties are always a good time to get the latest news. Here's Part II of the Beat Goes to the Grammys.

Fiona Apple said she was writing material for her next Work album but declined to give any details. "I'll be writing no matter what happens to me, but to talk about it makes

me feel pressure." When asked to name her faves among the Grammy nominees, she pled ignorance, confessing, "I'm not a real music listener" . . . Similarly, when asked what was in her CD player right now, multiple nominee Jewel said, "I don't have a CD player. I have a book, I read." No wonder record sales are down.

For Kix Brooks of Arista's Brooks & Dunn, a victory in the best country performance by a duo or group category for "My Maria" means a boost to the duo's image. "There's always a hip factor to it," he said. "It's a pat on the back that our community stands up and takes notice of." As it prepares for an imminent world tour, the act is penning three new tunes for a best-of package that is slated for summer release.

While in New York for the Grammys, Richard Branson had lunch at his flagship Virgin Megastore in Times Square, which opened last spring. "I twist arms when I go in there and see if I can walk out with a record or two," he said. Meanwhile, he is focused on establishing his new worldwide label, V2. "I've been away from the industry for about four years, so it's very exciting. We're getting a tremendous team of people together, not just in America, but in almost every country in the world." The label's first product, he said, will hit the streets in two months.

Dave Matthews, whose band won in the best rock performance by a duo or group with vocal category, said that the band will head back into the studio following a summer headlining tour. Matthews expects to reunite with producer Steve Lillywhite. "We've been very lucky with Steve. We're just making the assumption that we'll drag the English bastard back in with us," he said.

Emmylou Harris is touring with the band that backed her on her critically acclaimed, Daniel Lanois-produced "Wrecking Ball." "I'm a road animal, what can I say?" she said. "Right now, I'm really enjoying playing the music from 'Wrecking Ball' in connection with the old material. At some point, I'll figure out what I'm doing next." Harris and band just returned from Europe and plan to do some East Coast dates before going back to Europe in the summer.

The B-52's Fred Schneider wanted to make one thing clear at a post-Grammys party: "The band is on hiatus, but any rumors that I decided not to [continue] the band are untrue. It's on the Internet, and I'm in shock. We're still together." No news on a date for new music: "Cindy [Wilson] just had a baby, so things are on hold," said Schneider; who is working on a solo project. "You'll be surprri-i-i-sed," he said.

Assistance in preparing this story was provided by Chuck Taylor and Larry Flick.

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# Artists & Music

## MERCURY'S INXS 'ELEGANTLY' RETURNS FROM ITS TIME OFF

(Continued from page 20)

them some time to re-evaluate where they were, where they wanted to be, and how to get there."

"Yeah, sometimes that space is really good," Hutchence adds. "It's more important or beneficial than seeing each other. You get together and you have a story to tell about your life, something to bring to the table."

The first worldwide single from "Elegantly Wasted," the vocally playful, hook-heavy title track, will be released to radio Monday (10). Mercury drummed up dance mixes for the cut, as has been the case with INXS singles in the past, as well as an AC mix that softens the guitar riffs. A video has been serviced to MTV and VH1; it was directed by Walter Stern, who commandeered a number of clips for the U.K.'s Prodigy.

Mercury's target, according to product development director Made-

lyn Scarpulla, is across the board: mainstream, active, college, and modern rock; triple-A; top 40; and modern and hot AC.

"We want people who latched onto them from the beginning and beyond," she says. "These people are in their late 20s and early 30s now and a good mix of men and women, not unlike U2's audience. I also think INXS will win over new fans from people who weren't around then."

The album's 11 tracks offer a multitude of INXS' trademark musical textures, heavy on the guitars, rife with Hutchence's rich vocals, and full of the hooks that have always allowed INXS to balance the line between credible rock band and top 40 idol. But a primary departure from previous projects came in INXS' approach to recording the set. This time around, basic tracks were laid down in only

eight days, thanks to the use of high-tech equipment in the rehearsal studio.

"When we picked up our instruments, we made sure that whatever came out of our mouths or our guitars was something that could be kept," says Andrew Farriss. "We didn't want to end up in that situation where we go, 'Oh, shit, how do we make that happen again?'"

On "Searching," for example, which offers a '70s funk vibe à la the Isley Brothers, Farriss says, the band talked about what it wanted to do with the song in the morning. By midday, he says, "we pretty much had the basis of the melody, the chords, the tempo, the movement of the song. By afternoon, we were getting it down, and by early evening Michael was coming along with the lyrics. At 10 o'clock that evening, we had what

you're hearing on the album."

Adds Craig, "There's a telepathy between these guys. It's a six-piece marriage that has lasted 17 years. That's amazing, considering that most two-person marriages may last 2½ years."

The analysis is more poignant when one points to the fact that this project was completed without overriding doubts about recording for a new label and without the roadside assistance of Murphy.

Hutchence slowly and cautiously explains the decision to leave Atlantic for a reported \$40 million worldwide pact with Mercury: "There is nothing worse than when you know you have something, and you're not quite sure anybody else gets it. [At Mercury] it's great to have a feeling that, yeah, man, these people are into it. It makes our lives and the job easier. We

can get on to what we feel we do best."

Adds Farriss, "We would be touring in the middle of God knows where in the States, and people would ask, 'So when are you guys putting out a record?' and it had come out a month ago. That's a little soul-destroying."

Regarding Murphy's exit, the two offer fewer words. "We'd worked together for 16 years. You can't say that meant nothing. We had great moments and bad moments. That's all there is to it really, and it's finished," says Farriss.

And Hutchence says, "He needed time to look after his own affairs and not ours."

Martha Trout, who has worked intermittently with INXS since the mid-'80s in a U.S. managerial role, theorizes that the two parties recognized it was time to move in different directions. "I always felt like [Murphy] thought of the band—and I don't mean this negatively whatsoever—as a father, and it was time to let the kids go," she says.

The band's initial marketing effort is a one-hour live performance that debuted Feb. 28 on VH1. The show, "INXS Rocks The Rockies," is scheduled to air several times in March and April.

The band will embark on a promotional seven-city tour in major U.S. markets; however, shortly after the release of the album, INXS will steal away for several months for a European tour, probably not returning to the States until summer. Other global plans are still being mapped out.

Meanwhile, upcoming TV appearances include "The Rosie O'Donnell Show" and "Late Show With David Letterman," along with appearances on Comedy Central and ESPN. Mercury will also aggressively pursue print and TV advertising.

All forces alongside "Elegantly Wasted" maintain that once the word is out, INXS will cement its standing as a band for all time. Acknowledges Craig, "It's going to take a lot of people to have open minds. But these guys are as fresh now and vibrant as ever, and more energized and focused than they've been in a long time."

## THIRD EYE BLIND SEES PROMISE IN ELEKTRA

(Continued from page 22)

rus of "doo doo doos" makes the first single, "Semi-Charmed Life," sound like easygoing pop, but it's actually the story of a junkie's descent into crystal meth addiction. The album, written mostly by Jenkins with musical collaboration from guitarist Kevin Cadogan, recalls a more aggressive Smiths or a moodier Jellyfish.

California alternative rock radio stations have already pounced on "Semi-Charmed Life." L.A.'s influential KROQ and San Francisco's KITS put the song in regular rotation by mid-February, and Jay Taylor, PD of San Jose, Calif.-based KOMA, says his station is "pounding it" at the rate of 35

plays a week. "It's power pop, but it has attitude," Taylor says. "It's just so catchy. It's got a summertime feel to it."

Rhone, who calls Third Eye Blind "one of my personal signings," says Elektra's marketing plan is to ease the band slowly into widespread media exposure. The company wants heavy radio play, of course, and has already submitted a "Semi-Charmed Life" video to MTV, but Rhone wants to begin at triple-A and modern rock radio before trying for broader outlets.

"We have a very deliberate plan, very well paced, because this kind of a song can fly out of your hands before you can pull in the reins on it," she says. "This

record, on its own momentum, is going to cross over faster than we expect."

The slowdown plan, she says, is "so it doesn't seem like this overhyped, first-time, tremendously successful project that doesn't have depth to it."

I don't want to lose the depth. We're in a very fast-food marketplace right now that can chew you up and spit you out. I want people to digest this project and for it to live with them for two years."

Third Eye Blind became a bona fide band when San Francisco guitarist Cadogan approached the stage after one of Jenkins' shows to praise the music. It turned out that Jenkins had

heard Cadogan's playing on a demo tape and wound up praising him instead. They became the band's core and eventually recruited well-known local bassist Arion Salazar and jazz drummer Brad Hargraves to round out the lineup.

Jenkins writes all the words, but he and Cadogan frequently sit down to brainstorm musical ideas. "For example, 'Narcolepsy'—that song is about post-sleep paralysis. You're awake, but you can't wake up. You're conscious now, but you can't open your eyes; you're paralyzed," Jenkins says. "Kevin was telling me about what that was like. He was sort of goofing on this riff, and I just started singing it back to him."

"Third Eye Blind" plays opposite moods off each other. The melodies, from the soft, folksy "I Want You" to the metallic, grunge-like opening song, "Losing A Whole Year," are consistently shiny and happy. But Jenkins' lyrics are about Prozac, car wrecks, dead Russian authors, whipping boys, vampires, and jealousy. Though the album sounds nothing like Nirvana, Jenkins borrows the happy-but-tormented-with-guitars strategy from Kurt Cobain's playbook.

"I always see the humor in the dark situations, and when things are really going bright and cheery I always see the skeletons in the dark corners," says Jenkins in a phone interview from his San Francisco home. "This life we lead, it's always a mixed metaphor, and the song 'I Want You' says, 'There will be no regrets when the worms come.' That song, to me, is the only cheerful song on the record—and even that one is like, 'bones weeping in the grave.'"

Jenkins doesn't want listeners, drawn in by the melodies, to overlook the lyrics' darker conclusions. "Semi-Charmed Life" may be the ultimate summer single, but "it's about a time in my life when it seemed like all of my friends just sort of tapped out on speed," Jenkins says.

Like the drug, the song is "bright and shiny on the surface, and then it just pulls you down in this lockjawed mess... The music that I wrote for it is not intended to be bright and shiny for bright and shiny's sake," Jenkins says. "It's intended to be what the seductiveness of speed is like, represented in music."

## HIGHTONE TARGETS TRIPLE-A WITH SKELETONS' 'NOTHING'

(Continued from page 22)

Whitney says. "We came in and we did the little three-song sampler when Syd and Tony came down, and we were into it about a day or so, and Syd said, 'I'm doin' a whole record. This is what I want to do.' So we just set it up and did the record."

After Straw's album with the band, "War and Peace," was issued by Capricorn (Billboard, March 30, 1996), the Skeletons performed close to 100 tour dates behind the vocalist. The group also backed rising alt.country singer/songwriter Robbie Fulks on several tracks on his Bloodshot Records album "Country Love Songs" (Billboard, Dec. 28, 1996).

"Workin' with Syd probably just prepped us [for the album]," Whitney says. "Donnie had been workin' the Park Central Squares, and he had a body of songs even before we went on hiatus. Joe was writin' songs. So we had a backlog of material."

"So when we got back, I said, 'You know what I wanna do? I really think that the world would entertain some other product from us. Why don't we rehearse for a couple of weeks, learn this body of material, let me book about 10 days around the Midwest, go out and do the on-the-job training, and then let's come back and record [an album] real quick, and let's send it around and see if anybody would swing.' So we had a little meeting

[and] said, 'OK, let's do it.'"

Synchronicity came into play, and before the Skeletons had even played a date, HighTone called the band with the offer of a deal. Whitney recalls, "We said, 'Funny you should call because we know what we wanna do, and we know how long it'll take us.'"

Recorded in only 18 days, "Nothing To Lose" sports a full complement of new roots/pop material penned by Thompson, Terry, and Whitney and published by Skeletons, administered by Column Two Music/BMI. The album also includes two covers: "On Your Way Down The Drain," penned in 1966 for the Kingbees by a young Danny Kortchmar, and the Monkees' "Teardrop City," a 1969 single by the Prefab Four.

HighTone's Anderson observes, "What's surprising about [the Skeletons] is that their pop influences are so strong. Most roots-rock bands really lean harder on country and blues influences... That's what I think is so appealing. There's a million roots-rock bands, but very few of them can do pop well."

Anderson sees the album's title track as a key to unlocking radio play. "Anybody who's ever played a HighTone record on the radio, with the exception of the hardcore country guys, should be able to play 'Nothing To Lose.' That one track to me is pretty much straight-up triple-

A radio, Americana radio, across the board. If you like HighTone, 'Nothing To Lose' is a song you're gonna like."

In the end, Anderson views the hard-touring Skeletons' popularity in the heartland as a big plus for HighTone's promotional campaign.

"The Midwest is not where we have a huge following, and they do, and we figure if we can get them out on the road, we can tie in with a lot of retailers and sell some records," he says. "That really is the major way we're going to sell this record—get them into towns where we can hook in with some local airplay and make the thing go."

The Skeletons, who are self-managed, have been seeking a new booking agent to chart an upcoming tour. Whitney says that one prospective agent asked the band how much touring it wanted to do.

"We said, 'We will work this thing until there's nothin' left to work,'" the bassist says. "We want to be a part of the industry... We'd like to get out there and do a little business."

He adds that the Skeletons' upbeat roots style may appeal to some disenfranchised listeners who have had it with modern rock. "Two Marshall amps, an SVT, a cloud of dust, and guys starin' at their shoes with bad attitudes and dour outlooks—the world's seen plenty of that."

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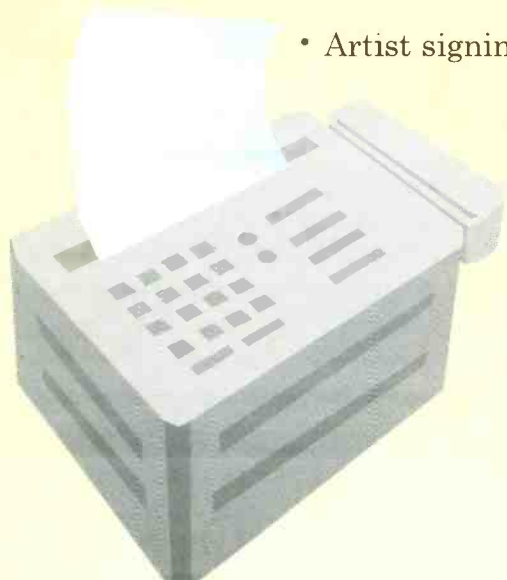
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# Artists & Music

## RAY STEVENS RETURNS TO MCA WITH COMEDY BOOM IN TOW

(Continued from 16)

MCA Nashville VP of sales and marketing Dave Weigand believes the TV exposure is a big plus. "It's almost like free advertising of the product," he says.

Jon Kerlikowske, GM of Tower Nashville, agrees that the TV visibility will be a benefit when MCA releases "Hum It." "It really helps name recognition," he says. "We'll do OK with the new release, but it will probably do even better at mass merchants like Wal-Mart and Kmart."

Though he has been extremely successful with direct marketing, garnering numerous accolades for these titles, Stevens says he wanted what only a label can offer. "If you want to be in the stores, you have to be with a record company," he says.

Stevens has been on MCA before, and it was the label's track record with his product that prompted him to return. "I think I've been on every

label, and I was looking back at my old statements and MCA sold more Ray Stevens records than anybody," he says.

"We're thrilled to have him back on MCA," says MCA Nashville chairman Bruce Hinton. "Ray has been a long-time friend, and I've always had the greatest respect for his talent. Ray has been on the cutting edge of marketing his music, and we have no doubt he will continue the streak."

Weigand agrees. "This is going to be a fun project for us to work," he says. "We haven't worked a Ray Stevens project for years, and we are really excited about it. His greatest-hits [album] is a staple in our catalog. It consistently sells."

Stevens is pleased that country comedy is enjoying increased popularity. "I'm thrilled there is a resurgence," he says. "I think it's about time. There's a lot of entertainment and creativity that

goes into comedy, be it country comedy or any kind of comedy, especially if you are dealing with comedy songs.

"I'm a musician first and foremost, and I like all kinds of music," he adds. "I've made all kinds of records, but more people know me for comedy than for [noncomic songs like] 'Everything Is Beautiful.' I really like [the comedy genre], and I'm appreciative of what it takes to write and produce a record that is funny and at the same time musical and entertaining on several levels, appealing to all the senses."

Bringing together comedic and musical elements is a skill for which Stevens is well known. Though he has won Grammys for such noncomedy tunes as "Misty" and "Everything Is Beautiful," it is such comedy records as "The Streak," "Guitarzan," and "Mississippi Squirrel Revival" with which he is most closely identified.

Stevens says he began "Hum It"

with about 30 songs, then narrowed it down to 10. "I knew the direction I wanted to go in," he says. "For this project, I wanted it to be totally comedy songs, because that's what people expect me to do. There is one song that kind of spills over into the area of a straight song, 'I'll Be In Atlanta.' It's a comedy song, but a high-class comedy song because it's a takeoff on 'Gone With The Wind.'"

MCA has not yet decided on the first single, having chosen to solicit opinions from radio before determining a focus track. Though veteran artists have a tough time getting played on country radio, Stevens is hoping that his status as a comedian might spur stations to give him a shot.

Weigand says that MCA plans a grass-roots radio push for "Hum It." "We are going to be working this track to 130 nonreporting stations," he says, "and a lot of these stations are in secondary markets . . . usually in small towns that have a Wal-Mart or Kmart. We are exploring promotional oppor-

tunities there."

Scott Borchetta, MCA Nashville senior VP of promotion, says that the label will be working with John Hart, head of Nashville-based independent research and marketing firm BullsEye Callout, to assist with the album's launch.

Consumer advertising will also be key. "Ray is going to be producing 30- and 60-second [radio] spots that we are going to use to promote the album," Weigand says. "A lot of those spots will be tagging Wal-Mart stores."

Booked by William Morris, Stevens will tour to support the album. His 1997 dates include a return to Branson for 44 dates at the Wayne Newton Theatre. (Stevens sold his successful Branson theater after three seasons of performing two shows a day, six days a week.) Stevens manages himself and has his own eponymous publishing company. His next project for MCA will be a Christmas album, slated for release later this year.

## ZOMBA BUYS BENSON GROUP

(Continued from page 12)

Brentwood president/COO Jim Van Hook will oversee Zomba's Nashville Christian Music entities. Former Star Song Communications president Jeff Moseley has been named president of the Benson Record Division, and Brentwood VP of publishing Dale Mathews has been appointed president of the combined Benson, Brentwood, and Diadem music publishing division.

Clive Calder, chairman/CEO of the Zomba Group, says that Benson's Christian and gospel copyrights are a "tremendous asset." Benson's publishing arm, founded in 1902, has had songs recorded by such key performers as Elvis Presley, Dolly Parton, Linda Ronstadt, and Willie Nelson. Recently, Whitney Houston covered Dottie Rambo's "I Go To The Rock" on "The Preacher's Wife" soundtrack. The company's catalog numbers about 46,000 copyrights.

The Christian music industry has

been undergoing a great deal of consolidation. Last fall, Gaylord Entertainment purchased Word Records and Music. In the past few years, EMI purchased the Sparrow, Star Song, and ForeFront labels and formed EMI Christian Music Group, which includes the aforementioned labels as well as EMI Christian Publishing and Chordant Distribution.

Following Zomba's acquisition of Benson, 33 staffers were let go and 17 relocated to other positions within the company. "Anytime there's an acquisition like this, consolidations are inevitable because if you've got two people doing the same thing, you don't need both of them," Van Hook says. "We identified about 50 positions we don't really need any longer . . . Fortunately we were able to move a number of those people over to Brentwood, where there were openings because Brentwood has continued to grow fast."

Van Hook says there will be a restructuring in the near future that may be similar to EMI's creation of Chordant and EMI Christian Music Group. Van Hook will head the new

entity.

"In Zomba's eyes, they only have one Christian entity, and I'm in charge of heading that up," he says. "So as I build a stronger management team and various other leadership positions are filled, my role instead of being president/CEO will be more as just CEO. For example, we're still looking for a president for Reunion. [Longtime president Terry Hemmings opted not to renew his contract when Zomba purchased Reunion.]

"We think in the next few weeks, we'll have that slot filled. And we are installing Jeff Moseley as president of Benson. He'll be responsible for 18-20 people [in] A&R and marketing, because sales will answer to our senior VP of sales and marketing, and finance people will answer to our finance people . . . Moseley will answer to me as CEO.

"We're definitely headed toward a distribution company that will have a new name," he adds. "And it will be fed by these various labels, [including] Brentwood, Essential, Ransom, Reunion, Benson, Diadem, and Verity."

## TEJANO MUSIC AWARDS

(Continued from page 16)

photographs, and free CD singles.

The list of winners is as follows:  
**Song of the year:** "Siempre Hace Frio," Selena.

**Most promising band:** Bobby Pulido.  
**Male entertainer:** Emilio.  
**Female entertainer:** Jennifer Peña.  
**Male vocalist:** Michael Salgado.  
**Female vocalist:** Selena.  
**Vocal duo:** Emilio and Raul Navaira.  
**Album of the year, orchestra:** "Como Te Extraño," Pete Astudillo.  
**Album, conjunto progressive:** "A Un Nuevo Nivel," La Tropa F.  
**Album, conjunto traditional:** "En Concierto," Michael Salgado.

**Album, overall:** "Como Te Extraño," Pete Astudillo.  
**Tejano country song:** "Mi Vida Eres Tu," Rick Treviño.  
**Tejano crossover song:** "No Quiero Saber," Selena.  
**Instrumental:** "Joe's Special No.

10," Hometown Boys.

**Showband:** La Tropa F.  
**Video:** (tie) "Hay Unos Ojos," Nydia Rojas and Ricardo Castillon, duet; "Paloma Negra," Ruben Ramos.

In a separate artist ballot voted on by members of the industry, the winners were as follows:

**Tejano musician:** (tie) Noe Hernandez, Roy Ramos, bass; Enrique (Rick) Reyes, drums; Jimmy Gonzalez, guitar; Brando Mireles, keyboards; Jonas Quintanilla, horn; David Lee Garza, accordion; Juan P. Moreno, bajo sexto.  
**Rising star/male:** (tie) Bobby Pulido, Eddie Gonzales.  
**Rising star/female:** Elida Reyna.  
**Rising star/group:** Eddie Gonzales y Grupo Vida.  
**Songwriter:** Humberto Ramon.  
**Tejana international:** Selena.  
**Producer:** AB Quintanilla III.

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## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA CORROSION OF CONFORMITY	Gund Arena Cleveland	Feb. 18-19	\$2,134,206 \$35.50/\$25.50	38,079 two shows	Belkin Productions
REBA MCKENTIRE/ BROOKS & DUNN	Pyramid Memphis	Feb. 28	\$507,626 \$38.50	14,036 12,416	Starstruck Promotions
METALLICA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 28	\$517,865 \$32.50/\$25.50	16,054 seated	Metropolitan Entertainment Group
ALAN JACKSON LEANN RIMES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 7	\$505,302 \$32.50/\$25.50	19,134 seated	Palace Sports & Entertainment Inc.
BROOKS & DUNN/REBA MCKENTIRE	Roberts Stadium Evansville, Ind.	March 1	\$447,671 \$38.50	11,638 seated	Tittle/Spalding, Starstruck Promotions
KENNY G/TONI BRAXTON	Ice Palace Tampa, Fla.	March 2	\$447,319 \$49.75/\$39.75/ \$29.75	10,999 14,860	Fantasma Productions
METALLICA CORROSION OF CONFORMITY	Bryce Jordan Center, Penn State University University Park, Pa.	March 2	\$412,122 \$35.50/\$25.50	13,573 seated	DiCesare-Engler Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	North Charleston Coliseum North Charleston, S.C.	Feb. 26	\$349,611 \$39.25/\$29.50/ \$21.50	11,377 seated	Cellar Door
PHIL COLLINS	Ice Palace Tampa, Fla.	Feb. 28	\$337,246 \$45/\$27	15,738 20,297	Cellar Door
KENNY G/TONI BRAXTON	Nashville Arena Nashville	Feb. 20	\$298,718 \$45/\$30	9,661 12,000	PACE Concerts

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# All That Glitters Is Gold At The 39th Annual Grammy Awards



A&M's Sheryl Crow waves her Grammys for best rock album, for her self-titled set, and best female rock vocal, for "If It Makes You Happy."



Universal Music Group executives celebrate their Grammys in style. Pictured in the back row, from left, are Ken Wilson, black music division president, MCA Records; Heavy D, president, Uptown Records; Ed Rosenblatt, chairman/CEO, Geffen Records; Zach Horowitz, president, Universal Music Group; Bill Bennett, president, Geffen; Jay Boberg, president, MCA; Mel LeWinter, co-chairman, Universal Music Group; Henry Droz, president, Universal Music & Video Distribution; David Cohen, head of business and legal affairs, Interscope Records; and Bruce Hinton, chairman, MCA Nashville. In the front row, from left, are Tommy LiPuma, president, GRP Recording Co.; Jean Riggins, black music president, Universal Records; Doug Morris, chairman/CEO, Universal Music Group; Tony Brown, president, MCA Nashville; Kedar Massenburg, senior VP of A&R, Universal Records, and president, Kedar Entertainment.



The folks from EMI-Capitol Music Group North America live it up at New York's Tavern on the Green. Pictured, from left, are Grammy-winning Blue Note artist Cassandra Wilson; Gary Gersh, president/CEO, Capitol Records; singer Ruth Brown; Capitol artist Bonnie Raitt; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; and Jim Fifield, president/CEO, EMI Music.



Warner Music Group and Reprise Records executives mix and mingle with their artists at the label's post-Grammy bash. Pictured, from left, are Rich Fitzgerald, executive VP/GM, Reprise; Bob Daly, chairman/co-CEO, Warner Music Group; multiaward winner Eric Clapton; Russ Thyret, CEO, Warner Bros. Records Inc.; songwriter Carole Bayer Sager, Daly's wife; Terry Semel, chairman/co-CEO, Warner Music Group; and Jane Semel.

New York—The National Academy of Recording Arts and Sciences honored top performers, songwriters, producers, engineers, and arrangers Feb. 26 at the 39th annual Grammy Awards, held at Madison Square Garden here. While no one artist swept the awards, superstars Celine Dion, Eric Clapton, and Babyface took home some of the top honors. (Backstage photos: Chuck Pulin)



Canadian sensation Celine Dion won album of the year and best pop album for "Falling Into You" on 550 Music/Epic.



Cassandra Wilson beams as she shows off her award for best jazz vocal performance for her Blue Note album "New Moon Daughter."



LaFace/Arista recording artist Toni Braxton doubles up on Grammys for best female pop vocal performance, for "Un-Break My Heart," and best female R&B vocal performance, for "You're Makin' Me High."



First lady Hillary Rodham Clinton makes news—and helps Simon & Schuster Audio capture its third best spoken word or nonmusical album Grammy—with her award-winning reading of her book "It Takes A Village."



The legendary Pete Seeger won the award for best traditional folk album for "Pete" on the Living Music label.



Lyle Lovett is all smiles as he clutches his best country album award for "The Road To Ensenada" on Curb/MCA.



Paddy Moloney of perennial favorites the Chieftains holds up their trophy for best world music album for the RCA Victor disc "Santiago."



Tony Rich celebrates his best R&B album nod for "Words" on LaFace/Arista.



Young Curb artist LeAnn Rimes is the first country performer in the history of the Grammys to take home the best new artist award. Rimes also scored the best female country vocal honor for "Blue," which also won best country song for writer Bill Mack.



The party's going on at BMG Entertainment's post-Grammy gala, and Bad Boy Entertainment president and producer/artist Sean "Puffy" Combs, front, got things off to a lively start. Shown joining in the fun, from left, are Rudi Gassner, president/CEO, BMG Entertainment International; Grammy-winning LaFace artist Tony Rich; Michael Dornemann, chairman/CEO, BMG Entertainment; L.A. Reid, president, LaFace; and Strauss Zelnick, president/CEO, BMG Entertainment North America.



Executives and entertainers are all smiles as they celebrate their Grammy wins at Sony Music Entertainment's soiree. Shown, from left, are Polly Anthony, president, 550 Music; David Glew, chairman, Epic Records Group; Kenneth "Babyface" Edmonds, Epic artist and Sony/ATV Music Publishing writer; Tracey Edmonds; Stevie Wonder; 550 Music's Celine Dion; Thomas D. Mottola, president/COO, Sony Music Entertainment; René Angéllil, Dion's manager and husband; and Richard Griffiths, president, Epic Records.



RCA Records' Dave Matthews Band has "So Much To Say" about that track, which garnered the award for best rock performance by a duo or group with vocal.



Epic Records' Rage Against The Machine turns out to capture the best metal performance Grammy for "Tire Me."



Sheryl Crow, center, happily accepts congratulations from executives and labelmates for her Grammy wins. Pictured, from left, are Soundgarden's Chris Cornell; Al Cafero, chairman/CEO, A&M Records; Crow; Sting; and Alain Levy, president/CEO PolyGram Holding Inc.

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NATALIE COLE &  
CELINE DION ON  
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

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

MARCH 15, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	22	<b>THE VERVE PIPE</b> RCA 66809 (10.98/15.98)	VILLAINS
2	7	13	<b>PAULA COLE</b> IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
3	5	33	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98)	ME AND YOU
4	8	8	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 0137* (9.98/13.98)	HOT
5	4	17	<b>DUNCAN SHEIK</b> ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
6	—	1	<b>WHITE TOWN</b> BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)	WOMEN IN TECHNOLOGY
7	1	16	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
8	9	5	<b>JONNY LANG</b> A&M 540640 (8.98/10.98)	LIE TO ME
9	6	3	<b>FRANKIE CUTLASS</b> VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
10	12	33	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
11	15	8	<b>SWEETBACK</b> EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
12	—	1	<b>L7 SLASH/REPRISE</b> 46327/WARNER BROS. (10.98/16.98)	THE BEAUTY PROCESS: TRIPLE PLATINUM
13	—	1	<b>FREEDY JOHNSTON</b> ELEKTRA 61920/EEG (10.98/16.98)	NEVER HOME
14	10	21	<b>SOUL COUGHING</b> SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
15	14	5	<b>SPACE</b> GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
16	18	18	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
17	—	1	<b>T.D. JAKES</b> INTEGRITY/WORD 67931/EPIC (10.98 EQ/15.98)	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
18	29	30	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
19	20	8	<b>MATCHBOX 20</b> LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
20	11	23	<b>MERRIL BAINBRIDGE</b> UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
21	13	28	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
22	—	1	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
23	27	9	<b>ASHLEY MACISAAC</b> A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
24	28	8	<b>THE CHEMICAL BROTHERS</b> ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
25	34	3	<b>FREAK NASTY</b> HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS

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

26	30	27	<b>AKINYELE</b> ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
27	25	13	<b>ALFONZO HUNTER</b> DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
28	31	33	<b>DJ KOOL</b> CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
29	19	23	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
30	37	23	<b>BR5-49</b> ARISTA 18818 (10.98/15.98)	BR5-49
31	21	26	<b>AMANDA MARSHALL</b> EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
32	22	27	<b>FUN LOVIN' CRIMINALS</b> EMI 35703 (7.98/11.98)	COME FIND YOURSELF
33	17	30	<b>REPUBLICA</b> DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
34	39	2	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46354/WARNER BROS. (10.98/15.98)	LIVE AT AZUSA 2 PRECIOUS MEMORIES
35	38	3	<b>RAHSAAN PATTERSON</b> MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
36	23	13	<b>TRICKY</b> ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
37	35	26	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
38	24	25	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
39	26	38	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
40	47	30	<b>JACI VELASQUEZ</b> WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
41	41	9	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
42	—	1	<b>BRADY SEALS</b> REPRISE 46258/WARNER BROS. (10.98/16.98)	THE TRUTH
43	33	37	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
44	32	8	<b>THE SUICIDE MACHINES</b> HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
45	42	19	<b>CRYSTAL LEWIS</b> MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
46	50	3	<b>DJ SHADOW</b> MO WAX/FFRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING.... DJ SHADOW
47	—	20	<b>KEB' MO'</b> OKEH 67316/EPIC (10.98 EQ/16.98)	JUST LIKE YOU
48	43	3	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	LOSING STREAK
49	—	19	<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
50	—	6	<b>AVALON</b> SPARROW 51485 (10.98/15.98)	AVALON

## POPULAR UPRIISINGS

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

**CLARKSVILLE:** The MCA/Way Cool debut from the Clarks, "Someday Maybe," is No. 2 on the Middle Atlantic Regional Roundup this week. The album bowed Feb. 25. The Pittsburgh, Pa.-based act has long been supported



**Celtic Crusade.** Ireland's Breda Murray brings her unique mix of folk/dance music state-side this month during a triple-A promotional tour. She kicks off the trip with a stop at WBOS Boston on Tuesday (13) and continues on to major markets where her debut single, "Must Go On," is being spun. Her self-titled debut on A&M was released Jan. 14.

by local television and radio stations and recently finished a series of dates in its home market that have helped strengthen the album's first week standing. According to Doug Smith,

senior buyer at Carnegie, Pa.-based retail chain National Record Mart, the album is at No. 3 in chainwide sales.

This, says Smith, is largely due to buyer anticipation, heavy local airplay, in-store performances, and at-show sales.

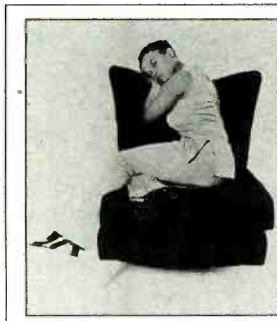
Smith says the chain had sold 4,000 units of the album when it was released on the band's King Mouse label but ran out of product in December.

"At about the same time, WDVE [Pittsburgh] started playing the album more than ever," says Smith, "so there was a lot of pent-up demand."

National Record Mart hosted the band for an in-store signing and sold copies of "Someday Maybe" at recent performances.

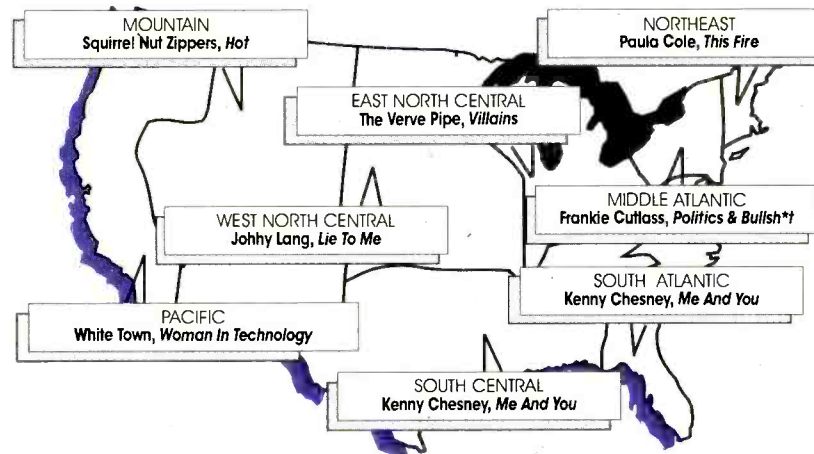
Two indie releases by the act, a 1991 self-titled album and the 1994 set, "Love Gone Sour, Suspicion And Bad Debt," have also performed well in the area. These two albums have sold 5,000 and 16,000 units respectively, according to SoundScan.

The first single from "Someday Maybe," "Caroline," was serviced to triple-



**On Holiday.** The title track from 19-year-old Tasha Holiday's debut album on MCA, "Just The Way You Like It," is breaking out in the Southeast, where stations such as WJHM Daytona Beach, Fla., have the single in heavy rotation. A clip for the song, which was sent to R&B radio Jan. 28, is also being readied. The album will be released March 25.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

MOUNTAIN
1. Squirrel Nut Zippers <i>Hot</i>
2. Paula Cole <i>This Fire</i>
3. Kenny Chesney <i>Me And You</i>
4. Ashley MacIsaac <i>Hi How Are You Today?</i>
5. White Town <i>Women In Technology</i>
6. Duncan Sheik <i>Duncan Sheik</i>
7. Soul Coughing <i>Irresistible Bliss</i>
8. Space <i>Spiders</i>
9. David Kersh <i>Goodnight Sweetheart</i>
10. The Verve Pipe <i>Villains</i>

NORTHEAST
1. Paula Cole <i>This Fire</i>
2. The Verve Pipe <i>Villains</i>
3. Duncan Sheik <i>Duncan Sheik</i>
4. Powerman 5000 <i>Mega!!! Kung Fu Radio</i>
5. Ashley MacIsaac <i>Hi How Are You Today?</i>
6. Frankie Cutlass <i>Politics &amp; Bullsh*t</i>
7. Freedy Johnston <i>Never Home</i>
8. White Town <i>Women In Technology</i>
9. Soul Coughing <i>Irresistible Bliss</i>
10. Fun Lovin' Criminals <i>Come Find Yourself</i>

A and mainstream rock radio Jan. 14.

**SPELLBOUND:** "Holylands," the debut album from New York-based **Noo VooDoo**, contains a pleasant surprise of uniquely mixed voodoo rhythms and pop elements.

The album, which is the virgin release from indie label Fore Reel Entertainment, hit stores Feb. 28.

Two of its tracks, "Pray For Rain" and "Father And Son," have been receiving airplay on such triple-A stations as WCLZ Portland, Maine, and KPFT Houston.

Upon the return of band member Jimmy Daniel—who is currently in Cuba researching music used in sacred voodoo ceremonies there—the band will tour Northeastern regions.

**NEW SUITOR:** Epic's **Mundy** is the latest artist featured on the "Romeo + Juliet" soundtrack who is hoping to romance radio listeners.

Mundy is currently visiting all radio markets where "To You I Bestow," the first single from the artist's debut album, "Jelly Legs," is receiving significant airplay.

During the week ending Saturday (15), the artist will

perform during club dates in San Francisco, Denver, and Cleveland.

The album was released Feb. 4, and the single, which was included on the "Romeo + Juliet," soundtrack, went to modern rock radio Jan. 21.

**ROADWORK:** Lori Carson begins a series of in-store performances March 25 at the Greenwich Village branch of Tower Records' in New



**Rising Sons.** "Whatever Comes First," the first single from Epic act Sons Of The Desert's self-titled debut, was the Hot Shot Debut track on last week's Hot Country Singles & Tracks chart. The song is one of many penned by the band, though such country songwriting luminaries as Rodney Foster, Phil Vassar, and Charlie Black also lent a hand in writing the album.

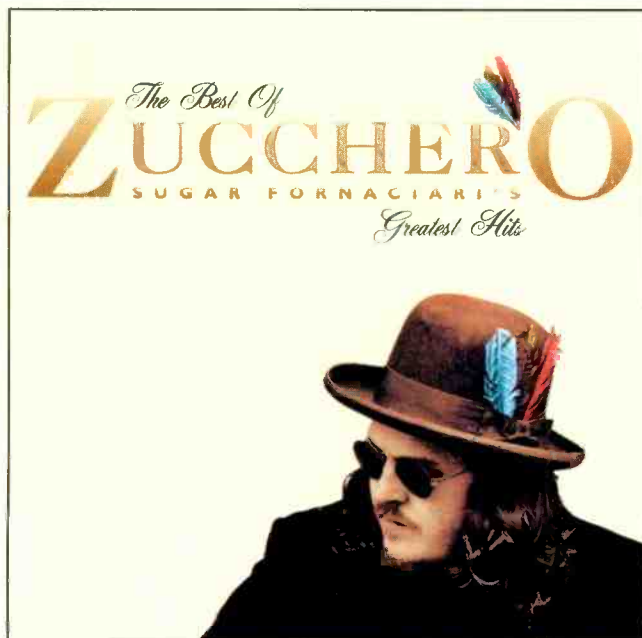
York. Carson's album, "Everything I Touch Runs Wild," will be released by Restless March 25.

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09	Mexico City, Mexico		
11	Buenos Aires, Argentina		Chicago
12	Buenos Aires, Argentina		Boston
14	Sao Paulo, Brazil		Philadelphia
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## ASIA PACIFIC QUARTERLY II

Issue Date: May 17 Ad Close: April 22

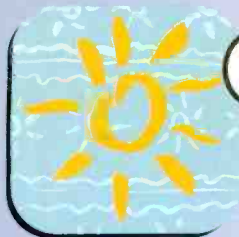
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## BLUES

Issue Date: May 10 Ad Close: April 15

CONTACT: Ken Piotrowski - 212-536-5223



## LATIN MUSIC QUARTERLY #2

Issue Date: May 3 Ad Close: April 8

CONTACT: Los Angeles: Daisy Ducret - 213-782-6250  
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## REEL THING/SOUNDTRACKS

Issue Date: April 26 Ad Close: April 1

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## NASHVILLE MUSIC PUBLISHING

Issue Date: April 19 Ad Close: March 25

CONTACT: Lee Ann Photoglo - 615-321-4294



## VITAL REISSUES

Issue Date: April 19 Ad Close: March 25

CONTACT: Robin Friedman - 213-525-2302



## 1997 Nashville 615/Country Music Sourcebook

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

CONTACT: U.S./Canada: Dan Dodd - 213-525-2299

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- 85 AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Kool, ASCAP) WBM
86 ALL OVER YOUR FACE (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP)
87 ATLIENTS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
88 BABY BUBBA (Intersect, BM/Talk How You Feel, BMI)
6 BIG DADDY (Dot, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Rielman, ASCAP) HL/WBM
1 CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP/No Ears, ASCAP) HL
16 COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jmi, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
59 COME SEE ME (Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
75 COULD YOU LEARN TO LOVE (Sony/ATV LLC, BM/Ecaf, BMI)
15 CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C. Silts, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
81 THE CYPHER: PART 3 (Outlast, BM/Jumping Bean, BM/Mykane, ASCAP/WB, ASCAP/Cold Chillin', ASCAP) WBM
19 DA' DIP (Eric Timmons)
46 DO G'S GET TO GO TO HEAVEN? (Sylbesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
20 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hico, BMI/Salandra, ASCAP/Rondor, ASCAP/One O' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
79 DO THE DAMN THING (Lil' Joe Wen, BMI)
90 EMOTIONS (Creators Way, ASCAP)
67 EVERYDAY (Tru Ties, ASCAP/T-Smoo, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Chyna Baby, BMI)
7 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BM/Ecaf, BMI) HL
94 FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP) HL
3 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP)
68 FULL OF SMOKE (Poetry In Motion, BMI)
4 GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI)
4 GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
43 GET UP (LB Fam, ASCAP/Clark's True Funk, BMI/Mr. Sex, ASCAP/Salandra, BMI/Ensign, BMI) HL
47 GHETTO LOVE (Zomba, ASCAP/BOP, ASCAP/Jobete, ASCAP/Bring The Noise, BMI/So So Def American, BMI) WBM
23 HARD TO SAY I'M SORRY (Double Vision, ASCAP/Foster Frees, BM/Ecaf, BMI) HL
17 HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/Will, ASCAP/Zomba, ASCAP/Siam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BM/Jumping Bean, BMI)
54 HIP-HOPERA (Killa Dogg, BM/Ob Verse Creations, BMI/Sony/Tete San Ko, ASCAP)
77 HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BM/BrownTown Sound, BM/Playingth, BM/Too True, BMI/La Coupole, BMI) HL
42 I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burnin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
11 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BM/R. Kelly, BMI) WBM
22 I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM THE PREACHER'S WIFE) (Charles Koppelman, BM/Martin Bandler, BM/Jonathan Three, BM/Linzer, BMI/Bullseye, ASCAP) HL/WBM
34 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
12 I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
65 IF YOU PLAY YOUR CARDS RIGHT (Perk's, BM/Duchess, BMI)
32 I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BM/Twee And Under, BM/Jumping Bean L.L.C., BM/Li Lu Lu, BM/VA La Mode, ASCAP)
12 I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzo, ASCAP)
10 I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (EMI, ASCAP/Flyte Tyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Ninth Street Tunnel, BM/Dynatone, BMI) HL
2 IN MY BED (Brown Lace, BM/Zomba, BM/Stagecoo, BM/Warner-Tamerlane, BM/Boobie-Loo, BMI) WBM
70 IN YOUR WILDEST DREAMS (Colgems-EMI, ASCAP/Knight-Knight, ASCAP/Mike Chapman, ASCAP)
61 I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, ASCAP/337 LLC, ASCAP/Cayman, ASCAP/Polygram, ASCAP)
82 IT'S ALL ABOUT U (Al's Street, ASCAP/Almo, ASCAP/Salandra, ASCAP/Reezmo, ASCAP) WBM
51 IT'S YOUR BODY (Trusty Boots, ASCAP)
43 JOHNNY BOY (Priceless, BM/Steven Jordan, BM/Jo'e's, ASCAP)
89 JUST WANNA PLEASE U (Clark's True Funk, BM/Kimdale, ASCAP/Longitude, BM/Lindseyanne, BM/The Music Force, BM/Music Corporation Of America, BM/The Price Is Right, BM/Amani, ASCAP) WBM
25 KNOCKS ME OFF MY FEET/YOU SHOULD KNOW (Black Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba, ASCAP/Frank Nitty, ASCAP/Ness, Nitty & Capone, ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM
88 LEAVIN' (Otha Oundsa, BM/Hitco, BMI)
30 LET IT GO (FROM SET IT OFF) (Human Rhythm, BM/Daaa!!!, ASCAP/That Hat, ASCAP)
21 LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
96 LIVING FOR THE CITY (Jobete, ASCAP/Black Bull, ASCAP) WBM
97 LOVE IS ON THE WAY (FROM THE FIRST WIVES CLUB) (Pez, BM/Dream Image/DG, BM/Connotation, BM/Warner-Tamerlane, BM/Tina Bird, BMI) WBM
31 LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Sahj Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI) HL
58 MAKE UP YOUR MIND (Songs Of PolyGram Int'l, ASCAP/BeaT Music, ASCAP/Stone Jam, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Ail, ASCAP)
99 THE MC (Zomba, ASCAP/BOP, ASCAP/Deranged Funk, ASCAP/Jelly's Jams L.L.C., ASCAP) WBM
100 MY BABY MAMA (Hot Sauce, ASCAP/Beane Tribe, ASCAP)
74 NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Antisla, ASCAP/WB, ASCAP) WBM
86 NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekuitgeverij B.V. BUMA, ASCAP/Intersong, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM
26 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
41 NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BM/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
78 NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY) (Warner-Tamerlane, BM/Boobie-Loo, BM/Mayfield, BMI)
52 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emo's, ASCAP/High Priest, BM/Ensign, BM/Famous, ASCAP) HL
29 NO TIME (Undeas, BM/Warner-Tamerlane, BMI/EMI April, BM/Dynatone, BMI/Unichappell, BM/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
98 ONLY LOVE (Al's Street, ASCAP/Warner Chappell, ASCAP/Salandra, ASCAP/Almo, ASCAP/One Ole Ghetto Hat, ASCAP/Reezmo, ASCAP) WBM
5 ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA) HL
39 PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herblicious, ASCAP) WBM
80 PUPPET MASTER (Soul Assassins, ASCAP/Sony/ATV Songs, BM/Hits From The Bong, ASCAP/BMG, ASCAP/City Housing, BM/Inving, BMI)

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'IN MY BED', 'ON & ON', 'FOR YOU I WILL', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'I'LL BE', 'YOU DON'T HAVE TO HURT NO MORE', 'JUST A TOUCH', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'ASCENSION (DON'T EVER WONDER)', 'ONLY YOU', 'LAST NIGHT', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'SITTIN' UP IN MY ROOM', 'ALWAYS BE MY BABY', 'KILLING ME SOFTLY', etc.

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

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'CAN'T NOBODY HOLD ME DOWN', 'IN MY BED', 'GET IT TOGETHER', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'GET UP', 'WEEKEND THANG', 'NOBODY', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'REQUEST LINE', 'RETURN OF THE MACK', 'RUFF RIDER/RUFF RIDA', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'THE THEME (IT'S PARTY TIME)', 'THINGS'LL NEVER CHANGE/RAPPER'S BALL', etc.



# Billboard TOP R&B ALBUMS

MARCH 15, 1997

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



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	3	ERYKAH BADU	BADU1ZM	1
2	2	2	TRU	TRU 2 DA GAME	2
3	4	18	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
4	7	26	BLACKSTREET	ANOTHER LEVEL	1
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
5	NEW	1	SOUNDTRACK	BOOTY CALL	5
6	5	15	DRU HILL	DRU HILL	5
7	3	3	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
8	6	27	AALIYAH	ONE IN A MILLION	2
9	9	37	TONI BRAXTON	SECRETS	1
10	8	3	SOUNDTRACK	DANGEROUS GROUND	3
11	11	10	VARIOUS ARTISTS	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
12	14	15	FOXY BROWN	ILL NA NA	2
13	15	17	LIL' KIM	HARD CORE	3
14	13	8	PEGGY SCOTT-ADAMS	HELP YOURSELF	9
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
15	23	7	SOUNDTRACK	RHYME & REASON	1
16	17	21	GINUWINE	THE BACHELOR	16
17	12	5	SOUNDTRACK	GRIDLOCK'D	1
18	16	16	SOUNDTRACK	SPACE JAM	5
19	22	18	BABYFACE	THE DAY	4
20	10	4	CAMP LO	UPTOWN SATURDAY NIGHT	5
21	18	19	WESTSIDE CONNECTION	BOW DOWN	1
22	25	17	TELA	PIECE OF MIND	17
23	26	48	MAXWELL	MAXWELL'S URBAN HANG SUITE	8
24	19	36	KEITH SWEAT	KEITH SWEAT	1
25	20	14	SOUNDTRACK	THE PREACHER'S WIFE	1
26	29	21	702	NO DOUBT	26
27	24	15	TONY TONI TONE	HOUSE OF MUSIC	10
28	21	12	REDMAN	MUDDY WATERS	1
29	30	45	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN' 4	3
30	28	25	NEW EDITION	HOME AGAIN	1
31	31	42	THE ISLEY BROTHERS	MISSION TO PLEASE	2
32	35	27	112	112	5
33	27	4	C-BO	ONE LIFE 2 LIVE	12
34	34	17	SNOOP DOGGY DOGG	THA DOGGFATHER	1
35	33	22	LUTHER VANDROSS	YOUR SECRET LOVE	2
36	32	3	FRANKIE CUTLASS	POLITICS & BULLSH*T	32
37	36	21	JOHNNY GILL	LET'S GET THE MOOD RIGHT	7
38	37	23	MINT CONDITION	DEFINITION OF A BAND	13
39	38	56	2PAC	ALL EYEZ ON ME	1
40	43	15	NPG	EMANCIPATION	6
41	44	17	RICHIE RICH	SEASONED VETERAN	11
42	48	38	KENNY LATTIMORE	KENNY LATTIMORE	31
43	39	14	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	15
44	55	22	CURTIS MAYFIELD	NEW WORLD ORDER	24
45	42	18	GHOSTFACE KILLAH	IRONMAN	1
46	51	11	SWEETBACK	SWEETBACK	46
47	41	26	DO OR DIE	PICTURE THIS	3

48	45	54	26	MONTELL JORDAN	MORE...	17
49	52	51	18	DA BRAT	ANUTHATANTRUM	5
50	53	100	22	TINA TURNER	WILDEST DREAMS	26
51	49	52	18	ALFONZO HUNTER	BLACKA DA BERRY	44
52	47	43	15	MOBB DEEP	HELL ON EARTH	1
53	40	42	23	SOUNDTRACK	SET IT OFF	3
54	46	46	40	ANN NESBY	I'M HERE FOR YOU	27
55	50	39	22	KENNY G	THE MOMENT	9
56	54	47	18	AZ YET	AZ YET	18
57	59	61	5	RAHSAAN PATTERSON	RAHSAAN PATTERSON	57
58	60	49	18	E-40	THA HALL OF GAME	2
59	56	48	14	B-LEGIT	THE HEMP MUSEUM	15
60	62	66	29	AKINYELE	PUT IT IN YOUR MOUTH (EP)	18
61	57	56	95	2PAC	ME AGAINST THE WORLD	1
62	58	53	17	MO THUGS	FAMILY SCRIPTURES	2
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
63	84	83	55	FUGEES	THE SCORE	1
64	67	59	28	OUTKAST	ATLIENS	1
65	63	62	14	KEITH MURRAY	ENIGMA	6
66	71	60	38	JOHNNIE TAYLOR	GOOD LOVE!	15
67	66	65	16	CHAKA KHAN	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
68	65	63	17	LL COOL J	ALL WORLD	21
69	81	86	66	SOUNDTRACK	WAITING TO EXHALE	1
70	61	55	23	THE ROOTS	ILLADELPH HALFLIFE	4
71	64	68	40	LOST BOYZ	LEGAL DRUG MONEY	1
72	77	75	15	SHAQUILLE O'NEAL	YOU CAN'T STOP THE REIGN	21
73	79	82	7	FREAK NASTY	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	73
74	75	71	68	R. KELLY	R. KELLY	1
75	83	80	40	MASTER P	ICE CREAM MAN	3
76	76	77	35	DJ KOOL	LET ME CLEAR MY THROAT	21
77	74	74	16	ERIC BENET	TRUE TO MYSELF	63
78	82	73	15	FLESH-N-BONE	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	8
79	73	70	81	AL GREEN	GREATEST HITS	34
80	78	69	85	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
81	69	79	39	DONELL JONES	MY HEART	30
82	70	72	36	NAS	IT WAS WRITTEN	1
83	88	81	45	SWV	NEW BEGINNING	3
84	96	84	30	UGK	RIDIN' DIRTY	2
85	NEW	1	VARIOUS ARTISTS	OLD SCHOOL FUNK	85	
86	86	76	23	THE DAYTON FAMILY	F.B.I.	7
87	72	67	14	VARIOUS ARTISTS	DR. DRE PRESENTS... THE AFTERMATH	3
88	RE-ENTRY	34	JAY-Z	REASONABLE DOUBT	3	
89	RE-ENTRY	44	THE TONY RICH PROJECT	WORDS	18	
90	80	89	19	ORIGNOO GUNN CLAPPAZ	DA STORM	10
91	68	64	3	SOUNDTRACK	WHEN WE WERE KINGS	64
92	93	87	78	D'ANGELO	BROWN SUGAR	4
93	85	95	21	BOUNTY KILLER	MY XPERIENCE	27
94	92	99	78	MONICA	MISS THANG	7
95	RE-ENTRY	4	GHETTO MAFIA	STRAIGHT FROM THE DEC	62	
96	97	93	74	MARIAH CAREY	DAYDREAM	1
97	94	96	39	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS	9
98	RE-ENTRY	2	VARIOUS ARTISTS	NOTORIOUS PIMPS PLAYAS & HUSTLAS	90	
99	98	98	12	BIG NOYD	EPISODES OF A HUSTLA	59
100	90	—	4	VARIOUS ARTISTS	LUKE'S HALL OF FAME	90

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

**BIG MIKE**  
STILL SERIOUS

**Puttin It Down**  
(SOUTH)

FEATURING THE FIRST SINGLE  
ALL A DREAM

**3X KRAZY**  
STACKIN' CHIPS

**Do In It Up**  
(IN OAKTOWN)

FEATURING THE FIRST SINGLE  
KEEP IT ON THE REAL

DROPPING APRIL 8

## Foundation Of House Music Is Its Communal Spirit

**BACK TO THE FUTURE:** Loosely defined, the word "house" means an entity that contains family—be it tangibly or spiritually. With that in mind, it's wholly appropriate that such a word would also be used to describe the sound that has long dominated dance music. Family is

the true essence of house music. To say there is that kind of a bond connecting all of us who pledge allegiance to the vibrant flag of clubland would be a serious understatement.

Sure, citizens of other genres have emotional connections. But

we're willing to argue that few have endured the daunting and frequently rocky road to acceptance that dance music enthusiasts have traveled—and continue to do so. Despite minor intercommunal differences, having walked countless miles in the same shoes has united us against the world. And it has made us infinitely stronger with each new recording.

With the creative pace and ongoing evolution that house music runs at an exhausting rate, it's crucial to periodically take stock of its history. To do that, one must make a psychic pilgrimage back in time to Chicago, circa 1985, and a quaint little joint called the Warehouse, where now-legendary producer/DJ Frankie Knuckles helped give life to an entity that is far greater than can be articulated in a handful of words. You can break it down in technical terms—a 4/4 beat, larger-than-life vocals, etc. But that doesn't communicate the soulful vigor, the sexual grind, or the uplifting rush of house music—all of which are essential to fully understanding the music. If you want to truly "get it," you must immerse yourself in the groove and leave the textbooks behind.

Enter "Chicago House Reunion," a Broken Records album that gathers the architects of the sound to take a collective bow. They're all here—Knuckles, Farley "Jackmaster" Funk, Marshall Jefferson, Tyree Cooper, Ralphie Rosario, DJ Pierre, Ten City, Wayne Williams, Darryl Pand, Screamin' Rachel, and Jesse Saunders, who is also the mastermind/executive producer of this project. Without the pioneering efforts of these folks, the rest of us might not have such a warm musical place to call home—or a springboard from which literally hundreds of variations have been created.

The true beauty of dance music is that it allows for full expression and interpretation of a common concept. Name another realm—in or out of the music industry—where race, gender, sexuality, or political perspective are not as relevant as the art. In fact, while you're at it, try to name another part of the world where diversity is encouraged as much as it is embraced. For proof, all you have to do is let the jams of "Chicago House Reunion" wash over your senses. There are as many differences as there are inherent similarities.

Saunders and Broken Records are promoting "Chicago House Reunion," due in stores May 5, with a worldwide club tour. Most of the album's participants will appear on the tour, which will tentatively open in Chicago in late July and trek across the States for several weeks before hitting the U.K. and Europe in the fall. So far, Chicago's WGCI has come aboard as partial sponsor of the tour, with EVO Sonic Radio in Cologne, Germany, in line to sponsor the tour worldwide. Saun-



by Larry Flick

ders is in discussion with other potential backers.

As club-rooted music deservedly finds its way into the mainstream consciousness of pop radio and onto superstar recordings by U2 and numerous others, it's vital for all of us to maintain a connection with its roots and hang on to the integrity and pure passion that erupted on that fateful night in the Warehouse. When all is said and done, that is what will continue to carry us through.

**GRAMMY NOTEBOOK:** Speaking of clubland and its citizens carrying on to a higher level, my experience backstage at the recent Grammy Awards was seasoned with a handful of extremely encouraging moments. The bottom line? Proper industry respect is right around the corner—starting with the hint of an imminent category honoring achievement in dance music.

"I've been a primary advocate for such a category for three years," said Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences. "I think we've worn [the voting committee] down to where we might finally see it this year."

There also is a number of major artists acknowledging the growing influence of dance music in their music this year. Toni Braxton, who took home trophies in the best female pop vocal performance and best R&B female vocal performance categories, was particularly reverent toward clubland. "The dance community has helped me a

lot this year," she said, adding that she'll be including an uptempo track or two on her next LaFace collection. "I've actually been wanting to do something like that for a while now."

You can also expect to see Seal dig into harder, more eclectic rhythms on his next Warner Bros. album. "I've been thoroughly enjoying the music that's come from the underground this year, particularly from London," he said, citing trip-hop renegade DJ Shadow as



**Trust The Groove.** Members of China/Discovery act Morcheeba take a breather outside of their London recording studio, where much of their debut disc, "Who Can You Trust?," was cut. The set is winning deserved kudos for its blend of classic soul melodies and trip-hop rhythms. Morcheeba will embark on a stateside promotional jaunt this spring, which will include a string of club gigs. Shown, from left, are Ross Godfrey, Paul Godfrey, and Skye Edwards.

one of his current faves. "I'm certain that the exposure and influence of his music and other drum'n'bass types of artists will be felt in my new songs."

Even gospel icon Shirley Caesar, who shared with her eponymous choir the best gospel album by a chorus award for the glorious "Just A Word," noted that it was time to infuse street sounds into other forms of music. "It's a good way to reach the youth," she said. "It also adds an exciting new dimension to the music we're already making. If the youth love it, then it merits our respect and attention."

As gratifying as it was to hear such positive words from such well-regarded artists, I'm looking forward to the year when clubland's own performers will be visible at the Grammys—milling around, collecting accolades, and sharing insights. If I have any trepidation over the possible creation of a dance music category, it's that it will be dominated by pop and rock stars who are merely dabbling in dance beats, rather than those who have been toughing it out on the front

(Continued on page 48)

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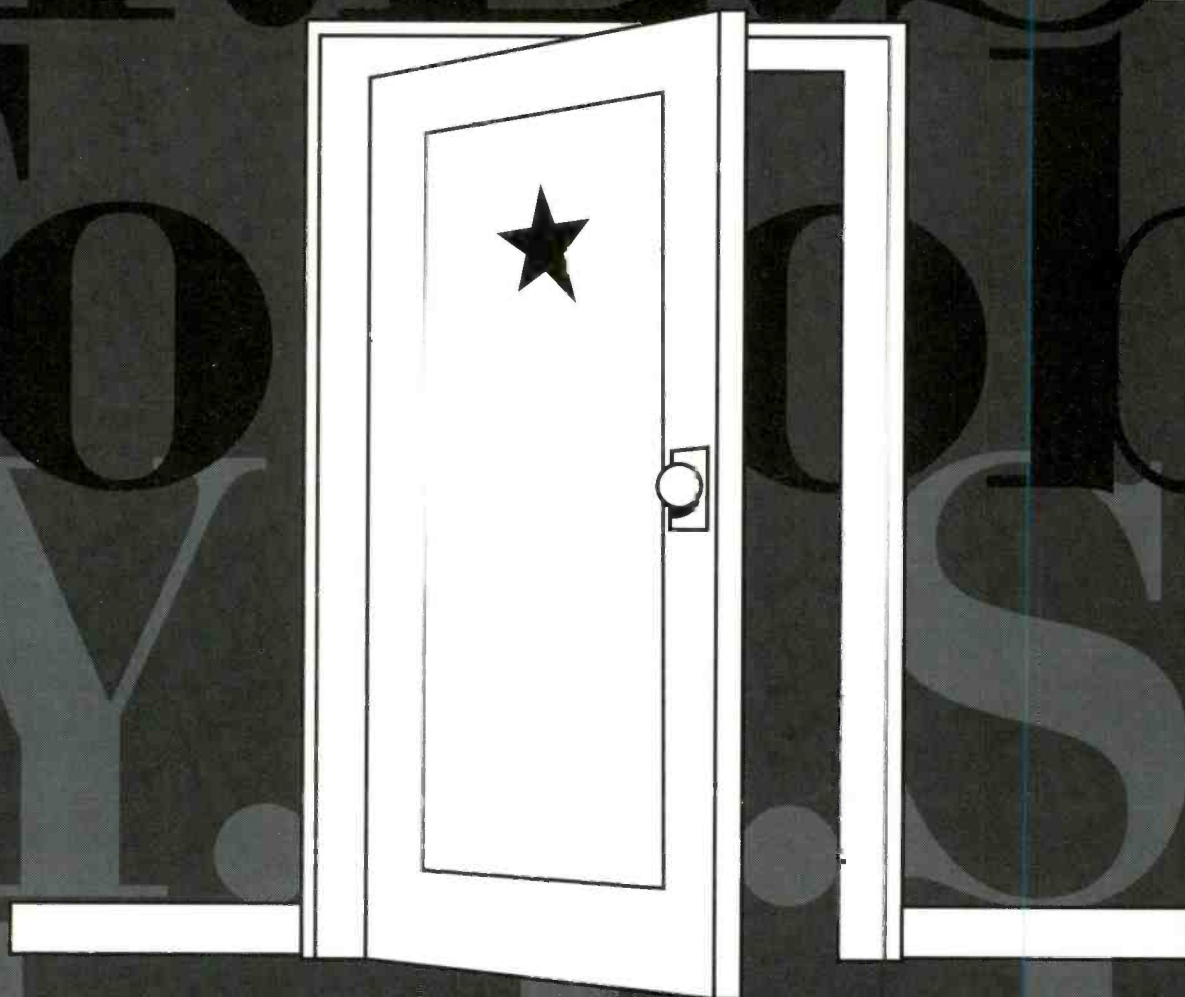
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## Tippin Breaks From Worker Image RCA Greatest-Hits Set Shows A Softer Side

BY DEBORAH EVANS PRICE

NASHVILLE—With the April 15 release of his RCA album "Greatest Hits . . . And Then Some," Aaron Tippin proudly reflects on the hits that have gotten him to this point in his career. But it's the songs that make up the " . . . And Then Some" portion of the album that Tippin is most excited about, as they signal a somewhat new direction in his career.

Long known for such working-man anthems as "You've Got To Stand For Something," "I Got It Honest," "Working Man's Ph.D.," and "I Wouldn't Have It Any Other Way," Tippin has found his recent singles probing topics dealing more with interpersonal relationships and private longings than car radios or industrial plant politics.

"That's As Close As I'll Get To Loving You," from his 1996 album, "Tool Box," topped Billboard's Hot Country Singles & Tracks chart and seemed to signal a new era in Tippin's recording

career. "I think I'm definitely recognized for the working-man things," Tippin says. "As far as the fans go, they seem to be accepting the new stuff pretty well. They have a different story than radio, but I think they've taken to it. I've always tried to have the opportunity to move in this direction, but I always seemed to have more success with that working-man thing."

Though fans are embracing Tippin's new material, he admits it's been hit and miss at radio. "We had success with that

single ['That's As Close As I'll Get To Loving You'], and that seemed to be where it ended. So far we haven't been able to drive these love songs up the charts."

Dale Van Horn, VP of programming at WXCL Peoria, Ill., says it's unfair

for country radio to expect Tippin to keep churning out working-class anthems. "It's like we won't let him do but a certain type of thing, which must be frustrating for him," Van Horn says. "I love the ballads he's doing. The last three singles have been good pieces of work, but they were not what [radio] expects from Aaron Tippin, so we won't let him have a hit."

Tippin is pleased with the new songs on his greatest-hits package and hopes they'll fare better at radio than his "Tool Box" efforts. "When we were hunting for material, I thought maybe we could really find something unde-

(Continued on page 44)



TIPPIN



Meeting The Man. Imprint Records artist Jeff Wood finally got to meet his idol Buck Owens at KUZZ Bakersfield, Calif. Shown, from left, are KUZZ PD Evan Bridwell, Wood, and KUZZ owner and Country Music Hall of Fame member Buck Owens.

## The Hoppers, The Martins Lead Hearts Aflame Award Winners

NASHVILLE—The Hoppers, the Martins, Bill Gaither, and the late Wendy Bagwell were among those honored at the Hearts Aflame Awards, held March 6 at the Trinity Center in Hendersonville, Ky. Hosted by Pat Boone, the awards concluded the Southern Gospel Music Guild's third annual SpiritFest, four days of seminars and showcases spotlighting southern gospel music.

Spring Hill trio the Martins took home the trophy for artist of the year, while the Crabb Family won in the new artist category. Kirk Talley was named male vocalist of the year and Kim Hopper netted the accolade in the female vocalist category. The album of the year award went to Gold City for "Preparing The Way."

Among the evening's highlights was a specially prepared video tribute to the late Wendy Bagwell, who was the recipient of the Heritage Award.

Voted on by the members of the Southern Gospel Music Guild, the awards show was broadcast over various cable outlets.

The following is a list of winners:  
Heritage Award: Wendy Bagwell  
Artist of the year: the Martins

- Male vocalist: Kirk Talley
- Female vocalist: Kim Hopper
- Male quartet: the Cathedrals
- New artist: the Crabb Family
- Song of the year: "Anchored To The Power Of The Cross," the Hoppers, written by Shannon Childress
- Instrumentalist: Steve "Rabbit" Easter
- Soloist: Carroll Robertson
- Session musician: Gary Prim
- Mixed group: the Hoppers
- Producer: Kevin McManus
- Radio station: tie; WCGW, Nicholasville, Ky., and WJBZ, Knoxville, Tenn.
- Concept video: "Stand Up And Be Strong," the Martins
- Performance video: "4 God So Loved," Brian Free & Assurance
- Album: "Preparing The Way," Gold City
- Marketing campaign: Daywind Records Football campaign, "Everybody Loves A Winner"
- Radio personality: Paul Heil
- Impact Award: Bill Gaither
- Radio promoter: Rhonda Thompson, Daywind Records
- Concert promoter: Dick Carper

DEBORAH EVANS PRICE

## After 25 Years, Tanya Is Not Tuckered Out; 'Reba's Cybercast' On CMT, AOL

CONGRATULATIONS to Tanya Tucker, who's celebrating her 25th anniversary in country music (see article, page 18). There are not many country artists around still charting from 25 years ago, as Nashville Scene reminds her. She just laughs and says she's more interested in the future than the past. She was 13 when she first charted with "Delta Dawn." After 30 albums, she says she doesn't look back. "I don't even have copies of all my albums," she says. "I do play the album 'Changes,' though; I've worn out a copy of that." When told that Tower Records has 20 of her albums listed on its Internet site, she's pleased. "That's pretty cool," she says. "That's pretty damn good. I should go and get 'em." Through the ups and downs of her career, Tucker has always maintained a strong core country audience—even when she went to Hollywood and went pop.

"I got enough of Hollywood, believe me," she says. "I kind of whored around [musically] a little bit; I still make mistakes, but it's a constant thing to find your own way." As for future plans, she's pondering a change. "I'd like to try a presentation show, a sort of 'Life And Times Of,'" she says. "Not a big production, just my retrospective, beginning with 'Delta Dawn' and telling the story of my life on stage, live. When I started there was really no one to look to for advice, so it's an interesting story, I think."

She's also asked Dolly Parton to consider producing a Tanya Tucker album. "Dolly sent me the most incredible letter," she says. "I almost cried reading it. It was really special. So I wrote her back and told her it would be really cool for her to produce me, and we could do some things together and call it 'Woman To Woman.' I think it would show that women in country music are strong and stand behind each other. There should be more camaraderie between country women singers. Like Miss Minnie said, 'I'm just proud to be here!' So proud to be here."

ON THE ROW: Reba McEntire goes online Thursday (13) in a joint America Online (AOL)-CMT event. "Reba's Worldwide Cybercast" will consist of an 8-10 p.m. CMT telecast, with live chat questions generated on AOL and the CMT hotline beginning at 9 p.m. Her World Wide Web site is www.reba.com, and the CMT hotline is 1-800-CMT-1997. The event will originate from McEntire's Starstruck Entertainment headquarters. AOL's LiveCam will broadcast live pictures of Reba on the Web . . . Country Music Foundation director Bill Ivey escorted first lady Hillary Rodham Clinton to the Grammys . . . The Nashville Hit Songwriter Seminar & Guitar Pull will go on the road for

its first gig at the Buckboard April 12 in Smyrna, Ga., with panelists Bill Anderson, Mark Collie, Mac McAnally, and Doug Johnson. Anderson will moderate this songwriter series of interactive seminars designed to take Music Row writers to other cities . . . LeAnn Rimes joins the roster of CountryFest '97, the big Fruit of the Loom-sponsored gala set for June 14 at the Texas Motor Speedway outside Dallas. Other performers include Vince Gill, Wynonna, Randy Travis, Bryan White, Travis Tritt, Hank Williams Jr., and the Charlie Daniels Band.

Tracy Lawrence and Flip Anderson are producing Rich McCready's second Magnatone Records outing . . . BR5-49 tours Europe from Glasgow, Scotland, Friday (14) to Belfast, Ireland, April 10 . . . Baker & Myers have left McG/Curb over "artistic differences."

ON THE RECORD: Asylum Records has the soundtrack for the upcoming Bill Paxton movie, "Traveller." Asylum acts Bryan White, Mandy Barnett, Royal Wade Kimes, Kevin Sharp, Thrasher Shriver, the Cox Family, and Lila McCann are joined on the disc by Randy

Travis, Al Green, Jimmie Dale Gilmore, and others. Movie and soundtrack are due in April . . . Edsel Records, a subsidiary of the U.K.'s Demon Records, is quietly initiating a solid line of country reissues. The spring catalog includes two essential collections on Don Williams and Jack Greene, neither before available on CD. "Don Williams: Volume 1 And Volume 2" gathers his first two Allen Reynolds-produced albums on Jack Clement's JMI Records, with such classic cuts as Bob McDill's "Amanda" and "Come Early Morning." Jack Greene was a long-time sideman whom Ernest Tubb finally encouraged to step up front. As a result, Greene swept the first Country Music Assn. Awards show in 1967, propelled by his recording of "There Goes My Everything." That song and 19 other cuts are on "Jack Greene: The Jolly Greene Giant." Other planned Edsel spring releases include packages on Tubb, Freddy Fender, and Conway Twitty . . . Warner Western is finally doing what other labels have hesitated to do for about 25 years: releasing an album by Southwestern club legends Bill & Bonnie Hearn, who have influenced artists ranging from Lyle Lovett to Jerry Jeff Walker, Nanci Griffith, and Tish Hinojosa, all of whom appear on the Hearn's album "Diamonds In The Rough." Jim Rooney produces. Bill & Bonnie will perform at South By Southwest Saturday (15) and at the Station Inn in Nashville March 20.



by Chet Flippo

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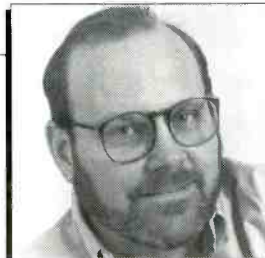


## Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	7	ENRIQUE IGLESIAS FONOVISIA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTUA (E. IGLESIAS)
2	2	2	8	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (MASSIAS)
3	4	4	14	GRUPO MOJADO FONOVISIA	PIENSA EN MI L. LOZANO (D. MAJO, Z. RIBEIRO, M. SOARES)
4	5	13	3	BRONCO FONOVISIA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
5	3	3	15	MARCO ANTONIO SOLIS FONOVISIA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
<b>*** AIRPOWER ***</b>					
6	<b>NEW</b>		1	LOS TEMERARIOS FONOVISIA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J.V. FLORES)
7	7	6	8	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L. MIGUEL, K. CIBRIAN (F. CESPEDIS)
8	8	9	12	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
9	6	7	8	RICKY MARTIN SONY	♦ VOLVERAS K. C. PORTER, J. BLAKE (I. BLAKE, K. C. PORTER, L. GOMEZ ESCOLAR)
10	9	10	6	LOS MISMOS EMI LATIN	♦ SE FUE MI PALOMA LOS MISMOS (M. CASTRO)
11	12	12	7	AMANDA MIGUEL KAREN/POLYGRAM LATINO	MEDIA HORA D. VERDAGUER (G. SALVATORI, E. BUFFATA, PIGNATTI, ANAHI)
12	13	15	7	FITO OLIVARES EMI LATIN	WINNONA R. OLIVARES (R. OLIVARES)
13	16	17	5	EMMANUEL POLYGRAM LATINO	MI MUJER M. ALEJANDRO (M. ALEJANDRO)
<b>*** AIRPOWER ***</b>					
14	<b>NEW</b>		1	LOS TIGRES DEL NORTE FONOVISIA	MI SANGRE PRISIONERA E.A. HERNANDEZ (E. VALENCIA)
15	14	31	3	LOS TIRANOS DEL NORTE SONY	CHAROLA DE PLATA J. MARTINEZ (L. PEREZ)
16	26	26	12	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN, D. PALMEIRA)
17	18	14	5	CHAYANNE SONY	♦ VOLVER A NACER ESTEFANO (ESTEFANO, X. ZAPATA)
18	15	18	5	GILBERTO SANTA ROSA JOEY	YO NO TE PIDO J. LUGO, G. SANTA ROSA (J. L. PILOTO)
19	17	16	19	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
20	20	19	11	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E. ELIZONDO (H. RAMON)
21	19	30	7	EDNITA NAZARIO EMI LATIN	♦ DESEARIA E. NAZARIO, K. C. PORTER (M. FLORES)
22	25	22	5	BANDA MAGUEY FONOVISIA	LLORAR POR TI E. SOLANO (E. SOLANO)
23	27	24	13	BANDA EL RECODO FONOVISIA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
24	<b>NEW</b>		1	EZEQUIEL PENA FONOVISIA	ANDO QUE ME LLEVA E. PENA (A. A. ZUNIGA)
25	<b>NEW</b>		1	FEY SONY	AZUCAR AMARGO M. ADLANEDO, D. BORADONI (M. ADLANEDO, D. BORADONI)
26	<b>NEW</b>		1	THE BARRIO BOYZZ EMI LATIN	♦ RICO K. C. PORTER, M. FLORES (M. FLORES)
27	21	20	3	LUIS DAMON WEA LATINA	VIVIR LA VIDA E. GARCIA (E. GARCIA, G. CABRERA)
28	24	33	13	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, D. GARCIA ALONSO)
29	22	28	4	LADRON DISA/EMI LATIN	VENGO A PEDIR TU MANO D. L. CHAVEZ MORENO (S. VILLAREAL)
30	10	5	18	LOS TIGRES DEL NORTE FONOVISIA	♦ NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
31	28	25	7	GISELLE RCA/BMG	ME PASA LO MISMO B. CEPEDA (R. VASQUEZ)
32	29	36	5	ANA BARBARA FONOVISIA	AY, AMOR J. AVENDANO LUHRS (J. AVENDANO LUHRS)
33	30	34	4	INDUSTRIA DEL AMOR UNICO/FONOVISIA	SUSPIRAR INDUSTRIA DEL AMOR (R. VERDUZCO, A. RAMIREZ)
34	<b>NEW</b>		1	OLGA TANON WEA LATINA	EN TI M.A. SOLIS (M.A. SOLIS)
35	<b>RE-ENTRY</b>	19		GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZANI)
36	<b>RE-ENTRY</b>	5		LIBERACION FONOVISIA	CON MARIACHI V. CANALES (E. PINA)
37	34		2	LOS PALOMINOS SONY	ERES LO QUE MAS QUIERO M. LICHTENBERGER JR. (J. SEBASTIAN)
38	<b>NEW</b>		1	INTOCABLE EMI LATIN	Y TODO PARA QUE J.L. AYALA (FREYNA)
39	33	39	6	LOS RIELEROS DEL NORTE FONOVISIA	NOCHES ETERNAS NOT LISTED (F. VALDES LEAL)
40	11	8	12	JOE LUCIANO FONOVISIA	♦ EL BAILE DE LA BOTELLA J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)

## Latin Notas™



by John Lannert

**VIÑA... A STEP BACK:** "Although some folks are hurting, this festival was one of the best in the last few years."

With that pronouncement, a high-ranking executive from Chilean TV network Megavisión tried to silence critics and downplay the negative media reports of the 38th edition of the Festival Internacional De La Canción De Viña Del Mar, the annual song competition/concert attraction staged at Chile's seaside resort Viña del Mar.

The exec and his colleagues could cite the high ratings earned by the festival during its run Feb. 19-24. But Viña's TV ratings are always lofty. Besides, those ratings were not translated into a wildly positive response at the event itself, a blend of song competition and performances by well-known acts. Only Mexican megastar Juan Gabriel and Paolo Meneguzzi, a handsome singer from Italy who won last year's song competition, drew heated cheers and applause.

One of the biggest gripes from the media and attendees was the dearth of marquee names that usually perform at Viña. With the exception of such exalted idols as Juan Gabriel, José Luis Perales, and Miguel Bosé—each of whom already had appeared at the 12,000-seat, open-air Quinta Vergara—the great majority of performers lacked the career credentials for such a high-blown affair or arrived armed with one big radio hit. Among those one-smash wonders were

Los Del Río, Los Cantantes, No Mercy, and É O Tchan.

Even important artists Víctor Manuel & Ana Belén, Laura Pausini, Shakira, and Los Pericos failed to cause a big stir among the crowd or the media. Another big complaint was that only one Chilean act—La Sociedad—took part in the festival.

Even a new artistic wrinkle introduced at Viña this year fell flat. For the first time, an "emerging artists" segment allowed major labels an opportunity to showcase developing acts. The attendant expenses for the showcases were borne by the labels, which brought in such artists as Meneguzzi, Vanessa-Mae, Flavio César, and Marcos Llunas. Except for the aforementioned Meneguzzi, the crowd reaction was lukewarm to the baby acts.

The grumbling has captured the attention of Viña's mayor, Rodrigo González. He now wants Viña's municipal government to have final approval of festival participants. Until this year, Megavisión had absolute authority to select the acts. In exchange for this creative freedom, the channel granted Viña's municipal government the right to keep all ticket proceeds, a sum that historically hovers around \$1 million. Given Viña's hefty TV ratings, Megavisión is not likely to cede its creative decision-making to González.

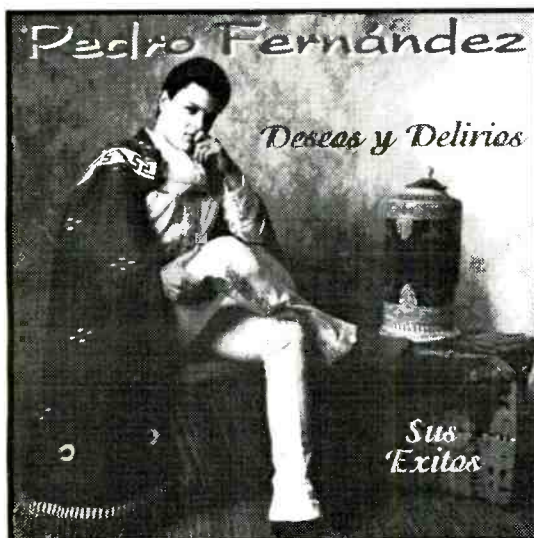
Amid the uproar, there was the song competition, whose winning entry, "Para Vivir Un Dulce Amor," was penned by Argentinian composers Víctor Heredia and Carlos Nilson and performed by Carlos Elias. Chilean singer Claudio Carrizo won the best vocalist category, and legendary folk singer Tito Fernández triumphed in the folklore category with "Cartagena."

If the invitees to Viña were not up to artistic par, then the audience was not deserving of better talent. Nicknamed "the monster" for its demanding attitude, the

(Continued on next page)

## Pedro Fernández

*Deseos y Delirios*



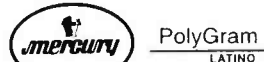
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2 RICKY MARTIN SONY VOLVERAS	2 JERRY RIVERA SONY LLORARE	2 GRUPO LIMITE POLYGRAM LATINO JUGUETE
3 EDNITA NAZARIO EMI LATIN DESEARIA	3 LUIS DAMON WEA LATINA VIVIR LA VIDA	3 GRUPO MOJADO FONOVISIA PIENSA EN MI
4 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	4 TITO ROJAS M.P. ESTOY DE TU PARTE	4 BRONCO FONOVISIA QUIEN PIERDE MAS
5 CHAYANNE SONY VOLVER A NACER	5 GRUPO MANIA SONY A QUE TE PEGO MI MANIA	5 LOS TEMERARIOS FONOVISIA YA ME VOY PARA SIEMPRE
6 THE BARRIO BOYZZ EMI LATIN RICO	6 MICHAEL STUART RMM AMOR A PRIMERA VISTA	6 MARCO ANTONIO SOLIS FONOVISIA ASI COMO TE...
7 LUIS MIGUEL WEA LATINA QUE TU TE VAS	7 GISELLE RCA/BMG ME PASA LO MISMO	7 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
8 DIEGO TORRES RCA/BMG NO LO SONE	8 GIRO SONY ME ENAMORE	8 LOS MISMOS EMI LATIN SE FUE MI PALOMA
9 GILBERTO SANTA ROSA SONY YO NO TE PIDO	9 RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY...	9 LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA
10 ROXETTE EMI LATIN UN DIA SIN TI	10 ENRIQUE IGLESIAS FONOVISIA ENAMORADO POR...	10 FITO OLIVARES EMI LATIN WINNONA
11 SPICE GIRLS VIRGIN WANNABE	11 VICTOR MANUELLE SONY COMO UNA ESTRELLA	11 LOS TIGRES DEL NORTE FONOVISIA MI SANGRE...
12 EMMANUEL POLYGRAM LATINO MI MUJER	12 DOMINGO QUINONES RMM LO RECONOZCO	12 MICHAEL SALGADO JOEY PALOMITA BLANCA
13 FEY SONY AZUCAR AMARGO	13 LUIS MIGUEL WEA LATINA QUE TU TE VAS	13 BOBBY PULIDO EMI LATIN LLORAR POR TI
14 OLGA TANON WEA LATINA EN TI	14 BRENDA K. STARR SONY HERIDA	14 BANDA MAGUEY FONOVISIA LLORAR POR TI
15 MANNY MANUEL MERENGA-ZO/RMM SI NO FUI YO	15 LA MAKINA J&N/SONY CORAZON DE OTRO	15 BANDA EL RECODO FONOVISIA COSTUMBRES

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

# Artists & Music

## THE Billboard Latin 50<sup>TM</sup>

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★		
1	1	5	<b>ENRIQUE IGLESIAS</b>	FONOVI SA 0001	VIVIR (5 weeks at No. 1)
2	2	15	<b>JULIO IGLESIAS</b>	COLUMBIA 67899/SONY	TANGO
			★ ★ ★ GREATEST GAINER ★ ★ ★		
(3)	4	101	<b>GIPSY KINGS</b>	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
(4)	3	70	<b>ENRIQUE IGLESIAS</b>	FONOVI SA 0506	ENRIQUE IGLESIAS
5	5	20	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
6	6	17	<b>SELENA</b>	EMI LATIN 53585	SIEMPRE SELENA
7	7	14	<b>PEDRO FERNANDEZ</b>	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
(8)	10	3	<b>MICHAEL SALGADO</b>	JOEY 8560	RECUERDO ESPECIAL
9	8	52	<b>SHAKIRA</b>	SONY 81795	PIES DESCALZOS
10	11	85	<b>SELENA</b>	EMI 34123/EMI LATIN	DREAMING OF YOU
11	9	29	<b>LUIS MIGUEL</b>	WEA LATINA 15947	NADA ES IGUAL...
12	13	37	<b>LOS DEL RIO</b>	ARIOLA 37587/BMG	MACARENA NON STOP
13	12	18	<b>MICHAEL SALGADO</b>	JOEY 8558	DE BUENAS RAICES
(14)	16	2	<b>VARIOUS ARTISTS</b>	WEA LATINA 17564	MERENGON
15	14	43	<b>GRUPO LIMITE</b>	POLYGRAM LATINO 527434	POR PURO AMOR
(16)	18	24	<b>BOBBY PULIDO</b>	EMI LATIN 38229	ENSENEME
17	19	10	<b>ALEJANDRO FERNANDEZ</b>	SONY 82080	MUY DENTRO DE MI CORAZON
18	21	7	<b>SPARX Y LORENZO ANTONIO</b>	FONOVI SA 9487	CANTAN CORRIDOS
19	24	75	<b>GLORIA ESTEFAN</b>	EPIC 67284/SONY	ABRIENDO PUERTAS
20	15	5	<b>LA TROPA F</b>	EMI LATIN 53588	MUSICA SIN FRONTERA
21	17	24	<b>LOS MISMOS</b>	EMI LATIN 53581	JUNTOS PARA SIEMPRE
(22)	31	81	<b>MARC ANTHONY</b>	RMM 81582	TODO A SU TIEMPO
23	27	3	<b>THE BARRIO BOYZZ</b>	EMI LATIN 53580	VEN A MI
24	23	76	<b>RICKY MARTIN</b>	SONY 81651	A MEDIO VIVIR
25	20	45	<b>LOS TIGRES DEL NORTE</b>	FONOVI SA 6049	UNIDOS PARA SIEMPRE
26	28	87	<b>VARIOUS ARTISTS</b>	ARIOLA 31388/BMG	MACARENA MIX
27	33	44	<b>JENNIFER Y LOS JETZ</b>	EMI LATIN 38242	DULZURA
(28)	48	2	<b>VARIOUS ARTISTS</b>	WEA LATINA 17563	SALSAMANIA
29	34	51	<b>GIPSY KINGS</b>	NONESUCH 79399/AG	TIERRA GITANA
(30)	50	9	<b>INCIA</b>	RMM 82041	MEGA MIX
(31)	39	19	<b>VARIOUS ARTISTS</b>	MAX 2027	LATINOS IN DA HOUSE
(32)	46	44	<b>ALEJANDRO FERNANDEZ</b>	SONY 81564	QUE SEAS MUY FELIZ
33	32	23	<b>BRONCO</b>	FONOVI SA 6052	HOMENAJE A LOS GRANDES GRUPOS
34	38	25	<b>LOS PALOMINOS</b>	SONY 82012	DUELE EL AMOR
35	29	15	<b>GILBERTO SANTA ROSA</b>	SONY 82020	ESENCIA
36	37	72	<b>THALIA</b>	EMI LATIN 36850	EN EXTASIS
37	22	5	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 55699	15 KILATES DE AMOR...
(38)	RE-ENTRY		<b>SELENA</b>	EMI LATIN 19207	EXITOS Y RECUERDOS
39	26	23	<b>LAURA PAUSINI</b>	WEA LATINA 15726	LAS COSAS QUE VIVES
(40)	RE-ENTRY		<b>FEY</b>	SONY 82059	TIERRA LA NOCHE
41	44	12	<b>JAY PEREZ</b>	SONY 82083	NO LIMITS
42	35	47	<b>OLGA TANON</b>	WEA LATINA 13667	NUEVOS SENDEROS
(43)	RE-ENTRY		<b>AMANDA MIGUEL</b>	KAREN 930184/POLYGRAM LATINO	AMAME UNA VEZ MAS
44	47	2	<b>FITO OLIVARES</b>	EMI LATIN 53586	CON AMOR Y CON SABOR
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
(45)	NEW		<b>EDDIE GONZALEZ</b>	SONY 82006	EL DISGUSTO (KIK ITI)
46	40	13	<b>GRUPO MANIA</b>	SONY 82109	ESTA DE MODA
47	30	32	<b>MARCO ANTONIO SOLIS</b>	FONOVI SA 0512	EN PLENO VUELO
48	36	26	<b>RICARDO ARJONA</b>	SONY 82011	SI EL NORTE FUERA EL SUR
(49)	RE-ENTRY		<b>JULIO IGLESIAS</b>	SONY 81604	LA CARRETERA
50	49	14	<b>VARIOUS ARTISTS</b>	J&N 54726/EMI LATIN	MERENHITS '97

### NOTAS

(Continued from preceding page)

throng earned its sobriquet with an embarrassing display of disapproving whistles during the performance by Mercedes Ferrer and Mecano's Nacho Cano, who was invited as a juror for the competition.

**G**RAMMY HITS... AND MISSES: For one of the few times in the history of the Grammy Awards, the Latino portion of the awards ceremony made sense. Few would argue that the quartet of Latino Grammy winners—Fonovisa's Enrique Iglesias, Sony's Rubén Blades and La Mafia, and Chesky's Paquito D'Rivera—did not deserve their trophies. Each act was collecting its first Grammy, save Blades, who won his third honor.

Unfortunately, the invisibility of Latino music on the Grammys program remained a painful constant during the Feb. 26 telecast. Since 1983, when Latin Grammy categories were introduced, only two Grammy broadcasts have featured live performances in Spanish.

And in 1994, when Gloria Estefan sang the titular track from her Grammy-winning "Mi Tierra" (Epic/Sony), the disjointed camerawork did little to burnish the image of Latino grooves for a TV audience largely unaccustomed to such sounds.

While Michael Greene, president/CEO of Grammy organizer the National Academy of Recording

Arts and Sciences (NARAS), often points out that there is insufficient time to acknowledge every musical genre on TV, there surely must be enough broadcast room to show Latino acts more than just two times in 15 years.

The lack of TV exposure merely supports the perception among many in the U.S. Latino music community that NARAS is an Anglo-only club that could further marginalize Latino music via the Latin Academy of Recording Arts and Sciences (LARAS), the proposed Latino counterpart to NARAS whose creation is being spearheaded by Greene.

LARAS might be a good idea for Latin America, but most U.S. Latino music folks would prefer to be a part of NARAS, if only NARAS could come up with a viable plan to attract more Latinos. In the meantime, the least that NARAS could do to demonstrate that it wants state-side Latino members would be to feature a performance by a top-shelf Latino artist during the Grammys telecast.

Since the Grammys are broadcast from New York or Los Angeles—two cities with large Latino populations—the ratings risk of televising star Latino acts in one of the two largest U.S. TV markets should be minimal.

Indeed, if the Grammys broadcast

sported Latino artists, not only could NARAS gain Latino members, but the telecast might snag viewers from a huge ethnic demographic that it continues to ignore.

**C**HART NOTES: Even though he appeared on the Grammy Awards telecast as a presenter, Grammy winner Enrique Iglesias did not benefit at the retail turnstiles. In fact, sales of his top-ranked album "Vivir" declined nearly 11%. Others who took home Grammys fared only slightly better. The Grammy-winning albums by Rubén Blades and La Mafia showed unit gains, but their sales fell far short of the numbers required to enter The Billboard Latin 50. Sales data for Paquito D'Rivera's album was unavailable at press time.

"Tango" (Columbia/Sony), the No. 2 album by Iglesias' father, Julio, continues its roller-coaster chart run with a 38% drop in sales this issue. The album's chart performance lately has been tethered directly to Julio's appearances on English-language TV programs. For example, two weeks ago, after he showed up on "Oprah," album sales soared 92%. Since then, they have plummeted 58%.

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile.

### LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) **Sheet Music Dist.**
- 24 **ANDO QUE ME LLEVA** (Rightsongs, BMI)
  - 5 **ASI COMO TE CONOCI** (Crisma, SESAC)
  - 32 **AY, AMOR** (EMI April, ASCAP/Fonomatic, SESAC)
  - 25 **AZUCAR AMARGO** (Copyright Control)
  - 15 **CHAROLA DE PLATA** (De Luna, BMI)
  - 8 **COMO TE VOY A OLVIDAR** (Copyright Control)
  - 36 **CON MARIACHI** (Edimonsa, ASCAP)
  - 23 **COSTUMBRES** (BMG Songs, ASCAP)
  - 21 **DESEARIA** (Insignia-Famous)
  - 40 **EL BAILE DE LA BOTELLA** (Copyright Control)
  - 35 **EL PRINCIPE** (Sony Music, ASCAP)
  - 1 **ENAMORADO POR PRIMERA VEZ** (Fonomatic, SESAC)
  - 34 **EN TI** (Mas Latin, SESAC)
  - 37 **ERES LO QUE MAS QUIERO** (Vander, ASCAP)
  - 2 **JUGUETE** (Copyright Control)
  - 22 **LLORAR POR TI** (Albersan)
  - 16 **LOS HOMBRES NO DEBEN LLORAR** (Fermata, ASCAP)
  - 11 **MEDIA HORA** (Karen/Anahi Magic, ASCAP)
  - 31 **ME PASA LO MISMO** (Copyright Control)
  - 13 **MI MUJER** (Copyright Control)
  - 14 **MI SANGRE PRISIONERA** (TN Ediciones, BMI)
  - 39 **NOCHES ETERNAS** (Peermusic, BMI)
  - 30 **NO PUDE ENAMORARME MAS** (TN Ediciones, BMI)
  - 19 **PALOMITA BLANCA** (Zomba Golden Sands, ASCAP)
  - 3 **PIENSA EN MI** (Copyright Control)
  - 28 **POTPOURRI DE QUIQUE** (Unimúsica, ASCAP/Fonomatic, SESAC)
  - 7 **QUE TU TE VAS** (Copyright Control)
  - 4 **QUIEN PIERDE MAS** (Vander, ASCAP)
  - 26 **RICO** (Famous, ASCAP/Insignia, ASCAP)
  - 10 **SE FUE MI PALOMA** (Copyright Control)
  - 20 **SE MURIO DE AMOR** (Zomba Golden Sands, ASCAP)
  - 33 **SUSPIRAR** (Solmar)
  - 29 **VENGO A PEDIR TU MANO** (Copyright Control)
  - 27 **VIVIR LA VIDA** (Balsa Sound)
  - 17 **VOLVER A NACER** (FIPP, BMI/Mercurio Songs)
  - 9 **VOLVERAS** (Copyright Control)
  - 12 **WINNONA** (Sabrosura)
  - 6 **YA ME VOY PARA SIEMPRE** (EMI Blackwood, BMI)
  - 18 **YO NO TE PIDO** (Copyright Control)
  - 38 **Y TODO PARA QUE** (Copyright Control)

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## HIGHER GROUND



by Deborah Evans Price

**KING'S 'STORIES' SOMETHING SPECIAL:** There's nothing more powerful than emotional honesty—those moments when an artist becomes totally vulnerable and creates a work so raw and poignant that it can't help but strike a nerve. And that's exactly what happens on **Wes King's** wonderful Sparrow debut album, "A Room Full Of Stories." This is simply one of the best albums I've heard in a long, long time; the kind of record that resonates with passion and integrity and leaves a lasting impression on the listener.

But then King is an artist who has long been known for quality work. Formerly with Reunion Records, King carved a niche as one of the Christian industry's most successful singer/songwriters with tunes like "The Robe," "The Love Of Christ," and "Common Creed." On "A Room Full Of Stories," his fifth album, listeners are treated to King's coverage of a vast amount of emotional territory, from the pent-up frustration of the opening cut, "Simplify," to the peaceful acceptance of "Grace," to the beautifully poignant "Thought You'd Be Here," a song King wrote to the child he and his wife, **Fran**, were trying to have.

"I really hope people will embrace it," King says of the new album. "I had to make a decision if I was just going to write songs that maybe would get played on the radio and sell records, or was I going to do something that had lasting meaning and depth from my own heart. And I decided to do [the latter]."

Consequently, King crafted an album that rings

with truth, and in an industry where there's often the temptation to serve up answers to life's challenges in a three-minute song, King is not afraid to admit he has more questions than answers. Its honest vulnerability is what makes this record touching. "For me, music has always been something that has moved me, especially when I feel like the person singing it is being honest with me," he says. "And God is not afraid of our struggles or our doubts and questions. There's a lot of that on this record."

"Thought You'd Be Here" is one of the most touching, vulnerable songs I've ever heard. "My wife and I were trying for three years to have a baby," King says. "I had no intention of putting this song on the record. It was for my wife and I. Songwriting is like therapy for me. I wrote it for us, thinking if someday that child came along, it would be neat to play them what we were going through and how special they are."

"So I began writing it, and I played it for **John Mays** [former Sparrow VP of A&R], and I looked up and he was just in a puddle of tears. He said, 'You've got to put that song on the record.' It was so neat to me, because he wasn't concerned with pop radio or sales. It was like, 'This song ministers. This song does what music is so supposed to do.' It's so impactful. It causes me to immediately connect with an audience. The response I've gotten from it has been tremendous, which proves to me that people want to hear truth and honesty. They want to hear that I'm struggling, battling with these things, and yet I'm still hopeful."

Besides powerful lyrics, "Thought You'd Be Here" has an enchanting melody. It's sure to be one of the most talked-about tunes on the album. And since the album was recorded, the good news is that King's wife is pregnant—with *twins*. The babies are due in October. Naturally, the father-to-be is elated. Congratulations to **Wes**, both on the family front and also for delivering an incredible new album.

## DANCE TRAX

(Continued from page 38)

lines of the genre.

There must be a way to safeguard against that happening. Perhaps a descriptive clause that calls for nominations of music made specifically by and for the dance market? Even that has enough loopholes for a Mack truck to drive through. Guess we'll all fall off that bridge when we get there.

**IN THE MIX:** One of the better albums to cross our desk in 1995 was **Derrick Carter's** deliciously atmospheric "Sweetened, No Lemon." Unfortunately, it went sorely unnoticed by the club masses for the most part, perhaps because the enigmatic producer/musician filled the set with free-flowing jams that were at least two or so years ahead of their time.

Well, now that the world appears to have caught up with Carter's brain, **Organico Records** is offering "Tripping Among The Stars," a tune from that collection that wriggles with insinuating beats and crafty keyboard loops. There are new vocals by **Chez & Heather**, as well as a brilliant remix by Atlanta's **Wamdue Kids**. Do not let this gem pass you by . . . and use it as an excuse to visit "Sweetened, No Lemon."

If you're in the mood for a twirl back in time, do it with one of **Next Plateau's** fun new sets. "Sybil's



**All They Are.** Max Music artist **Noel W. Sanger**, left, recently visited the label's Miami office to celebrate the breakout success of his current single, "All We Are." Featuring a guest vocal by **Sherilyn Jones**, the house-driven track is winning praise from both mainstream and underground club DJs, as well as from crossover radio mix-show programmers. In addition to promoting this cut, Sanger is forming his own indie label, **Uplink Records**, which will be distributed by **George Alvarado's** venerable **Nitebeat Records**. Sanger's first release for Uplink is due in early April. Pictured with the producer/artist is Max Music's **Rama Barwick**.

**Greatest Hits** effectively documents the diva's career with hits like "Don't Make Me Over" and "When I'm

**Good And Ready**," while "The Best Of C-Bank" shows how well the act cruised from freestyle froth to Euro-

Billboard

MARCH 15, 1997

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	44	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
2	2	18	<b>VARIOUS ARTISTS</b> SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	3	92	<b>JARS OF CLAY</b> ▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
4	4	67	<b>DC TALK</b> ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
5	5	26	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
6	6	25	<b>POINT OF GRACE</b> WORD 9694	LIFE LOVE & OTHER MYSTERIES
7	7	54	<b>NEWSBOYS</b> ● STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
8	NEW▶		<b>PETRA</b> WORD 9929	PETRA PRAISE 2 WE NEED JESUS
9	11	41	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD	HEAVENLY PLACE
10	9	22	<b>CRYSTAL LEWIS</b> MYRRH 5036/WORD	BEAUTY FOR ASHES
11	12	48	<b>ANDY GRIFFITH</b> ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
12	8	18	<b>BEBE &amp; CECE WINANS</b> SPARROW 7048/CHORDANT	GREATEST HITS
13	17	10	<b>AVALON</b> SPARROW 1485/CHORDANT	AVALON
14	10	19	<b>ANOINTED</b> MYRRH 7006/WORD	UNDER THE INFLUENCE
15	13	82	<b>RAY BOLTZ</b> WORD 9641	THE CONCERT OF A LIFETIME
16	20	14	<b>VARIOUS ARTISTS</b> HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
17	19	21	<b>RAY BOLTZ</b> WORD 9937	NO GREATER SACRIFICE
18	15	13	<b>OUT OF EDEN</b> GOTEE 3826/WORD	MORE THAN YOU KNOW
19	16	54	<b>AUDIO ADRENALINE</b> FOREFRONT 5144/CHORDANT	BLOOM
20	18	22	<b>SUSAN ASHTON</b> SPARROW 1458/CHORDANT	A DISTANT CALL
21	14	13	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
22	23	36	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT	GOD
23	31	20	<b>VARIOUS ARTISTS</b> WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH
24	26	52	<b>THIRD DAY</b> REUNION 0117/WORD	THIRD DAY
25	32	36	<b>4HIM</b> BENSON 4321	THE MESSAGE
26	21	2	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 4907/CHORDANT	BACK HOME IN INDIANA
27	22	36	<b>BOB CARLISLE</b> DIADEM 9691/BENSON	SHADES OF GRACE
28	27	15	<b>THE BROOKLYN TABERNACLE CHOIR</b> WARNER ALLIANCE 46392/WCD	FAVORITE SONG OF ALL
29	25	18	<b>RON KENOLY</b> INTEGRITY 10812/WORD	WELCOME HOME
30	28	65	<b>VARIOUS ARTISTS</b> ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
31	29	11	<b>VARIOUS ARTISTS</b> HOSANNA! 8952/WORD	SHOUT TO THE LORD
32	RE-ENTRY		<b>NEW SONG</b> BENSON 4373	LOVE REVOLUTION
33	34	62	<b>CECE WINANS</b> SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
34	37	9	<b>BRYAN DUNCAN</b> MYRRH 7009/WORD	BLUE SKIES
35	24	82	<b>VARIOUS ARTISTS</b> WORD 9620	MY UTMOST FOR HIS HIGHEST
36	35	15	<b>TAKE 6</b> WARNER ALLIANCE 46447/WCD	BROTHERS
37	36	46	<b>TWILA PARIS</b> SPARROW 1518/CHORDANT	WHERE I STAND
38	30	70	<b>CARMAN</b> ● SPARROW 1422/CHORDANT	R.I.O.T.
39	40	29	<b>RICH MULLINS</b> REUNION 0116/WORD	SONGS
40	NEW▶		<b>VARIOUS ARTISTS</b> SPARROW 1635/CHORDANT	PEACE IN THE VALLEY

Records with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

disco sugar. Alongside yummers like "One More Shot" (beautifully sung by the fab **Jenny Burton**) are two freshly minted potential hits, a cover of **Carol Douglas's** "Midnight Love Affair" and "Tonight," both featuring intriguing new singer **Whisper**.

Also on the compilation tip, **Netwerk Records** has gathered a solid set of jams for "Plastic," which aims to attract the growing base of

mall-America followers of electronic dance music. Well-established acts like the **Chemical Brothers**, **Underworld**, and **Meat Beat Manifesto** are slotted next to risers like **Sully**, the **Crystal Method**, and **God Within**. "Plastic" is worth the money if only for the rare **Rabbit In The Moon** interpretation of **Sarah McLachlan's** "Possession." Get it.

## In the SPIRIT



by Lisa Collins

**S**TOMPIN' AND SHOUTIN' IN THE BIG APPLE: More than 700 turned out for the fifth annual pre-Grammy Gospel Night Celebration, held Feb. 25 at New York's Society for Ethical Culture.

Standout performances by Anointed, Donnie McClurkin, Fred Hammond & Radical For Christ, Beverly Crawford, Cissy Houston, Bishop Paul Morton, and Hezekiah Walker punctuated the evening, which was hosted by CeCe Winans, motivational speaker Les Brown, and Gospel Today publisher Teresa Hairston. Evangelist Jack McCullough keynoted, speaking on the theme "Where's the gospel in gospel music?"

The event was organized by Warner Alliance, with co-sponsorship this year from Benson Music Group and Verity Records. Warner Alliance VP Demetrus Alexander says, "The goal is to provide gospel artists—traditionally excluded from mainstream Grammy Week festivities—with a forum to celebrate their success in a way conducive to their own calling and to be encouraged to continue their commitment to music ministry."

Meanwhile, recent Grammy winner Houston (who won best traditional soul gospel album for "Face To Face") begins rehearsals for her debut at the Theater at Madison Square Garden in New York in the world premiere of the gospel musical "This Is My Song," which will run for nine performances March 18-23. Joining Houston in the production—which traces the roots of gospel from the

slave spirituals to its contemporary gospel stylings—are Tramaine Hawkins and Shirley Caesar.

**R**EMEMBERING THE KING: Intersound has kicked off an aggressive marketing/publicity campaign in support of its just-released tribute project "James Cleveland—We Remember Him: A Musical Legacy," which features Walter Hawkins, Vickie Winans, the Clark Sisters, and a duet from Kim McFarland and Howard Hewett. A promotional DAT featuring personal recollections of Cleveland from artists who performed on the project was serviced to radio stations to coincide with the set's Feb. 25 release date.

Additionally, a 1997 calendar devoted to Cleveland was circulated in January in support of the album, which showcases reworked tunes recorded by the late gospel great. Also coming from Intersound this month is newcomer Clinton McFarland with his debut, "Wake Up," and the TM Mass Choir's "He's Been Good." It is the third release from the 63-member, Indianapolis-based choir, composed of young adults ages 11-23.

**B**RIEFLY: Soaring sales of Donnie McClurkin's self-titled Warner Alliance debut—averaging 2,500 units per week, according to the label—are being fueled by an increased schedule of radio interviews and in-store appearances. McClurkin, on a promotional tour in Europe, is booked solid for the next four months. He had served as associate pastor at Marvin Winans' Detroit-based Perfecting Church... Boyz II Men member Michael McCary teams with Inerje Barrett in the launching of a contemporary gospel label, Inerje Records. The first release is "Inerje Barrett—My Testimonies."

Jonathan Slocum has negotiated a three-record pact with Warner Alliance... And on a high note, Ron Winans was released last week from a Detroit hospital after undergoing life-threatening heart surgery in February. He will continue his recovery at home.

# Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	14	SOUNDTRACK ARISTA 18951 14 weeks at No. 1	THE PREACHER'S WIFE
2	2	45	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	4	3	CARLTON PEARSON WARNER ALLIANCE 46354 [CS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
4	3	40	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 [CS]	THE SPIRIT OF DAVID
5	7	2	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
6	5	18	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
7	6	18	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
8	9	4	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
9	8	18	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
10	10	35	YOLANDA ADAMS TRIBUTE 1000/DIADEM	YOLANDA LIVE IN WASHINGTON
11	12	40	MISSISSIPPI MASS CHOIR MALACO 6022 [CS]	I'LL SEE YOU IN THE RAPTURE
12	13	73	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
13	16	3	T.D. JAKES INTEGRITY/WCRD 67931/EPIC [CS]	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
14	15	44	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
15	11	13	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
16	17	21	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
17	20	20	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
18	34	9	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
19	14	15	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
20	18	54	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [CS]	STAND!
21	19	38	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
22	23	87	YOLANDA ADAMS TRIBUTE 1359/DIADEM [CS]	MORE THAN A MELODY
23	29	31	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67587/EPIC	JUST A WORD
24	22	52	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
25	NEW		VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
26	21	41	COMMISSIONED BENSON 4184 [CS]	IRREPLACEABLE LOVE
27	36	5	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
28	27	10	COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
29	38	32	BRODERICK RICE BORIN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
30	31	5	NATIONAL BAPTIST CONVENTION MASS CHOIR CGI 161240	LET'S GO TO CHURCH
31	RE-ENTRY		LOS ANGELES VOICES OF WATTS HOLYROLLER 4224	POWER
32	37	86	DONALD LAWRENCE AND THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW [CS]	BIBLE STORIES
33	35	27	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
34	28	88	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 [CS]	LIVE IN NEW YORK BY ANY MEANS...
35	RE-ENTRY		CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
36	RE-ENTRY		SPECIAL GIFT CRYSTAL ROSE 20126/STARSONG	SET TIME
37	39	71	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
38	RE-ENTRY		SHIRLEY CAESAR WORD 67301/EPIC [CS]	SHIRLEY CAESAR LIVE...HE WILL COME
39	30	46	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
40	33	36	DOUG WILLIAMS BLACKBERRY 1612/MALACO	HEARTSONGS

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [CS] indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

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by Jim Macnie

**R**EADY FOR HIS CLOSE-UP: Lalo Schifrin works on his ever-increasing body of work in a studio behind his Beverly Hills, Calif., home, which was once owned by **Groucho Marx**. It's an office of sorts, but also a haven, because after four decades of composing, the process of creating music is still Schifrin's biggest thrill.

"I love to come out here and begin a new project," says the 63-year-old native of Argentina. Make that projects. 1996 was a bountiful year for Schifrin, who scores Hollywood films and writes extended pieces that braid elements of jazz with the symphonic language. His highly regarded "Gillespiana" from 1961 was brought up to date with performances at the Hollywood Bowl and the Monterey Jazz Festival. He also debuted a new commission, "A Rhapsody For Bix," in Iowa, jazz trumpeter **Bix Beiderbecke's** home state.

And two of his pieces received Grammy nominations: "Charlie Parker: The Firebird (Medley)," which blends bits of **Stravinsky's** ballet with **Bird's** melodies, and **Adam Clayton** and **Larry Mullen's** update of his signature tune, "Mission: Impossible," which accompanied last summer's film version of the classic television show. Both are part of his "Jazz Meets The Symphony, No. 3" disc, which is on Atlantic.

"I feel very young," says Schifrin. "I think this kind of activity keeps you fit." Schifrin needs such vigor: Before he starts recording the fourth installment of "Jazz Meets The

Symphony," which will include the Bix work, he's got to score three new films. But, he says, that's why he chose to make his home in Los Angeles.

"Jazz is my first love. I came to this country because **Dizzy Gillespie** brought me here from Buenos Aires. But I also love movies. I moved to Hollywood because I was attracted to scores by guys like **Henry Mancini**—he was one of the first to start mating jazz with a symphony orchestra—and **Johnny Mandel**, who'd also been a jazz musician. I knew I could work that combination. One of my first scores was "The Cincinnati Kid," where **Ray Charles** was accompanied by symphony. This idea of combining the two kinds of music has been germinating for a while."

The fourth installment of the series will include not only "A Rhapsody For Bix," but possibly another nod to one of jazz's major soloists. "We don't have a contracted deal yet," says Schifrin, "but I want to do a tribute to **Lionel Hampton**, featuring **Milton Jackson**. It's a tribute to both of them, really."

The Bix piece is also scheduled for several performances toward the end of the summer, including a classical music festival in Vibier, Switzerland. "It's a great experience to hear your music live," Schifrin says. "Actors will tell you that it's great to do theater because of the audience reaction. It's the same with music. The studio has the red light, so you can correct any mistake. It's different in public: We keep going, and it's more exciting. The audience stimulates us."

Looks like his mission is quite possible indeed.

**D**ATA: The lineup for the somewhat hidden but globally acknowledged International Festival Musique Actuelle in Victoriaville, Quebec, has been announced. Each year a throng of avant improvisers and fans of bold-faced experimentation descend on the tiny farm town an hour east of Montreal. This year's participants include vocalist **Phil Minton**, guitarist **Fred Frith**, bassist **William Parker**,

(Continued on next page)

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## The Beethoven Quartets, Plus A 'Key,' From DG

**C**LASSICAL EVEREST: After two decades of collaboration, the **Emerson String Quartet** decided to record the central behemoth of its literature, and on Tuesday (11) Deutsche Grammophon releases the group's seven-disc slipcased set of the 16 **Beethoven** quartets. In an era when major-label releases of core repertoire at full price are considered not quite the economic thing to do, DG has come up with some creative ideas to support its ensemble's heroic endeavor.



by Heidi Waleson

DG hopes, consumers will opt for the full treatment.

As a special incentive for radio, DG has also created a music and interview CD, which will be shipped to 400 stations. The disc includes a seven-minute radio feature, narrated by **Julie Burstein**, with music and comments from the quartet members. It serves as an introduction to the cycle and gives the musicians' colorful verbal impressions of what the music means to them. Violinist **Philip Setzer** feels as though he's "reading Beethoven's private diary" when he plays the quartets; for cellist **David Finckel**, it's "as if you had a party and invited all your craziest, most interesting friends and then had to decide at which table for four each was going to sit."

The CD also includes nine quartet movements, divided equally among the early, middle, and late quartets, each with a spoken introduction from two or more of the musicians. The initial shipment of (Continued on next page)



EMERSON STRING QUARTET

As a way to help novice—and not so novice—listeners find their way through this sometimes daunting repertoire, DG has put together a single disc, "The Key To The Quartets," which will be sold separately at midprice. Clocking in at 77 minutes, "Key" features key movements in the cycle, chosen by members of the Emerson, and has program notes by violinist **Eugene Drucker**. With a taste of the cycle,

## KEEPING SCORE

(Continued from preceding page)

the boxed set will include the radio CD as a bonus.

DG's **Wende Persons** reports that 55 stations have already committed to airing the complete quartet cycle, beginning in April. The quartet is also touring the U.S. intensively, with 20-plus dates this month and April, and will do five in-store performances (Los Angeles, San Francisco, Chicago, New York, and Washington, D.C.) at Borders bookstores during April. The quartet will also open the fall season of NPR's "St. Paul Sunday Morning" with three programs dedicated to the early, middle, and late quartets.

**GRAMMYS:** I guess we know where we stand when classical music gets under five minutes on the Grammy Awards. Do they figure it by market share? And to have the faux-British-accented **Jessye Norman** as the presenter of the one award announced on the air probably isn't the way to get across the idea that the music isn't just for snobs. Isn't there some way to do an all-classical awards show, or maybe a classical and jazz show, that could better show off the wondrous variety of the classical world?

**MORE ON MARIAN:** In addition to other tributes, **Marian Anderson's** 100th birthday has sparked the creation of a World Wide Web site devoted to her life and work, creat-

ed by the library of the University of Pennsylvania. The site (<http://www.library.upenn.edu/special/gallery/anderson/index.html>) includes video footage from her 1939 concert at the Lincoln Memorial, as well as her performance of the **Sibelius** song "Var det en drom?" (Was It A Dream?), recorded in Paris in 1936 but never commercially released. The Penn Library also plans to construct the Marian Anderson Music Study Center and Exhibition Gallery to catalog and make available the singer's personal papers and more than 240 test recordings.

**FRIENDS OF CRI:** Composer **Lou Harrison** and choreographer **Mark Morris**, artists decades apart in age but matched in exuberance, will be lending their talents to a benefit for the nonprofit label **Composers Recordings Inc. (CRI)** March 20 at City Center's fifth-floor studio in New York. The evening will feature live music by Harrison, who is 80; a solo danced by Morris; and a discussion moderated by **Joseph Dalton**, CRI's managing director. Morris has choreographed numerous dances to music by Harrison, and the composer has just written his first score expressly for Morris. The collaboration premieres in Berkeley, Calif., in March, and will be seen in New York at the Brooklyn Academy of Music in April. Tickets to the benefit are \$125. Call CRI at 212-941-9673.

## BLUE NOTES

(Continued from preceding page)

percussionist **Bobby Previte**, pianist **Irene Schweizer**, the **Rova** sax quartet, Belgian prog-rockers **Universe Zero**, and several others. The fest runs May 15-20. Call 819-752-7912.

Another annual outing in a rural setting, with a wholly different aesthetic, has also announced its schedule. With the **Berks JazzFest '97**, March 18-23, contemporary jazz fans in the area of Reading, Pa., will have it all. **Lee Ritenour**, **Spyro Gyra**, **Bob James**, **Kirk Whalum**, **Buddy Guy**, **Béla Fleck & the Flecktones**, **Dianne Reeves**, **Patti Austin**, and the **Heads Up Super Band**

(featuring **Joe McBride**, **Kenny Blake**, and **Gerald Veasley**) will perform at various venues.

Congratulations to **Michael Brecker** for picking up a pair of Grammys. His **Impulse!** disc "Tales From The Hudson" was deemed best jazz instrumental performance by an individual or group, and the record's "Cabin Fever" took the award for best jazz instrumental solo. A recent weeklong stint of SRO gigs at New York's Birdland club found Brecker offering some of the most potent tenor sax solos yet to be heard in 1997.

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	38	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG [RS]	BILL WHELAN
2	2	101	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	7	22	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
4	3	20	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
5	4	5	ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNAD
6	NEW		LEGENDS RCA VICTOR 68776	JAMES GALWAY & PHIL COULTER
7	RE-ENTRY		ISLANDS PUTUMAYO 129	VARIOUS ARTISTS
8	NEW		CELTIC CROSSROADS NARADA 61060	JOHN WHELAN & FRIENDS
9	13	4	IBUKI TRISTAR 36852	KODO
10	5	7	QUIDAM RCA VICTOR 68601	CIRQUE DU SOLEIL
11	RE-ENTRY		THE BEST OF ALTAN GREEN LINNET 1177	ALTAN
12	9	51	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
13	8	30	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
14	6	7	L'AMOUR OU LA FOLIE RHINO 72622	BEAUSOLEIL
15	RE-ENTRY		A CELTIC TALE HEARTS OF SPACE 11063	MYCHAEL DANNA & JEFF DANNA

## TOP REGGAE ALBUMS™

1	1	25	MY XPERIENCE BLUNT/VP 1461*/TVT [RS]	BOUNTY KILLER
			★★ NO. 1 ★★	
2	2	93	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	86	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
4	5	68	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
5	7	85	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
6	4	11	MAESTRO VP 1486*	BEENIE MAN
7	6	69	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
8	9	17	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
9	8	34	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
10	11	41	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
11	12	40	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
12	10	10	JOYRIDE VP 3103*	VARIOUS ARTISTS
13	14	6	JUSTUSS EASTWEST 62004/EEG	SNOW
14	13	17	STRICTLY THE BEST EIGHTEEN VP 1490*	VARIOUS ARTISTS
15	15	43	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS

## TOP BLUES ALBUMS™

1	1	16	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [RS]	PEGGY SCOTT-ADAMS
			★★ NO. 1 ★★	
2	2	5	LIE TO ME A&M 540640 [RS]	JONNY LANG
3	3	70	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	40	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
5	6	37	JUST LIKE YOU OKEH 67316/EPIC [RS]	KEB' MO'
6	5	69	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD
7	8	30	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
8	7	31	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
9	10	7	UNDER ONE ROOF BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES
10	9	33	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
11	12	53	PHANTOM BLUES PRIVATE MUSIC 82139/WINDHAM HILL	TAJ MAHAL
12	11	6	SIMPLY MALACO 7483	TYRONE DAVIS
13	14	4	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257/POLYGRAM	VARIOUS ARTISTS
14	13	48	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
15	15	46	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [RS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)

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## LARGEST DISTRIBUTOR

## CASUAL TONALITIES BRINGS JAPAN'S PUGS TO U.S.

(Continued from page 15)

break through stateside, they would be the first to do so singing in Japanese.

Their live shows combine camp theatrics with a sonic barrage that's equal parts pop and in-your-face underground weirdness. As Pugs vocalist Honey\*K, who looks like a B-girl from a bar in the asteroid belt, alternates between seductively whispered phrases and high-pitched wails, "metal percussionist" Steve Eto takes auto parts and other bits of industrial junk and destroys them onstage with his arsenal of chain saws.

While the band wanders about in costumes that could have come from the set of a low-budget Japanese sci-fi TV show, Kamiyama directs the onstage madness while perched in front of his keyboards, his chinchilla stole flying about as he plays the synthesizer, plucks the electric violin, and summons up a bizarre array of sounds and musical fragments from his handy supply of floppy discs.

The Pugs, who start their first full-scale U.S. tour Wednesday (12) with a showcase gig at Los Angeles' Lumpy Gravy Lounge, have been getting lots of attention following the Jan. 14 release of their American debut album, "Pugs Bite The Red Knee," by L.A.-based indie label Casual Tonalities, a subsidiary of animation company Klasky-Csupo (Home and Abroad, Billboard, Aug. 31, 1996). The band's American tour also includes dates at such venues as New York's Knitting Factory and Seattle's Crocodile Cafe (Popular Uprisings,

Billboard, Feb. 15).

The Pugs are managed in the U.S. by New York-based Chibari Inc., which also handles Pizzicato Five. But another Pizzicato Five the Pugs are not. The band's sound is intense and powerful, drawing on just about every musical genre short of Albanian sheepherding songs. The opening drum part in "Shizku Is Color Of Tears," for example, is straight out of the Ronettes' "Be My Baby," while the song's heavily layered synths and doom-laden riffs recall '70s prog-rock—until the very end, when it mutates into an acoustic bit that's as much unhinged as unplugged.

Besides original material, written collectively by the band (with lyrics by Honey\*K), "Pugs Bite The Red Knee" includes demented covers of "Tequila" and "Popcorn." The album is a compilation of songs on the Pugs' first four Japanese albums, which have each sold some 3,000 copies in Japan, according to Kamiyama.

"The whole Pugs U.S. team feels that the band will, at very least, become a strong cult band here," says Terri MacMillan, VP of A&R and marketing at Chibari. "And, with effective marketing and a measure of magic, they can go much further. The Pugs' music, Casual Tonalities' excitement about the band, Klasky-Csupo's art, and the band's incredible live performance are unusually strong elements to appeal to potential fans in the U.S. and internationally."

If anyone deserves to be called the hardest-working person (off-

stage, at least) in Japanese show business, it's Kamiyama, who besides running the God Mountain label, is in big demand as a producer. "I've produced three albums already this year," he says during a mid-February interview. Kamiyama's latest production project is a new band called Rosalie Goes, which has an unusual instrumental lineup: guitar, drums, acoustic bass, and accordion.

Kamiyama begins the interview at Tokyo's Avaco studio by name-checking the late modern classical composer Toru Takemitsu, who used to record at the facility. "I'm

*'It's a good record to put on if the house takes four hours to clean and you only have two'*

influenced by Takemitsu's attitude toward music," says Kamiyama. "He was very flexible. He didn't have any musical education, but he had passion. He mixed all kinds of music—pop, Japanese classical, avant-garde, everything."

Kamiyama, who has collaborated with John Zorn, Marc Ribot, the Boredoms' Eye Yamatsuka, and George Clinton, among others, brings that same sense of eclectic enthusiasm to his music, which ranges from the uncompromisingly experimental Optical 8 to the more pop-oriented sound of the Pugs.

Pop-oriented, that is, in the sense that the band plays songs that have a recognizable beginning, middle, and end; the Pugs are still worlds away from the Japanese mainstream—as well as the rest of the Japanese indie/underground scene, for that matter.

"We have no chance in Japan," says Kamiyama, "because Japanese record companies don't like the Pugs. We have a good chance in America." He notes that the only reason the Pugs are distributed by Nippon Columbia is that Prime Disk, a Nippon Columbia-owned production company to which the band is signed in Japan, supports the Pugs.

The band's first U.S. show was in 1994 at a music industry showcase in New York; their second in March of last year at another industry conference in Austin, Texas. In the audience at the latter show was Mike Mena, director of operations at Casual Tonalities.

"I thought they were amazing," says Mena, formerly VP of A&R and marketing at EMI Records. "After I saw them, I was anxious to see whether they were going to be as good on record as they were live. With them, I was very happy to see that they did translate onto a recording. It gave me the optimism that, although it was not in English, it would succeed just on the sheer energy of the music and the quality of the songs."

Meanwhile, the Pugs had already come to the notice of Chibari, a New York-based management agency that specializes in promoting Japanese artists in the U.S. Tomonori Sato, an A&R man at Tokyo-based Nippon Columbia's Triad label (home of Pizzicato Five, also promoted in the U.S. by Chibari) sent Chibari some Pugs albums last year.

"Tomonori has really good ears, so we pay close attention to his suggestions," says MacMillan, who met Kamiyama some five years ago when the artist was doing some recording in New York. "We stayed up all night listening to Pugs' God Mountain CDs, and were completely blown away. When we discovered it was Hoppy, we knew the magic was in place."

Mena, eager to sign the band, contacted MacMillan, and starting last spring Chibari and Casual Tonalities planned the Pugs' assault on America. Besides key print outlets, college radio has been a focus of the Pugs' stateside promo campaign.

The interest doesn't end there, however. "A number of commercial alternative stations have called me and said, 'How come I don't have this album?'" Mena says, adding that the song getting the most attention from radio is the album's opening track, "Mari In Love."

At retail, Mena says, the label is giving away 3,000 copies of the album to stores in areas where the Pugs have gotten airplay, to encourage the retailers to stock it. "It seems to be working really well," Mena says. "It's getting decent in-store play."

"Our optimism for this is very, very high," he adds. "I keep telling

people that I don't think this is going to be good just on an indie level, I think this is going to be a gold record. I think this is going to be a trip to the Grammys. And I'm not one of those 'hippie' people who say, 'Yeah, yeah, it's going to be a smash,' when I don't really believe it. I really, truly believe that the Pugs could be one of those few bands that transcend the language barrier, which I think makes them very, very important."

Mena adds that the album booklet contains English translations of the lyrics, as well as phonetic renderings of the Japanese.

Another focus of the Pugs' promo campaign is their Internet home page (<http://tonecasualties.com/data/CT/P/PUGS.html>), which features "Honey\*K's Advice To The Lovelorn."

"Honey\*K's lyrics indicate that she's a woman with a very quirky view of love and relationships that kind of merges the mystery of the Japanese approach with her own unique twist," says MacMillan.

"In the Pugs, we mix pop music and noise music, avant-garde style music," explains Kamiyama. "My other units are just avant-garde, experimental music. For example, the music of my band O\*N\*T\*J [in which Honey\*K is also lead vocalist] is more flexible, free music, but the Pugs' music is more structured."

The band was formed four years ago when Kamiyama made a tape at his home studio with Honey\*K and guitarist Hikaru Yoshida. "Then I called different musicians I know and asked them to join the band," Kamiyama says. The Pugs' core lineup now includes Eto (percussion, metal, gong, meat grinder, chorus), Hajime Okano (waste bass, chorus), and Kazuhisa "Roger" Takahashi (drums, chorus).

Mena says Casual Tonalities owner Gabor Csupo, whose animation company handled the first three seasons of "The Simpsons," as well as "Rugrats" and "Aaaaah! Real Monsters!," hopes to do an animated video for one of the tracks from "Pugs Bite The Red Knee." "We're going through several distributors, but we've got a few knocking on our door right now because of the success we've had," says Mena, adding that there is growing interest in the Pugs in Europe.

After the tour, the Pugs hope to record their next album in Chicago with producer Steve Albini, although confirmation of that is still pending, according to MacMillan.

Meanwhile, Mena says that "Mari In Love" is a perfect summary of the band's style. "The song is quintessentially Pugs. It says everything as to what they're about, which is swallowing everything Western, putting it into a blender and spitting it out in a fresh, unique way."

"It's not a good record to put on if you want to mellow out," he adds, "but it's a good record to put on when the house is going to take four hours to clean and you only have two hours to do it."

## RIAA CERTIFICATIONS

(Continued from page 16)

down," Arista, 3 million.  
**The Beatles**, "Anthology 3" (two-CD set), Capitol, 3 million.  
**Tracy Byrd**, "No Ordinary Man," MCA, 2 million.  
**Deana Carter**, "Did I Shave My Legs For This?," Capitol Nashville, 2 million.  
**Randy Travis**, "Old 8 X 10," Warner Bros., 2 million.  
**Bush**, "Razorblade Suitcase," Trauma/Interscope, 2 million.  
**New Edition**, "Home Again," MCA, 2 million.  
**Snoop Doggy Dogg**, "The Doggfather," Death Row/Interscope, 2 million.  
**¶**, "Emancipation" (two-CD set), NPG/EMI, 2 million.

### PLATINUM ALBUMS

**Blues Traveler**, "Live From The Fall," A&M, its second.  
**The Beatles**, "Anthology 3" (two-CD set), Capitol, their 33rd.  
**Snoop Doggy Dogg**, "The Doggfather," Death Row/Interscope, his second.  
**Sublime**, "Sublime," Gasoline Alley, its first.  
**Bush**, "Razorblade Suitcase," Trauma/Interscope, its second.  
**Aaliyah**, "One In A Million," Background, her second.  
**Steven Curtis Chapman**, "Heaven In The Real World," Sparrow, his first.  
**Harry Chapin**, "Greatest Stories—Live," Asylum, his first.  
**Foxy Brown**, "Ill Na Na," RAL, her first.

**Tool**, "Aenima," Zoo Entertainment, its second.  
 Various artists, "Ultimate Dance Party, 1997," Arista.  
**Alan Jackson**, "Everything I Love," Arista/Nashville, his sixth.  
**James Horner**, "Braveheart" soundtrack, London, his first.

### GOLD ALBUMS

**The Beatles**, "Anthology 3" (two-CD set), Capitol, their 38th.  
 Various artists, "19 Hot Country Requests, Volume 1," Epic Nashville.  
**Sounds Of Blackness**, "Africa To America," A&M, its second.  
**Snoop Doggy Dogg**, "The Doggfather," Death Row/Interscope, his second.  
**Tracy Byrd**, "Tracy Byrd," MCA, his third.  
**Patty Loveless**, "Greatest Hits," MCA, her fifth.  
 Various artists, "Mr. Holland's Opus" soundtrack, Polydor.  
**Bush**, "Razorblade Suitcase," Trauma/Interscope, its second.  
**Sounds Of Blackness**, "The Evolution Of Gospel," A&M, its third.  
**Neil Young**, "Zuma," Reprise, his 15th.

### GOLD ALBUMS

**Kevin Sharp**, "Measure Of A Man," Asylum, his first.  
**The Cardigans**, "First Band On The Moon," Mercury, their first.  
**Redman**, "Muddy Waters," RAL, his third.

**Foxy Brown**, "Ill Na Na," RAL, her first.  
**Flesh & Bone**, "T.H.U.G.S.," RAL, its first.  
**Point Of Grace**, "The Whole Truth," Word, its first.  
**Ty Herndon**, "What Mattered Most," Epic, his first.  
**Dru Hill**, "Dru Hill," Island, its first.  
**Newsboys**, "Take Me To Your Leader," Star Song, their first.  
**Alan Jackson**, "Everything I Love," Arista/Nashville, his seventh.  
**Bill Whelan**, "Riverdance," Atlantic, his first.  
**Cyndi Lauper**, "12 Deadly Cyns And Then Some," Epic, her third.  
 Various artists, "My Utmost For His Highest," Myrrh.

### PLATINUM SINGLES

**Whitney Houston**, "I Believe In You & Me," Arista, her fourth.

### GOLD SINGLES

**Whitney Houston**, "I Believe In You & Me," Arista, her 14th.  
**Dru Hill**, "In My Bed," Island, its second.  
**MC Lyte**, "Cold Rock A Party," EastWest, her third.  
**Jewel**, "You Were Meant For Me," Atlantic, her first.  
**702**, "Steelo," Motown, its first.

Assistance in preparing this story was provided by Gina van der Vliet.



# Studio Action

ARTISTS & MUSIC

## Grammys Grow In Garden

### Crew Goes All Digital With Capricorn Board

BY PAUL VERNA

NEW YORK—In the moments preceding the kickoff of the Feb. 26 Grammy telecast, the atmosphere inside the Effanel Music truck brought to mind scenes from "Apollo 13" of the NASA Command Center in Houston.

"T minus 30," crackled a voice in a walkie-talkie counting down the seconds until air time. Meanwhile, Grammy mixing supervisor Hank Neuberger and Effanel engineers Randy Ezratty, John Harris, and Mark Hutchins manned the board as a cluster of other engineers and technicians looked on attentively.

It wasn't that Chicago Recording Co. (CRC) veteran Neuberger and the Effanel staff were strangers to Grammy sound. In fact, they have been involved in mixing sound for the Grammys and other top awards shows for years. But this year's show was unlike any in the past. For one thing, it was held at Madison Square Garden—a larger and more difficult venue than Radio City Music Hall in New York and the Shrine Auditorium in Los Angeles, the sites of recent Grammy Awards. And partly because of the demands of the Garden, the crew decided this year to use an all-digital board—the AMS/Neve Capricorn.

"This is clearly the most complex audio show in television broadcasting," said Neuberger, who worked with CRC owner and Grammy sound designer Murray Allen, veteran producer and Grammy music mix producer Phil Ramone, and the Effanel staff on the music mixes for the show. "You've got something like 600 mike inputs scrolling by in three hours live, and we're 800 feet from the stage."

One way for the broadcast sound crew to circumvent the distance problem is to place mike preamps on the side of the stage and convert to line level there, according to Neuberger. "But the problem with that is then you're depending on an assistant with a walkie-talkie in front of the mike pre, because no one has remote control of the mike pre's at the quality we need," explained Neuberger.

"So we started thinking about a Capricorn, because it actually does have mike pre's we could put on the stage that are remote-controllable from the desk here in the truck. We realized if we did that, we could convert through the Capricorn's [analog-to-digital] converters on the stage instead of carrying massive amounts of copper wire 800 feet."

Just as important, a digital system would allow engineers to instantly recall all mix settings, enabling multiple rehearsals of individual sets during the rehearsal period and the consolidation of all performance mixes into one truck.

"Traditionally, the Grammys, the [MTV] Video Music Awards, and most of the big music television shows are done with not only a video truck that combines all the audio elements—the audience, things like that—but specialty audio trucks for artist performances," said Ezratty. "And we've

always used two trucks to stagger between the performances so there'd be time to do recall. While one artist is on you're doing the recall for a new one, going back and forth, which has actually been fine, but it seemed like the writing was on the wall for this technology."

Another advantage of a one-truck system was having a single monitoring environment, which afforded the crew unprecedented consistency.

"We were able to do our rehearsal remixes in the same environment," said Neuberger. "So the Capricorn so far seems like the ultimate solution to the challenges we had coming to this new arena."

Although the remote recording community knew the "writing was on the wall" for digital mixing of large-scale awards shows, it wasn't until last year's MTV Video Music Awards (VMAs) at Radio City Music Hall that the Grammy crew got a firsthand look at a Capricorn. It was there that Clair Bros.—which also did the live sound for the Grammys—used the board as a P.A. mixer. When Ezratty observed how well the board worked for that purpose, he figured it would work for the broadcast sound.

After the VMAs, Ezratty approached AMS/Neve management about getting a board for Effanel, which had used Solid State Logic consoles for years. Impressed with Effanel's expanding truck (Billboard, March 9, 1996) and eager to venture into the mobile recording market, AMS/Neve made Ezratty a proposal for a Capricorn customized for the road.

Ezratty said, "They put together a proposal that was by design a Capricorn system for a truck, i.e., redundant power supplies, roadworthy mike lines, etc. All of the studio elements of that system were reassessed for their roadworthiness."

With the system in place, Ezratty, Harris, and Hutchins went to work learning the board. A key figure in that process was engineer Mark Repp, who had used the Capricorn to mix several award shows, including last year's VMAs.

"Part of the reason AMS/Neve brought me in is they have lots of people who know lots about the console—very smart people—but they don't have in their stable anyone who has experience mixing this kind of TV show on this console, which I have," said Repp. "So if [the sound engineers] have a problem, I can help them through it, and I know what they're trying to do because of the kind of show it is."

Repp added that moving "from a regular in-line console over to this is fairly fast. Some of the buttons change around, and you've got to learn where things are. Making the move is fairly quick, but to really get in depth in the software takes a little more time."

But even Repp's avuncular presence did not guarantee smooth sailing at the Grammys. "We're on a tightrope here," said Ezratty. "I'm a nervous guy today."

He explained that the Capricorn, like any other computer, is prone to crashing. "But as long as you don't use automation or serious merges during a live mix," he added, "it's pretty much flying along. It's really in a very low-power mode then. I don't mind if it crashes during setups. It's probably happened about three times in the last week. I don't care. I'm not going to avoid the 'C' word about this system. I'm going to embrace it."

Among the visitors to the Effanel truck was producer/engineer Frank Filipetti, who was in the midst of mixing on a Capricorn the upcoming James Taylor album at Right Track in New York. He explained that the console allowed him to toggle back and forth between mix mode and tracking mode and to work on the entire album over a series of days, instead of one track at a time.

Similarly, Ezratty said the Capricorn's versatility allowed his staff the luxury of tweaking various acts' mixes by accessing their recorded rehearsals and making changes to the console settings. "John Harris didn't like the No Doubt mix, so he went right back and worked on it with the artist's engineer," said Ezratty. "Also, Tracy Chapman came back after dinner to listen to her mix, so she walked out of here



**All The King's Men And Women.** Blues titan B.B. King has been working on a star-studded duets album at Ocean Way Recording Studios in Hollywood, Calif. Shown standing at the sessions, from left, are drummer Jim Keltner, keyboardist Bill Payne, guitarist/vocalist Marty Stuart, project assistant Joette Phillips, producer John Porter, project coordinator Tisha Fein, harmonica player Mickey Raphael, and Stuart's manager, Bonnie Garner. Shown seated, from left, are keyboardist Tommy Eyre, guitarist Randy Jacobs, and King. Among the participants not shown are Dr. John and Willie Nelson. (Photo: David Goggin)

knowing what her thing was going to sound like."

Once all the mix settings were fine-tuned, the stage was set for the 39th annual Grammy Awards, which featured performances by Eric Clapton and Babyface, Bruce Springsteen, Beck, Smashing Pumpkins, No Doubt, and five multi-artist segments featuring the likes of Whitney Houston, Natalie Cole, the Fugees, members of the Marley family, Vince Gill, Alison Krauss, Patty Loveless, and the stars of the "Bring In 'Da Noise, Bring In 'Da Funk" and "Riverdance" troupes.

All of the changes went smoothly,

according to Ezratty, and by the end of the show, the crew breathed a sigh of relief and draped a white cloth over the console. Ezratty and his staff enjoyed a full three hours of downtime before they had to set up for the premiere of Howard Stern's "Private Parts," which fortunately took place around the corner at the Theater at Madison Square Garden.

Once back at Effanel's Manhattan headquarters on West 25th Street, Ezratty was able to instantly reset the board for producer/engineer Kevin Killen, who is also working on a mixing project in the truck's control room.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 8, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	ALBUM ROCK
TITLE Artist/ Producer (Label)	WANNABE Spice Girls/ Richard Stannard, Matt Rowe (Virgin)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	ME TOO Toby Keith/ N. Larkin, T. Keith (Mercury Nashville)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	STRONG ROOM STUDIOS (Shoreditch, London, U.K.) Adrian Bushby	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	SCRUGGS SOUND STUDIO (Nashville, TN) Ron "Snake" Reynolds	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Eigueta	AVATAR STUDIOS (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	Neve VR 60	SSL G Series	Neve 8232	SSL A4000	Neve 8068
RECORDER(S)	Otari MTR 90	JV 1080	Mitsubishi X850	Sony 3348	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC STUDIOS (Barnes, London, U.K.) Mark "Spike" Stent	DADDY'S HOUSE (New York, NY) Lane Craven	ALPINE STUDIO (Nashville, TN) Ron "Snake" Reynolds	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	CTI CAD	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VRP 72
RECORDER(S)	Studer A820	JV 1080	Otari DTR 900	Sony 3348	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MASTERING Engineer	TOWN HOUSE Geoff Pesche	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	HIT FACTORY Herb Powers	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	EMI-LTD	BMG	PDD-HTM	BMG	Sony

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# Songwriters & Publishers

ARTISTS & MUSIC

## Warner Print Unit Thinks Globally Technology Boosts Worldwide Operations

BY IRV LICHTMAN

NEW YORK—Warner Bros. Publications is entering a “whole new stage of integrating foreign and domestic operations,” according to CEO Jay Morgenstern.

Pointing to advanced technologies, including satellite communications, Morgenstern says the giant music print company “is more effectively controlling worldwide inventory and building on the successes of the various divisions’ regional marketing efforts.”

The company has a major international structure, including wholly owned units in the U.K., Canada, Italy, Australia, Canada, Finland, and Sweden. Also, it is represented with secondary affiliates in Austria and Japan, which operate in those territories through parent Warner/Chappell Music.

According to Sandy Feldstein, president of Warner Bros. Publications, the company’s annual revenues are split between U.S. and foreign markets. The company, as is common among music print companies, does not report its revenues or profits; its chief competitor is Hal Leonard Publishing.

Abroad, the company’s major territories are the U.K., Scandinavia, and Italy. When market demands are such, Warner will translate both pop and educational publications, including lyrics, into the local language.

Says Morgenstern, who is based in Los Angeles, home of Warner/Chappell, “One of the most important aspects of this global network is that we can ensure our writers worldwide exposure. A good example of that is two new Wynton Marsalis books, ‘Ballads’ and ‘Standards,’ which are being released simultaneously worldwide. We are giving the books major exposure at the Frankfurt Musikmesse trade show,” which both Morgenstern and Feldstein plan to attend.

Morgenstern also reports that Warner has just “implemented a process of tagging all of our international copyright books with the logos of all our divisions [IMP, Carish, Warner/Chappell] and each of their international offices. Although subtle, this simple process will promote the fact that we are an international business.”

Furthermore, says Feldstein, Warner has recently expanded its instructional music video line by signing distribution agreements with Rittor Music, the major Japanese video line, and with LP for its Latin Percussion videos. “We have also signed exclusive distribution agreements with three major software/CD-ROM companies: Electronic Courseware Systems, UbiSoft, and Hohner New MIDIA.”

Feldstein, based at Warner Bros. Publications headquarters in Miami, points to another useful application of new business technologies in the U.S.: Warner’s relationships with jobber and retailer networks. “A good example is our Ultimate Rack Program, which we established late in 1996. We’ve selected our top 100 titles for the Ultimate Rack [and] created a drum-and-guitar pro-shop rack and a keyboard specialty rack. The jobber supplies the rack and a computerized inventory rotation ser-

vice to clients; we provide marketing support on all product.”

By embracing new technology for the music consumer, Morgenstern says Warner is adapting to “major changes” in the print industry in recent years.

“The most [important] is the diminishing number of printable new songs available to the industry. Large segments of the popular music charts are being dominated by hip-hop and dance tracks. And while both rap and dance are incredibly vital forms of music—some of the most exciting and progressive sounds to be created in the past 20 years—they just don’t translate well to print. A person who plays

piano just can’t recreate the sound of a dozen rhythm samples.”

With an eye on the controversial nature of many of today’s pop lyrics, Morgenstern adds, “A lot of our business is through educational product. More so than ever, the content and lyrics of pop music must be appropriate for schoolchildren.”

For Morgenstern, the answer is in taking “advantage of niche markets with a loyal consumer base, such as acoustic guitarists. We’ve also been targeting the over-40 consumer—the individuals who started learning an instrument when they were younger and now really want to go back and learn.”



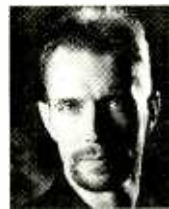
## With PolyGram, Kennedy Scores The Hit That Changes His World

BY DEBORAH EVANS PRICE

NASHVILLE—Gordon Kennedy, a newly crowned Grammy winner, is undoubtedly one of Nashville’s busiest creative talents.

As an artist, he’s half of the Sparrow Records duo Dogs Of Peace. As a guitarist, he’s worked with Amy Grant, Wynonna, Steven Curtis Chapman, Michael McDonald, and Garth Brooks. As a songwriter, he’s had cuts covered by Susan Ashton, Wynonna, Englebert Humperdinck, Patty Loveless, and the Blues Brothers Band with Dan Akroyd. His recent Grammy was for song of the year, “Change The World,” which he co-wrote for Eric Clapton. The song is also associated with two other Grammys—best male pop performance and record of the year.

Born in Shreveport, La., Kennedy moved to Nashville with his family when he was 2 years old. His father,



KENNEDY

Jerry Kennedy, became a Music City legend, recording his first album for RCA, which Chet Atkins produced, when Kennedy was just 10 years old. He went on to work as a session player for Elvis Presley, Roy Orbison, Bob Dylan, and Tammy Wynette and a producer for Roger Miller, the Statler Brothers, Reba McEntire, and Johnny Rodriguez.

Jerry Kennedy’s sons followed him into the music business. Shelby Kennedy is an executive in the Nashville ASCAP office; Bryan is a singer/songwriter who opened on Garth Brooks’ recent tour; and Gordon, of course, is a singer/songwriter/guitarist whose work spans the pop, country, and contemporary Christian markets.

Gordon says his father is mostly responsible for his varied musical tastes. “My dad was the kind of guy who brought everything home,” he recalls. “We heard all the Roger Miller

stuff, Johnny Rodriguez, and the first several Reba records. He would always bring home the Statler Brothers and things he was involved in. So I was hearing all that when I was growing up.

“Then I remember specifically, when I was probably in the first grade, he brought home ‘Meet The Beatles’ and gave me that album. That was probably the first time I really paid attention to something outside of country music. That was a really pivotal point for me, as far as being diverse today, because I had these roots in one area and then this desire to pursue these other things.”

Gordon began writing songs in his teens. By the time he was out of college, he signed a publishing deal with the Welk Music Group. “I wrote for them and that first deal ended in 1990 when it changed hands to PolyGram,” he says. “I left them at that point to pursue other things and ended up signing a one-year deal with Brown Bannister, because I needed a place to put four songs that were going on an album. Then, in 1991, I signed a deal that lasted a year with MCA Music.”

From 1984 to 1990, during the time he was signed to Welk for publishing, Kennedy was also performing as a member of the popular contemporary Christian band Whiteheart. When he left Welk, he left the band and began focusing more on writing and his work as a session guitarist.

“Then, in 1993, Doug Howard [PolyGram Nashville VP/GM] came back to PolyGram. He called me, and then I resigned to PolyGram and have been there since. The first song I turned in on that deal was ‘Change The World.’” Kennedy demoed the song in the spring of 1992 and introduced it to PolyGram in 1993.

Ironically, Kennedy says he and co-writers Wayne Kirkpatrick and Tommy Sims weren’t actually writing together when “Change The World” materialized. “I’ve known Tommy for about 11 years. We were in a group together in the late ‘80s, and Wayne

(Continued on page 66)

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
WANNABE	Spice Girls, Stannard, Rowe	Full Keel/ASCAP, Windswept Pacific/ASCAP, Polygram Int'l/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WE DANCED ANYWAY	Matraca Berg, Randy Scruggs	Longitude/BMI, August Wind/BMI, Great Broad/BMI, Heart Of Hearts/BMI
<b>HOT R&amp;B SINGLES</b>		
CAN'T NOBODY HOLD ME DOWN	Sean “Puffy” Combs, S. Jordan, Carlos Broady, Nashlem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson	Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP
<b>HOT RAP SINGLES</b>		
CAN'T NOBODY HOLD ME DOWN	Sean “Puffy” Combs, S. Jordan, Carlos Broady, Nashlem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson	Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP
<b>HOT LATIN TRACKS</b>		
ENAMORADO POR PRIMERA VEZ	Enrique Iglesias	Fonometric/SE&S

## Encores! Revives Another Gem In ‘Sweet Adeline’; Ira On PBS

PLAY US ‘SWEET ADELIN’: “Sweet Adeline,” Jerome Kern and Oscar Hammerstein’s 1929 show that dared to follow the team’s masterpiece “Show Boat,” won’t be a concertized candidate for a continued run on Broadway—a happy, well-deserved fate that awaited another Encores! production last year, Fred Ebb and John Kander’s “Chicago.”

Whether “Adeline” will ever return to New York in any form is anybody’s guess, but if pure beauty of song were the only guide to commercial success on the American musical stage, “Sweet Adeline,” which played four performances Feb. 13-15 at New York’s City Center, would run longer than “Cats”—which is something like forever.

Of course, “Sweet Adeline,” an often witty backstage musical, a favorite theme of Hammerstein’s, doesn’t have the power and sweep of “Show Boat,” which has just completed a long revival run on Broadway. (“Sweet Adeline” was written as a star vehicle for Helen Morgan, who gave “Show Boat” some of its most poignant moments.)

It’s true that the show produced only one song that has been consistently exposed over the years. “Why Was I Born?” Two others pop up now and then that have equal power to command one’s attention: “Here Am I” and “Don’t Ever Leave Me.” The lusty opener, “Play Us A Polka Dot,” is a pun on one of the show’s characters. There’s also an ingratiating song, “Twas Not So Long Ago,” that suggests that the basic elements of courtship remain sweetly unaltered through time.

And now on to another “Adeline” number as unusual as it is beautiful. “Some Girl Is On Your Mind” is a remarkable ensemble creation, an intricate tapestry glowing with wonderful strains that is one of the musical theater’s most satisfying experiences. (It was recorded for a 1992 album, “Show Stoppers,” on Angel by musical director/musical scholar John McGlinn.)

Nevertheless, with a great cast and now routine brilliance from Rob Fisher and the Coffee Club Orchestra,

“Sweet Adeline” is what Encores! is all about. As with several other Encores! performances, New York-based DRG Records plans to release “Sweet Adeline.”

WORDS BY IRA: PBS usually rolls out its big guns during pledge week—which starts early this month—and this year “Great Performances” airs a 90-minute version of the Dec. 6 tribute “Ira Gershwin At 100: A Celebration At Carnegie Hall.” Those long-winded “commercial breaks” will stretch it out, but it’s a delightful, exuberant presentation, blending musical theater and pop sensibilities with great taste. After all, Encores! musical director Rob Fisher (see previous item) is a vital factor in making it so. As seen on a preview tape, applause is also due for the audio quality, which puts those classic lyrics up front at all times.

There have been some cuts from the Carnegie Hall stint. But, to quote Ira, look at what

we’ve got anyway: Ruth Brown’s “The Man That Got Away,” Vic Damone’s “Embraceable You,” Karen Akers’ “But Not For Me,” and Rosemary Clooney’s “A Foggy Day” and “Love Is Here To Stay.”

For more theatrical stints, there is Dawn Upshaw’s “My Ship”; Scott Wise and Karen Ziemba’s song-and-dance routine “My One And Only Highland Fling”; and Christine Ebersole’s “Saga Of Jenny.”

One presentation is particularly poignant in retrospect: Burton Lane, who died in January, accompanies Michael Feinstein on piano in a version of “It Happens Ev’ry Time,” from Lane and Gershwin’s greatly underrated score for the 1953 film “Give A Girl A Break.”

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, “Boys For Pele.”
2. “Bob Dylan’s Greatest Hits Complete.”
3. Tom Waits, “Beautiful Maladies.”
4. Stone Temple Pilots, “Tiny Music . . . Songs From The Vatican Gift Shop.”
5. “Seal.”



by Irv Lichtman

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Italian Singles Chart Disputed AFI Says Indies Are Underrepresented

■ BY MARK DEZZANI

MILAN—The accuracy of Italy's new singles chart has been challenged by the country's independent-labels association, AFI. The organization claims that the chart is not a fair representation of the indie sector's success and is

### F.I.M.I.

not "valid" as a measure of the Italian market.

The new listing, launched at the end of January, is sponsored by Italy's major-labels body, FIMI, and is compiled by the local affiliate of the international market-research company Nielsen.

The FIMI/Nielsen singles chart was introduced one year after the two parties launched an "official" album chart. Both listings use electronically gathered sales data from 150 retail outlets.

FIMI/Nielsen claims that the sample for the new chart, which lists the 10 best-selling singles, has been adjusted to include specialist stores, which account for a majority of singles sales in Italy, and to monitor sales of CD singles and 12-inch singles. AFI sponsors the long-standing top 25 singles chart, compiled by Italian trade magazine Musica E Dischi using call-out research and faxed declarations from 150 retailers.

AFI president Franco Donato says in a statement, "After a period of

observation, unfortunately we do not consider the new chart to be a valid instrument for the record industry."

He adds, "The presence of independent releases in the new chart is around 30%, which is a complete inversion of our real market share of 70%, which is reflected in the Musica E Dischi chart."

Donato tells Billboard that while he believes Nielsen to be a serious market-research company, he complains that its sample is not sufficiently weighted to include specialist shops responsible for selling the majority of 12-inch singles, which still outsell CD singles 3-to-1. The majority of 12-inch discs are produced and distributed by Italian independents, which also often produce and distribute 12-inch dance mixes of the major labels' international releases.

According to FIMI, its members shipped 1.3 million CD singles and 12-inch singles in 1996, which were worth a total of \$4.5 million. CD singles accounted for 1,009 million units, worth \$3.45 million, while 325,000 12-inchers were shipped, worth \$1.05 million.

Figures released by Musica E Dischi covering both FIMI and AFI members claim that 3.5 million singles, worth \$9.2 million, were shipped in 1996.

FIMI president Gerolamo Caccia Dominioni, who is also president of Warner Music Italy, points out that chart methodology and the practices record companies use to promote their product are the subject of discussion throughout the global music industry.

(Continued on page 62)



**Brit Popular.** Backstage at the Brit Awards, Sony Music Entertainment U.K. chairman Paul Burger presents the Fugees with a quadruple-platinum award, marking U.K. sales of 1.2 million for "The Score."

## Virgin, EMI Merge U.K. TV Merchandising Arms

LONDON—The TV merchandising divisions of Virgin Records and EMI Records in the U.K. have been merged into one unit, called Virgin/EMI TV. The regrouping had been expected and is headed by Virgin commercial directors Steve Pritchard and Peter Duckworth.

TV-marketed compilations take around 25% of the U.K. album market. EMI was the first major to enter this sector in the '70s, then it teamed with Virgin to launch the successful "Now!"

series in 1983. Separately, Virgin debuted its "Best . . . Ever" album line (featuring various music genres) in 1993 and has performed strongly since then with the help of consultant Ashley Abram of Box Music.

In 1995, Virgin held 14.7% of the compilations business, compared with leader PolyGram's 15.3% and EMI's 10.9% (1996 figures are not yet available).

London-based Duckworth and Pritchard report jointly to Virgin Records managing director Paul Conroy and EMI Records Group president/CEO Jean-Francois Cecillon. The two companies will divide the market share. EMI's Jane Chalmers joins the merged unit, continuing as marketing manager for the ongoing "Now!" line. The series' 36th volume will be released March 24.



## newsline...

**BELGIAN INDIE** label ARS Productions has expanded into France with ARS France. Though ARS products will continue to be distributed by EastWest in France, ARS says its new Paris office, under Frank Zajac, will help it to break such artists as Jamie Lee. The Paris office will coordinate ARS promotion in France and look to sign artists there.

**GERMAN MULTIMEDIA** producers will be able to turn to one clearinghouse for rights by this summer. Music authors' bodies GEMA and GVL have joined with intellectual property organizations in other fields to establish CMMV, which will be available to production houses 24 hours daily via the Internet.

**THIS YEAR'S** Great British Country Music Awards are being shifted to the fall for the first time. The organizers say the ceremony will take place in late October or early November and will be broadcast on BBC television.

**BOB FISHER HAS** resigned as managing director of Castle Audio, the catalog unit of Britain's Castle Communications. He has not announced future plans. John Knowles, managing director of the company's front-line division, is also said to be leaving. Castle, acquired by Alliance Entertainment in 1994, is currently being reorganized alongside the U.K. arm of Alliance's Red Ant label.

## Wanted: Japanese Artists Hinata, EMI To Bring Talent To U.S.

■ BY STEVE McCLURE

TOKYO—Santa Monica-based producer Daisuke Hinata is on the lookout for Japanese acts he thinks can make it in the U.S.

Hinata, part of the team that set up independent label Hyperdisc last year (Billboard, Nov. 2, 1996), recently signed a deal with EMI Records, which will promote and market Japanese acts that Hinata signs to the label. The deal is separate from EMI Records' recently announced campaign to promote Asian music licensed from its affiliates in the region (Billboard, Feb. 22).

"Realistically, I think I can only sign three or four acts a year," says the soft-spoken Hinata. "And I think I'll record them in the U.S.—all my machines are there."

Hinata thinks that because American interest in Japanese animation and video games has taken off, the timing may be right for Japanese pop music in the U.S.

"It's still not a big market, but it's

kind of shifting," he says. "It seems like the American taste in female vocals is changing. I don't think the American audience is conservative—the marketing is conservative."

Born in Japan, Hinata is a graduate of the Berklee College of Music in Boston and a longtime U.S. resident. Formerly with Windham Hill act Interiors and one of Japan's most respected producers, Hinata says he is looking for all kinds of music to introduce to the U.S.

"I want to do straight pop vocals as well as other, weird stuff—anything that's weird and looks interesting," he says.

Toshiba-EMI label suite supuesto! is Hyperdisc's licensee in Japan.

Hyperdisc's first release, the soundtrack album for the hit Japanese TV series "The Long Vacation," has sold more than 1 million copies here. A suite supuesto! spokesman says the label will consider Japanese artists produced by Hinata for Japanese release if the artist does not have a record deal here.

## Russian Authors' Complaints Detailed

MOSCOW—The Russian Authors' Society (RAO) dealt with about 170 complaints about infringements of members' musical copyrights in 1996, according to the organization.

Of the total, 93 were complaints by writers about record companies using their works without permission, and 21 were over alleged unlicensed public performance on radio and TV.

About one-fourth of the com-

plaints received by RAO resulted in court cases, all of which were won by the authors' body, RAO claims.

Russian copyright law provides penalties of up to \$750,000 for copyright infringement, although in practice judges tend to award around \$15,000.

RAO acknowledges, though, that it has to overcome significant judicial ignorance. Noting that

most courts and judges in Russia are overburdened with work, an RAO spokeswoman says, "Many judges have only vague notions about the authors' and neighboring rights law, and sometimes we have to give them long lectures on copyrights. The judges have neither the time nor the interest to get involved in the details of the cases."

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## International

# U.K.'s PRS, MCPS Strengthen Ties

BY NIGEL HUNTER

LONDON—Further steps in cementing the alliance of the U.K.'s Performing Right Society (PRS) and the Mechanical Copyright Protection Society (MCPS) were outlined by John Hutchinson, PRS chief executive and acting head of MCPS, at an extraordinary general meeting held Feb. 25 here.

"Successful collaboration is bound to

bring us negotiating power with users of music and with suppliers of equipment software," Hutchinson said in his address. "Furthermore, government and opposition have been consistent in their advice to our part of the music industry to get our act together and establish a common front. British Music Rights and the PRS/MCPS alliance are already proving successful in this regard."

To simplify the relationship between PRS and MCPS, a jointly owned subsidiary, Music Copyright Operational Services (MCOS), is being revived to provide the framework for an administration board that will function "as a sort of joint executive committee" for the boards of the two societies. MCOS is a direct descendant of ServiceCo, formed in 1994 at the time of the first, abortive attempt to harmonize the activities of the PRS and MCPS.

"It will also be a home to the staff of the two organizations," explained Hutchinson, "and hopefully provide them with both an attractive common set of staff benefits and improved training and career progression opportunities across the work of the two societies. MCOS will be the vehicle for joint ownership of assets needed for their continuing operations."

He said that combining the seven divisional directors of the PRS and the six members of the MCPS executive board for the alliance's top team is already paying dividends.

In the revenue divisions, there is lit-

tle change in the areas of mechanical and performance-right licensing controlled by Graham Churchill (MCPS) and John Axon (PRS), who are both enthusiastic about the prospects for cooperating to work against copyright abuse, said Hutchinson.

The new combined international division, headed by Diana Derrick (PRS), will make technical visits to foreign societies administering both performance and mechanical rights and will "not be fobbed off with a refusal for her team to see all the books," he said. Hutchinson declared that the alliance will ensure that pressure to reduce costs associated with one right does not result in increased costs for the other right.

As director of broadcasting for both societies, Mark Isherwood (MCPS) will benefit from a combined entity dealing with the same number of broadcasters.

Hutchinson predicted that plans for the alliance should be ready in June for

PRS board approval, with "final commitment to a long-term operational relationship between the MCPS and the PRS" by September. Budgets for 1998 should be finalized in December.

"In January we should be in business as a unified operational force," he added, "but with two clearly separate rights-company parents."

The extraordinary general meeting was convened primarily to enable PRS members to vote on various rule changes affecting the PRS constitution. The meeting approved 13 resolutions, including the appointment of Jeremy Lever as chairman of the PRS appeals panel. This has been set up in response to a recommendation by the Monopolies and Mergers Commission as a final arbitrator on members' complaints.

Also approved was the appointment of Peter Knight Jr., U.K. managing director of Global Music, and composer Davis Stoll as the other appeals panel members.

## German Publishing Slows But Global Prospects Up, Assn. Says

HAMBURG—The 490 music publishers represented by the Assn. of German Music Publishers had total revenues of \$390 million in 1996, a 2% fall compared with 1995's total.

According to figures released by the association, while the sheet music business last year matched 1995's \$100 million revenues, there was a dramatic fall in mechanical royalty income.

However, the good news is that German publishers are now more successful abroad, says association VP Wilfred Sikorski. He says this is a result of the impact of the association's stand at MIDEM, PopKomm, and other trade fairs around the world.

"The international nature of business contacts lies at the very heart of all music publishing business," says Sikorski.

Multimedia has also begun to make

an impact on music publishers here, says Sikorski. He notes that stores now stock such titles as "Music For Magdalena Bach," Beethoven's "Für Elise," and Schubert's "German Dances" on CD-ROM, which means that the music is available in all its forms. Consumers can hear it, see it, edit it, and even print out the material.

The entire catalog of German publishers is now also available on the Internet, Sikorski says, and publishers will accept orders for sheet music by E-mail.

Sikorski adds, "For anyone actually playing an instrument, as well as for the passive listener, multimedia offers entirely new possibilities of enjoying music in all its variations. Downloading music from the Internet into the home PC gives the music user the chance of enjoying a worldwide repertoire."

WOLFGANG SPAHR

## Music-On-Demand Coming To France

BY REMI BOUTON

CANNES—French company Eurodat is planning to launch what is claimed to be the first experiment with music-on-demand in the French market. The project, Paris Music, was unveiled by Eurodat president Francois-Xavier Nuttall at Mili 1997, the multimedia market held Feb. 10-13 here.

Paris Music is a joint venture with cable operator Lyonnaise Cable and other companies, including French bank Paribas. The test service is due to start March 15 in 400 cabled households in the cities of Paris, Le Mans, and Annecy (Billboard Bulletin, Feb. 20). To use the system, the households must be equipped with computers and a cable modem device. If the experiment produces positive results, it will be expanded in September to an additional 5,000 households.

The project is tailored to test consumers' interest in music-on-demand services. "It is usually assumed that

electronic distribution of music will represent some 15% of the worldwide music industry's total turnover within the next five years," says Nuttall. "But there are still many legal, financial, and commercial loopholes."

Nuttall says that this first real-time experiment will help to identify the loopholes and help Eurodat better understand the attitude of consumers when faced with new systems of delivery and consumption of music. He adds, "It will also allow us to come up with an idea of the right price, a marketing frame, and we will be able to see if the current legal system is fully adapted to this type of service."

In this first phase, Paris Music will allow customers to link with a database of some 600 titles and listen to selected songs in lo-fi sound quality. If customers are interested in acquiring the title, they can order the track, download it onto the hard-disc of their computer, and listen to it in digital hi-

fi quality.

Downloading a song will take close to a minute, according to Nuttall, which is faster than similar services currently on the Internet. Nuttall adds that the system uses the ASFS technology developed by Eurodat, which prevents any digital duplication from the hard disc.

Consumers will pay for what they use via an electronic cash system currently being developed by one of the partner companies, Kleline. Consumer rates have not yet been set.

Nuttall estimates that the test will cost approximately 900,000 French francs (\$166,000).

Music Paris is backed by the main French rights societies SACEM/SDRM, SCP, SPPE, Adami, and Spedidam, as well as the U.K.'s Mechanical Copyright Protection Society.

So far, several independent labels and one major company, Sony Music, have agreed to supply songs from their catalogs.

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## Sanremo Fetes Foreign Acts Who Sing In Italian

■ BY MARK DEZZANI

SANREMO, Italy—This country's authors' rights society SIAE has initiated an award at the annual Sanremo Song Festival with the presentation of an honor for international artists who chose to perform a song in Italian.

The first Italia in Musica Award was presented Feb. 19 by SIAE president Luciano Villeneuve Bideri to U.S. performer Lionel Richie for his rendition in Italian of his hit "Still In Love" (Billboard, March 8).

Italian singer/songwriter Tony Renis, who won the festival in 1962 with "Quando, Quando, Quando," which became a worldwide hit for

Engelbert Humperdinck, co-wrote the lyrics for the Italian version with Alberto Testa and says that the prize revives a tradition in which guests often sang in Italian at the festival.

In the past, the Rolling Stones, Stevie Wonder, Dionne Warwick, and others have performed here in Italian.

Rennis says of the thinking behind the prize, "First, it can only help raise awareness of the Italian language and culture for great international stars to perform in our language, and secondly, with 50% of our national radio networks playing only Italian-language music, it can bring international stars wider awareness in this country."

MARK DEZZANI

## Spain's Sánchez Teams Up With Slash GN'R Guitarist Links With Singer Via Nile Rodgers

■ BY HOWELL LLEWELLYN

MADRID—Guns N' Roses guitarist Slash has a new partner, who is set to lavish her charms on Spain, Latin America, and the U.S., as well as Asia and other markets in Europe. And two people to get credit for this most unlikely event are moviemaker Quentin Tarantino and music producer Nile Rodgers.

The partner is Spanish blonde Marta Sánchez, who has been making a name for herself in Latin American and U.S. Latino markets since leaving pop outfit Olé Olé in the early '90s to go solo.

With the future of Guns N' Roses uncertain, Slash has contributed guitar work to her new Mercury sin-



SANCHEZ

gle, "Moja Mi Corazón" (Moisten My Heart), and it seems their future could be closely linked. As they floated into a late-afternoon Madrid press conference, still buzzing after an all-night party in a gypsy flamenco bar with such domestic stars as flamenco/salsa band Ketama, the singing Flores sisters Rosario and Lolita, and crooner Alejandro Sanz, it was clear the two had developed a special camaraderie.

They were in town to make a video for the single, the first release from Sánchez's third solo album, "Azabache" (Jet, as in the hard black stone). The single and album were issued Feb. 24 in Spain by Mercury and are scheduled for U.S. and Latin American release in April and Asia and the rest of Europe in May.

How did two people from musically opposite worlds get together like this? Slash explains that he had written a song called "Obsession" for the Tarantino-produced film "Curdled" and sent it to Rodgers, the veteran founding member of Chic who has also produced David Bowie, Bob Dylan, and Madonna, among others.

"It was different from my usual work, but Nile liked it and rang me to say, 'I know just the person to sing on this, a Spaniard called Marta Sánchez,'" recalls Slash. "I didn't have a clue who she was and didn't know anything about the Spanish music scene. But we recorded the song together, and that was it," he beams. "Then she asked me to play on her single, and I didn't think twice."

Slash says there is a Spanish link

to the idea for "Obsession." On the guitarist's Snakepit tour, he and his band watched Tarantino's "Pulp Fiction" "zillions" of times and were fascinated by actress Angela Jones, who played the taxi driver. "She's great, and I thought she was really Spanish," says Slash, laughing. "Although she's from Pittsburgh, she inspired the new song that Marta sings on."

Before the flamenco party, the two had spent three days making the "Moja Mi Corazón" clip in a medieval castle in Guadalajara, northeast of Madrid. "I had more fun making the video with Marta than I had making the last Guns N' Roses video," says Slash.

"My life now is all very fast, and Guns is a very slow process," reflects Slash. "We're not clicking, and rather than sit around for three years with all that bullshit, I'd prefer to play with people I like. Hopefully, I'll make another Guns record at some point, but I don't know where that's going right now."

Rodgers produced two songs on the album and co-wrote one of them, while the rest of the album was produced by Christian De Walden, who produced Sánchez's two previous albums, "Mujer" (the English-language version was "Woman") and "Mi Mundo" (My World).

In late February, Sánchez was scheduled to record "about half" the album in English for non-Latino markets, and after doing TV, radio, and press promotion in several territories, she plans to tour in Mexico (where her sales are more than in Spain), Argentina, Chile, Puerto Rico, and Miami.

Simone Bosé, director of Mercury in Spain, says that the participation of Slash and Rodgers was a "guarantee of success," adding that "this is the first collaboration at this level between a Spaniard and an American musician. Many people who until now have been critical of Marta will have to eat their words."

Bosé notes that "Azabache" will have a two-pronged marketing attack, based on Slash's interest and Sánchez's maturity since her Olé Olé days. "Her first 1995 solo album, 'Mujer' sold 650,000 units worldwide, so she has an important base already," he says.

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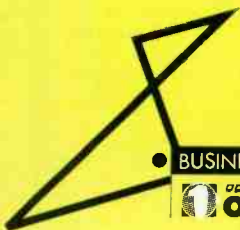
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# HITS OF THE WORLD

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EUROCHART 03/06/97			MUSIC & MEDIA			SPAIN (TVE/AFYVE) 02/22/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	1	1	DISCOTHÈQUE U2 ISLAND			
2	2	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	2	2	BREATHE PRODIGY CAROLINE			
3	3	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	3	3	SWEET KISSES SQUEEZER MAX MUSIC			
4	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	4	5	DON'T SPEAK ZOMBIE MAX MUSIC			
5	8	ENCORE UNE FOIS SASH! BYTE BLUE	5	4	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO			
6	6	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA	6	6	PHOTO & FLASH B.B.E. MAX MUSIC			
7	7	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	7	7	ROCK THE BELLS KADOC CNR ARCADE			
8	4	DISCOTHÈQUE U2 ISLAND	8	RE	ALARM ALARM BIT MUSIC			
9	9	WHEN I DIE NO MERCY MCI/ARISTA	9	9	ANONIM CYBERIA MAX MUSIC			
10	NEW	CON TE PARTIRO ANDREA BOCELLI SUGAR/POLYDOR	10	8	BELLISIMA—I HAVE A DREAM DJ QUICKSILVER CNR ARCADE			
<b>ALBUMS</b>			<b>ALBUMS</b>					
1	1	SPICE GIRLS SPICE VIRGIN	1	1	SPICE GIRLS SPICE VIRGIN			
2	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	2	2	ROSANA LUNAS ROTAS MCA			
3	2	SOUNDTRACK EVITA WARNER BROS.	3	4	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX			
4	4	TONI BRAXTON SECRETS LAFACE/ARISTA	4	7	TEXAS WHITE ON BLONDE MERCURY			
5	5	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	5	NEW	NO DOUBT TRAGIC KINGDOM MCA			
6	7	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	6	8	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH			
7	NEW	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS/EPIC	7	NEW	JEAN MICHEL JARRE OXYGENE 7-13 EPIC			
8	NEW	SOUNDTRACK SPACE JAM ATLANTIC/EASTWEST	8	3	JULIO IGLESIAS TANGO CBS-SONY			
9	6	BLUR BLUR FOOD/PARLOPHONE	9	6	BLUR BLUR EMI-ODEON			
10	8	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH	10	RE	PEDRO GUERRA TAN CERCA DE MI ARIOLA			

MALAYSIA (RIM) 03/04/97			PORTUGAL (Portugal/AFP) 03/04/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS THE POWER OF LOVE WARNER	1	1	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
2	2	VARIOUS ARTISTS MEGAHIT 8 EMI	2	2	DELFIN SABER A MAR BMG
3	5	RAIHAN PUJI-PUJIAN WARNER	3	4	TONI BRAXTON SECRETS BMG
4	6	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	4	NEW	SOUNDTRACK EVITA WARNER
5	4	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM	5	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
6	8	NO DOUBT TRAGIC KINGDOM MCA	6	3	ENRIQUE IGLESIAS VIVIR STRAUSS
7	3	VARIOUS ARTISTS ROMANCE EMI	7	6	PEDRO ABRUNHOSA & BANDEMONI TEMPO POLYDOR
8	NEW	SITI NURHALIZA JAWAPAN DI PERSIMPANGAN SUWAH ENTERPRISE	8	9	SPICE GIRLS SPICE VIRGIN
9	NEW	SOUNDTRACK EVITA WARNER	9	8	SANTOS E. PECADORES LOVE? BMG
10	9	CELINE DION FALLING INTO YOU SONY	10	7	RIO GRANDE RIO GRANDE EMI

SWEDEN (GLF) 02/28/97			DENMARK (IFPI/Nielsen Marketing Research) 02/27/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	VANNER TOGETHER POLYGRAM	1	1	RING-A-LING TIGGY FLEX/EMI
2	1	UN-BREAK MY HEART TONI BRAXTON BMG	2	3	DON'T SPEAK NO DOUBT UNIVERSAL
3	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	3	2	MY OH MY AQUA UNIVERSAL
4	3	I BREATHE VACUUM STOKHOLM	4	5	DON'T LET GO (LOVE) EN VOGUE WARNER
5	NEW	I'M SORRY DILBA METRONOME	5	4	DISCOTHÈQUE U2 POLYGRAM
6	NEW	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC	6	9	YOUR WOMAN WHITE TOWN EMI-MEDLEY
7	8	BREATHE PRODIGY MNW	7	6	ROSES ARE RED AQUA UNIVERSAL
8	5	BARREL OF A GUN DEPECHE MODE MNW	8	RE	BREATHE PRODIGY XL RECORDINGS/MD
9	7	DON'T LET GO (LOVE) EN VOGUE WARNER	9	8	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
10	6	DISCOTHÈQUE U2 ISLAND	10	10	UN-BREAK MY HEART TONI BRAXTON BMG
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPITCH	1	1	NO DOUBT TRAGIC KINGDOM UNIVERSAL
2	1	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME	2	2	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER
3	2	TONI BRAXTON SECRETS BMG	3	3	TONI BRAXTON SECRETS BMG
4	RE	GYLLENE TIDER HALMSTADS PARLOR EMI	4	4	SOUNDTRACK EVITA WARNER
5	RE	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC	5	5	MR. PRESIDENT WE SEE THE SAME SUN WARNER
6	6	JUMPER JUMPER METRONOME	6	NEW	ROBERT MILES DREAMLAND BMG
7	NEW	DILBA DILBA METRONOME	7	6	OSTKYST HUSTLERS FULD AF LOGN SONY
8	NEW	LIVE SECRET SAMADHI RADIOACTIVE/MCA	8	10	LARS H.U.G. KISS & HUG (FROM A HAPPY BOY) EMI-MEDLEY
9	RE	SPICE GIRLS SPICE VIRGIN	9	9	THOMAS HELMIG GROOVY DAY BMG
10	5	SOUNDTRACK EVITA WARNER	10	7	SUEDE COMING UP SONY

NORWAY (Verdens Gang Norway) 03/04/97			FINLAND (Seura/IFPI Finland) 03/02/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET GO (LOVE) EN VOGUE WARNER	1	1	DISCOTHÈQUE U2 POLYGRAM
2	3	UN-BREAK MY HEART TONI BRAXTON BMG	2	2	BREATHE PRODIGY XL RECORDINGS/MD
3	2	DON'T SPEAK NO DOUBT UNIVERSAL	3	5	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
4	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	4	8	YOUR WOMAN WHITE TOWN EMI
5	7	YOUR WOMAN WHITE TOWN EMI	5	3	ANNA MULLE PIISKAA APULANTA LEVY-YHTIO
6	NEW	ROSES ARE RED AQUA MCA	6	6	BARREL OF A GUN DEPECHE MODE MUTE/SM
7	6	ALL I WANT THE OFFSPRING SONY	7	4	DON'T SPEAK NO DOUBT INTERSCOPE/MCA
8	NEW	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY	8	7	FALLING IN LOVE (IS HARD ON THE KNEES) AEROSMITH SONY
9	10	2 BECOME 1 SPICE GIRLS VIRGIN	9	RE	I SHOT THE SHERIFF WARREN G POLYGRAM
10	5	DISCOTHÈQUE U2 POLYGRAM	10	NEW	REVERENCE EMPEROR CANDLELIGHT/SPINEFARM
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	SMURFENE SMURFEHITS 2 EMI	1	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
2	1	TONI BRAXTON SECRETS BMG	2	2	THE OFFSPRING IXNAY ON THE HOMBRE SONY
3	3	NO DOUBT TRAGIC KINGDOM UNIVERSAL	3	3	SMURFFIT TANSSIHITIT VOL. 1 EMI
4	6	SOUNDTRACK EVITA WARNER	4	6	PANDORA CHANGES MCA
5	8	SPICE GIRLS SPICE VIRGIN	5	5	JUICE LESKINEN KAUTTA AIKAIN GRAND SLAM/MEGAMANIA
6	4	JEAN MICHEL JARRE OXYGENE 7-13 SONY	6	4	TONI BRAXTON SECRETS BMG
7	2	MOTORPSYCHO ANGELS AND DEMONS AT PLAY SONY	7	7	EPPU NORMAALI REPULLINEN HITTEJA POKO
8	5	LIVE SECRET SAMADHI MCA	8	8	BLUR BLUR FOOD/EMI
9	7	KARE & THE CAVEMEN JET AGE NORSKE GRAM	9	NEW	X-PERIENCE MAGIC FIELDS WEA
10	RE	THE OFFSPRING IXNAY ON THE HOMBRE SONY	10	9	KARI TAPIO MEREN KUISKETTA AXR/AUDIOVOX

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**ITALY:** Milan-based composer Ludovico Einaudi releases next month a remarkable recording of his work "Stanze" (RCA), which defies categorization but should appeal across the popular, classical, and new age markets. Although Einaudi wrote the piece for piano in 1992, he has now recorded it with virtuoso harpist Cecilia Chailly. Using an electric instrument, Chailly achieves a hypnotic, pulse-like quality on the 16 interlinked pieces that at times recalls the work of such minimalist composers as Terry Riley. Yet melodically, the composition's modal structures also suggest an affinity with Robert Miles, another Milanese musician, whose dance hit "Children" topped the charts last year. Such diverse reference points make the album almost impossible to pigeonhole. Label chiefs are considering a dance mix but admit to some concern over how Einaudi should be marketed. "The 16 pieces are separate but linked like the rooms of a house," says Einaudi, who studied with Lucien Berio, one of the most influential composers of the past 50 years. "But Cecilia has made the house her own, and I couldn't now imagine a performance of the work without her."



NIGEL WILLIAMSON

**IRELAND:** Jazz/blues singer Mary Coughlan releases her eighth and, arguably, best album, "After The Fall," March 17 on U.K. indie Big Cat. Its theme is the plight of women since the Garden of Eden, with the opening track, Thom Moore's "A Woman Undone," setting the scene. Impeccably produced by Dutch classical guitarist Erik Visser, the album is a compelling collection of songs exploring the issues of love, marriage, and domestic violence, and reflecting the spiral of alcoholism, depression, and bad decisions that marred Coughlan's life for a decade. After roughly 30 hospitalizations, the vocalist finally dried out at Dublin's Rutland Centre, before going back to touring and signing a deal with Big Cat in 1996. She describes the years signed to a major label as a "mess . . . my house was repossessed . . . The whole thing was a disaster. Nobody wanted to have anything to do with me, including myself. And I don't blame them." Given carte blanche to choose the songs for "After The Fall," Coughlan has included numbers by such Irish writers as Jimmy MacCarthy, Antoinette Hensey, Paul Doran, and Johnny Mulhern, some of whom she has collaborated with. Among the other tracks are Henry Purcell's "When I'm Laid In Earth," Trevor Knight's setting of the Dorothy Parker poem "Dilemma," and Marc Almond's "Saint Judy." With Visser, Coughlan wrote "John Fell Off The Work-Around," a song about the loss of self-esteem caused by unemployment.

KEN STEWART

**BELGIUM:** France has Alliance Ethnik, the Netherlands has Osdorp Posse, and Germany has Die Fantastischen Vier. Now Belgium has its own radical rap group, KIA (Krapoel In Axe, or Seum In Action). Comprising three Flemish youths with attitude, KIA has taken the charts here by storm with sales of its single "Zaterdag" (Saturday) already past the 20,000-unit mark, a far better result than usual for a Belgian act. The trio, which existed for some years in the rehearsal room before taking to the stage, offers a danceable mix of hip-hop tunes and sometimes-sexist lyrics, which are rapped out in a Flemish dialect known as Brabant. The group has been picked up by ARS Productions (distributed by Sony), and follow-up singles and an album are in the pipeline.

MARC MAES

**POLAND:** Young multitalented artist Basia Romanowska has released her highly promising debut album, "To Coś" (That Something), on the Starling S.A. label. An accomplished singer/songwriter, she also plays violin, viola, piano, and guitar, skills she developed while studying at the Musical Academy in Katowice. Having toured France, Germany, and Italy as part of the group known as Big Band, she is now concentrating on her own music, a sophisticated mixture of pop, soul, rap, and funk that stands out as something special in a dance market otherwise dominated by Europop and disco acts. Her no-nonsense rap style has drawn particular attention, since in Poland rapping is still considered to be an exclusively masculine activity. Lending the album a touch of musical class are various session musicians, including saxophonist Adam Wendt of popular jazz band Walk Away. The result is a mixture of dynamic dance songs like "Do Mi Sol La" and soul-oriented ballads like "Na Pamiec Znam" (I Know By Heart), which prove that modern dance music can be fun without being banal.



BEATA PRZEDPELSKA

**NETHERLANDS:** When singer/songwriter Joan Ter Maten, better known as Sleepy Joe Tomato, asked American sound wizard and multi-instrumentalist Scott Matthews to produce his new album, Tomato was hoping that Matthews would recapture the magic of the latter's finest hour as co-producer of John Hiatt's 1983 album "Riding With The King." Matthews took up the challenge, and the result is the utterly pleasing roots-pop album "A Bumpy Ride" (Snork/Music & Words). Matthews plays practically every instrument, while Tomato sings his heart out on a selection of self-written songs and chips in with a bit of rhythm and bass guitar. Matthews, whose recent clients include surf legend Dick Dale, has given Tomato's album a somewhat harder edge than the Hiatt classic. And with his distinct, slightly unsteady vocal style, reminiscent of Alex Chilton, Tomato's latest batch of songs includes some great candidates for singles, ranging from the soft AC "Just In Time" to the alternative "Love On The Side" and such points in between as "Bedroom Fights."

ROBERT TILLI

## Australia's You Am I Takes Global Stance With Warner

AUSTRALIAN ALTERNATIVE rock sensation **You Am I** is making new inroads into Europe this month with the international commitment of Warner Music, which can market the band in every territory worldwide—except in its home base in Australia.

The power trio of guitarist **Tim Rogers**, bassist **Andy Kent**, and drummer **Russell Hopkinson** has achieved spectacular success in Australia over the past three years with two albums on the independent rooArt label, "Hi Fi Way" and "Hourly Daily," both of which have debuted at No. 1 on the Australian Record Industry Assn. (ARIA) album chart. Then last October, the band took home no fewer than six ARIA Awards, including best album for "Hourly Daily," which has since gone platinum (70,000 units) in the market.

While the band's early fast-and-hard style drew comparisons to the likes of the Who, "Hourly Daily" wraps keenly sketched slice-of-life lyrics in rich arrangements of acoustic guitar, horns, strings, and organ. The group is no stranger to the Aussie pop tradition, as it proved last autumn by closing the ARIA Awards show with a cover of the Easybeats' 1966 hit "I'll Make You Happy."

Meanwhile, a business drama was unfolding offstage, as rooArt switched its marketing and distribution in 1995 from Warner Music Australia to the indie Shock Music Group. Then on the eve of last year's ARIA triumph came word that BMG Australia had purchased rooArt for a reported \$5 million Australian (\$3.95 million). **Tim Prescott**, who had responsibility for rooArt as divisional managing director of the BMG Label Group, was named to the top post at BMG Australia earlier this month.

All this corporate maneuvering might have left **You Am I** orphaned in the international market. However, the band was signed for the world outside Australia and New Zealand by Warner Bros. in the U.S., which released "Hi Fi Way" last year. The band also nabbed a high-profile slot on last summer's Lollapalooza tour. On its way back to Australia, **You Am I** touched down for a gig at the 100 Club in London, which ignited interest in the U.K. WEA Records U.K. even made a last-minute change on a sampler cassette it distributed via the New Musical Express to feature the band.

"They've really captured people's imagination," says **Steve Margo**, international VP for Warner Bros. Records in Burbank, Calif., who reports that Warner's plan is to build the success of

"Hourly Daily" in Europe and other international markets before releasing it in the U.S. later this year.

"We've had fantastic feedback [from European media]," says **Liz Kessler**, international manager with Warner Bros. in London.

The decision to give **You Am I** international priority—despite the loss of a home-base connection with Warner Music Australia—is a boost for good music over label politics.

A six-week tour of Europe for **You Am I**, opening for acts including the **Lemonheads**, **Wilco**, and **60 Ft Dolls**, runs through early April. The band's current tour of the U.K. with the **Lemonheads** brings it to the Forum in London

Wednesday (12) and Thursday (13). WEA in the U.K. releases "Good Mornin'," the first single from "Hourly Daily," March 17.

"We're confidently expecting **You Am I** to be another success story," says **Margo**.

**AN AMBIENT, OPERATIC** rap called "Head Over Heels" is an ear-grabbing track from the Van Records album "Zap Culture Buddha" by Dutch producer/performer

**Ad Visser**, who has sold more than 100,000 units of his "Brainsessions" album in the Dutch market. "Head Over Heels" also opens the aptly titled "Vantastic Music" sampler distributed at MIDEM by the Dutch independent label, whose other varied offerings include **Hallo Venray's** "The Beach," a tremendous twangy takeoff on California pop; the smoke-and-shadows sound of "I Want It All" from the **Watchman**; the "happy rave" of **Lipstick's** "Fly Away"; a bluesy duet of the **Stealers Wheel** hit "Stuck In The Middle With You" from **Faith Pillow** and **Eric Bazilian of the Hooters**; **Bimbo Box's** "Wild Onions," a dance groove built on a Hammond organ and **Candy Dulfer** sax break; and, perhaps most memorable, "Voor Jou," a version of the American country and R&B hit "I Swear" performed in Dutch by **Albert West**.

**BORDER CROSSINGS:** **Jackson Browne**, who has reunited with longtime sideman **David Lindley** on his current European tour, plays March 24-26 in Sweden. The three dates are promoted by EMA Telstar.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.*

### HOME & ABROAD



by Thom Duffy

## New Japanese Imprint Lines Up Top Talent

### Sly And Robbie Among Those Signed By iNOKS Label

■ BY STEVE McCLURE

TOKYO—Launching a new record label is always a risky business, but recently established imprint **iNOKS** has lined up some heavyweight support as it tries to carve out a niche in Japan's increasingly tough music industry.

The label is 30%-owned by leading independent record company **Pony Canyon**, which promotes and distributes product licensed from **iNOKS**. The fledgling label has signed famed Jamaican musicians/producers **Sly Dunbar** and **Robbie Shakespeare** to produce two compilation albums featuring various big-name artists performing new material.

The deal with **Dunbar** and **Shakespeare** is for the world, says **Sony Kimura**, director of **iNOKS'** international department. The first album to be released under the deal, "Friends," will debut this summer in Japan, the U.S., and Europe. A single from the album will be released at the end of May outside Japan.

The new imprint also has the

worldwide rights to an album titled "The Bridge," set for release this summer. It features such luminaries as producer/songwriter **Michael Sembello**, **Daniel Jobim** (grandson of **Antonio Carlos Jobim**), producer/drummer **Vinnie Colaiuta**, and well-known Japanese R&B singer **Toshi Kubota**. The album will be co-produced by **Sembello** and **Richard Rudolf**.

Meanwhile, **iNOKS** has put together a stable of domestic acts, including female vocalist **Yuko**, formerly a dancer in **Michael Jackson's** show, who performs under the name **Luv 2 Shy** in Japan. The label expects big sales for her third single, "What's Your Name? X X X", set for release April 16. The song is being used in a TV commercial for pantyhose.

**Ken Suzuki**, **iNOKS'** president, was until July 1996 president of dance label **Avex D.D.**, which he helped establish in 1988. **Kimura** was president of **Avex** concert promotion subsidiary **Advanced Promotion International** until February 1996. **Suzuki**, **Kimura**, and three other **iNOKS** board members hold

the remainder of the company's shares, except for a small portion owned by **Rex Entertainment**, a software manufacturer and distributor.

Asked why he and **Kimura** left **Avex** to form a new company, **Suzuki** replies, "We learned a lot about the spirit of the music business from **Avex** when we were there. Now we'd like to create a place where we can use our creativity and business experience on our own."

The company's unusual name is based on the initials of the board members' surnames, explains **Kimura**. Pronounced "eye knocks," it also refers to what he describes as the label's aim to knock, or move, people's hearts with love through music.

After **iNOKS** has established itself in the U.K. and U.S., **Kimura** plans to turn his attention to Southeast Asia, where **Pony Canyon** has a network of branch offices.

"Southeast Asia might be a good market, but there are still problems with distribution and piracy," **Kimura** says.

## ITALIAN SINGLES CHART DISPUTED

(Continued from page 55)

"We have a very small singles market here in Italy, and the electronic pen/bar-code method is the most reliable, accurate, and cost-effective method of measuring sales," says **Caccia Dominioni**, adding, "If we had a larger market of, say, 20 million singles sold annually, then we could consider investing in more sophisticated methods, such as the inclusion of airplay data currently available from **Media Control** in Italy."

Until now, the CD single has mainly been used as a radio promotional tool in Italy. **PolyGram Italy** president **Stefano Senardi**, who is responsible for the **FIMI** project to relaunch the CD single at retail (**Billboard**, Nov. 9, 1996), says that **AFI's** criticisms of the new **FIMI/Nielsen** singles chart are invalid and potentially divisive. "The discrepancy between the **FIMI/Nielsen** chart and the **AFI/Musica E Dischi** chart could be because many independent labels do not use the bar code, which can be read by electronic pens on their releases," says **Senardi**. "If the indies do not use the bar-code technology, it's their problem. The **Nielsen** sample is very precise; the use of the electronic bar-code measurements guarantees that our chart reflects [retail sales] rather than [shipments to stores]."

**Senardi** acknowledges that the project to roll out CD singles has been delayed, but says that the new chart, which is being made available to all media outlets, will help promote and establish the format as it becomes more widely available.

"There is a great anticipation of the expansion of the CD single format at the retail level, and [stores] are perhaps ahead of the record labels in this respect," **Senardi**

says.

**Mario De Luigi**, editor of **Musica E Dischi**, argues that the new **FIMI/Nielsen** singles chart has shown signs of convergence with the **AFI**-sponsored publication. "Trial charts before the official release of the [FIMI/Nielsen] chart showed incredible differences with our own chart," says **De Luigi**. "They are starting to get closer, but it appears that their listing mainly represents sales of CD singles, which are still greatly inferior to 12-inch sales."

He adds, "In my opinion, [FIMI] is using the new chart to promote CD singles sales. I doubt that **Nielsen** has an accurate sample representing the actual ratio of CD single and 12-inch sales."

**De Luigi** acknowledges that few 12-inch titles have bar codes on their sleeves and says that despite a drastic downturn in 12-inch sales last year, the singles market has now stabilized.

"Singles reaching the top positions in the chart are selling between 3,000-5,000 copies a week, with around 10-12 titles selling more than 20,000 copies each year," he argues.

**Jennifer Hubber**, the executive responsible for the chart's compilation at **CRA Nielsen**, confirms, "We sample 150 shops each week, 130 of which are general record retailers whose income is derived at least 50% from record sales, while an additional 20 outlets that specialize in singles sales are also included."

"Our system is totally automated, and any discrepancy between market share and chart position is likely due to the fact that we only measure product with the bar code printed on the sleeve."

In the most recent charts avail-

able, just three of the titles on the **FIMI/Nielsen** chart appeared in the **AFI/Musica E Dischi** top 10, while six on the **FIMI/Nielsen** top 10 showed in the **AFI/Musica E Dischi** top 25. Only one of the **FIMI/Nielsen** top 10 titles came from an indie label or distributor, whereas seven of the top 10 on **AFI/Musica E Dischi's** chart were derived from indies. The No. 1 song in the **AFI/Musica E Dischi** chart for Feb. 18-24 was **Gala's** "Let A Boy Cry," which charted at No. 5 in the **FIMI/Nielsen** chart, while **U2's** "Discothèque," which was No. 1 in the **FIMI/Nielsen** chart for the week of Feb. 13-19, was No. 2 in the **AFI/Musica E Dischi** chart.

Industry observers in Italy believe that major labels are reticent about launching a full, coordinated initiative with a recommended retail price to launch the CD single while they are awaiting judgment from the government's anti-trust authority on allegations of **FIMI** members operating a price-fixing cartel (**Billboard**, Nov. 23, 1996). The judgment is expected in April.

Despite earlier suggestions that the new format should retail for approximately 9,900 lire (\$6), **FIMI's** **Caccia Dominioni** states that no price had been agreed upon for the format.

*The exchange rate used in this story is 1,610 lira to the dollar.*

## TO OUR READERS

The Canada section will return next week.

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**M**ICHAEL KOCH, PRESIDENT OF PORT WASHINGTON, N.Y.-based Koch International USA, emphasizes that his company has gone through some radical changes in the 10 brief years of its existence.

"We went from being a CD custom broker to becoming a classical importer," says Koch. "Then we transformed an import company into a domestic-label distributorship, by adding American roots music, later rock and finally urban music. We also went from being a catalog distributor to becoming a frontline distributor of hit product."

Along with all the changes came explosive growth: In 1991, just four years after Koch had established itself in the U.S., *Inc.* magazine listed it among the 500 fastest-growing privately held companies in the country. As a classical distributor in 1990, Koch employed fewer than 30 people, and reported net sales of between \$4 million and \$5 million. Today, Koch International North America employs 150—130 in the U.S., 20 in Canada; its net sales for 1996 were \$50 million, according to Michael Koch.

A pioneer in independent national distribution in the U.S. (a rarity in 1990, but now the industry standard), Koch has flourished with a relatively small but elite list of labels. In 1989, it established its own classical line; in 1995, the company bowed its pop line, Koch Records USA, which today sports an inspired blend of bright contemporary talent and catalog classics.

Koch's European affiliate, headquartered in Höfen, Austria, is a diversified music and media giant with interests in labels, recording, manufacturing and publishing. But Koch International USA had humble beginnings, according to its president.

"In 1987, when I came here, we were just a specialist record company in the German-speaking market, and starting to spread our wings," Michael Koch says. "We had a CD plant in operation since 1985. We felt courageous enough at that point to make yet another jump and start a company in America. Basically, there was no big plan, I hate to admit it. There couldn't have been, because the music that we had in Europe is not and was not saleable in the U.S. It's national product, German country music, schlager and ethnic music.

"For starters, we were ready to get American record labels to press CDs with us in Austria, because we had spare capacity. That's why I came here."

#### A PRESSING ISSUE

During the first three years of its existence, Koch International USA operated primarily as a CD-pressing broker. Koch says that he considered starting his own distribution operation after meeting Fred Hofer and Jim Welsh, who were working for a New York-based importer of European product.

"I thought, 'Hey, what they're doing kind of makes sense, and it's something easy—we could do that,'" Koch recalls. "I asked them if they wanted to work for me, and they were willing to do it, because the owner of the company they worked for was not interested in making the transition from the LP to the CD, and the business was closing down slowly but surely. They took that offer and they started to work with me, and that was the birth of Koch as a distribution company.

"We didn't own any classical lines. What we started with was a handful of classical labels from Europe, small labels, and also some American classical labels. That was the start of the distribution company."

But Koch got an immediate lift when it picked up Teldec, one of the leading classical lines, for distribution; after Teldec's acquisition by Warner Bros., the distributor lined up Chandos, another top classical label. "From there, we added a lot of classical labels," says Koch. "By the end of 1990, we were one of the two leading independent classical distributors in the country."

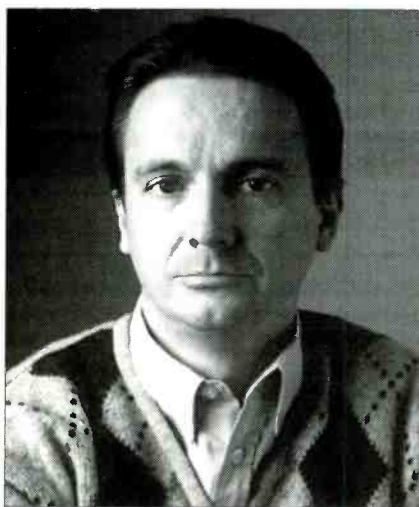
However, it wasn't long before Koch began to feel that the company's activities in the classical realm had plateaued, and its expe-

# KOCH INTERNATIONAL

## The U.S.' "Major Alternative" Marks A Decade Of Big Changes And Steady Growth

"We're not looking to be the biggest independent distributor," says president Michael Koch. "Our focus will continue to be on being the best."

BY CHRIS MORRIS



Michael Koch, president

rience distributing the New Jersey-based jazz and classical label MusicMasters led the firm to begin exploring other genres as potential areas for distribution. One of Koch's high-volume pressing clients at the time was Shanachie Records, a well-known roots and world-music imprint that



The 70,000-square-foot distribution facility, built in 1995

also distributed Yazoo Records, one of the foremost classic-blues catalog operations.

Michael Rosenberg, Koch's VP of sales and marketing, recalls, "Shanachie had already grown disillusioned with what at the time was the standard setup for independent companies, which was independent regional distribution. Under that system, each distribution company had to have enough volume to maintain a viable distribution structure. Shanachie felt that this was squeezing them out, that they weren't getting enough attention. So they had started to set up their own distribution to sell direct, and they'd opened an office in Minneapolis and put a few reps in other markets. When we went to talk to them, they were already thinking about moving away from the regional thing."

"As in any relationship, timing is everything," Koch adds. "I hit them up at the right time. They were starting to get disenchanted with regional distribution and already had a little bit of their own distribution. First they laughed us out—why would they come here? We had no expertise in their music or in distribution of non-classical product. But I was able to convince Richard Nevins and Dan Collins, Shanachie's two founders and owners, and they were adventurous enough to take the risk. As part of that, we also

acquired an interest in Shanachie, and we took on exclusive national distribution on Jan. 1, 1991."

At the time, regional distribution was still the predominant system in force. But Koch—which had always handled its classical lines on a basis of national exclusivity—had unwittingly struck on the system that would soon prove to be the wave of the future.

"It was not a stroke of genius or anything," Koch confesses. "The regionals had learned how to live side by side and never thought about anything else, and they were fine with it. They shared the same labels, and they were all friends. We were national from the start and only had to expand on that concept."

Rosenberg notes, "This was kind of a grand experiment for us and for Shanachie. The reason we were able to get the labels that we got subsequently is because it was a successful experiment."

Koch adds, "The first year Shanachie came with us, we were able to increase their sales by 50%. They were very happy, and we were very happy."

#### LABEL ACQUISITIONS

Koch International USA quickly began to accumulate a list of quality non-classical labels for national distribution: Silva America (soundtracks, pop vocals), the Smithsonian Collection Of Recordings (scholarly compilations), Smithsonian Folkways (folk/world), Redhouse (folk), Enja (jazz), Hightone (roots/country), Sugar Hill (folk, bluegrass and country) and PRA (contemporary jazz). In 1994, Koch acquired a 50% interest in and distribution of DRG Records, America's leading independent theater-music label, covering Broadway, soundtracks, cabaret/vocals, pop and jazz (issued on Disque Swing).

All but one of these labels remain with Koch to this day.

The same year, Koch made another major leap by almost simultaneously acquiring the respected reissue/rock-catalog imprint Razor & Tie Records and the high-profile alternative-rock label Bar/None for distribution. Koch says, "Up until then, we had world music, we had classical, we had roots, we had soundtracks, we had shows, but those were the first rock labels. It was a coup for us."

A Bar/None album would be responsible for a landmark in Koch's short history as a pop distributor: In October 1995, Edwyn Collins' "Gorgeous George" became the first Koch-distributed album to reach The Billboard 200.

Distribution alliances with other noteworthy labels followed in 1995 and 1996: Imago (veteran executive Terry Ellis' label), Knitting Factory Works (the record arm of the noted New York club), Righteous Babe (acclaimed singer Ani DiFranco's company), Daemon (operated by Amy Ray of Indigo Girls), Minty Fresh (original home of Veruca Salt and the Cardigans), Acoustic Disc (run by mandolinist David Grisman) and Revenant (a new company founded by guitarist John Fahey). One hit-producing label was Edel America, whose best-selling "Hackers" soundtrack helped introduce Prodigy and Underworld to America, and the WWF's "Full Metal" entered The Billboard Top 200. Simultaneously, Cledus 'T.' Judd's "I Stole This Record" was on Billboard's Top 200 several weeks and on its Top Country Albums Chart for almost a year.

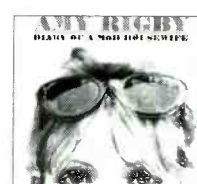
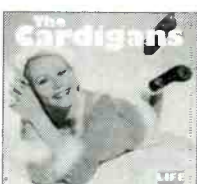
#### KOCH GOES URBAN

When it took over exclusive distribution of Ichiban, one of America's largest independent record companies, in September 1996, Koch finally rounded out its musical spectrum with a premier urban/R&B/rap label group. The deal produced an immediate R&B album chart entry in Ashford & Simpson's new CD with Maya Angelou, "Been Found."

#### KOCH GOES POP

Koch International Classics has collected a quartet of Grammys since its inception. Koch explains, "That showed us that we could start our own label and not just be a distribution company. So, of

Continued on page K-9



Artists and music: Ani DiFranco, Arlo Guthrie and Koch-distributed albums

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Here in the U.S., Koch International is best-known as a distribution company. But in Europe, where the company originated more than 20 years ago, Koch remains primarily a record company, with its own label accounting for 90% of its sales.

This label, notes company president Michael Koch, mainly involves releases of European interest. Hence, when it opened its U.S. operation, Koch's emphasis was on the distribution end. But even so, Koch in America has always focused, too, on building its own labels, and while its success in this arena may not be as visible as that of its distribution side, Koch-owned or controlled domestic labels still bring in a third of its total income.

"That's a significant part of our revenue," says Koch,

"and significant to our business philosophy in that it makes us a stable distributor. Independent distribution is a very fickle game, and the labels that we own give us a strong foundation—because we're not just at the mercy of third-party labels."

Koch's U.S. labels further serve to buttress the company's identity, adds Michael Rosenberg, Koch International's VP of sales and marketing. "As a distribution company, we work hard to get our name out to our retail and wholesale customers," explains Rosenberg, "But our own labels are how we get our name out to the general public and to consumers, and we're very proud of the music we've put out on them because it's high-quality music—in all genres."

Koch's main U.S. labels are Koch International Classics, Koch Records and Koch Jazz, with Koch International, Koch Schwann and Koch Discover International filling out its wholly owned label roster. In addition, Koch owns a substantial stake in its distributed labels Shanachie, Yazoo, DRG, Cooking Vinyl America, T.J.S.B. and, most recently, Ichiban.

**KOCH  
INTERNATIONAL**

## A Stable Full Of Labels

While the company is best known as a distributor, Koch-owned or controlled domestic imprints bring in a third of its total income. And the number of joint ventures is growing, to bring a wide number of musics to market.

BY JIM BESSMAN

leagues from around the world say that they see our product everywhere. That's testament to our quality and distribution." Koch Jazz started up last June under the stewardship of Koch International's jazz director, Donald Elfman, whose charge, as he saw it, was to "celebrate jazz in places that weren't in the spotlight." Rather than bring in big names, Elfman sought "local heroes" like Ernie Krivda, a Cleveland tenorman and the label's inspiration.

"I lived in Cleveland for a while, and there were no major jazz clubs or musicians coming in there," says Elfman. "So I went out and heard Krivda, who's a real original and fit in with what I wanted to do with the label. Koch had a slogan in Austria about thinking globally but acting locally—which fits into our jazz philosophy."

Elfman also wanted to keep Koch Jazz small and somewhat personal. "I wanted smaller things from musicians who I think are making important music," he says. "So, in addition to recordings by people like Krivda, we've licensed material by [saxophonist]

### CLASSICAL GRASP

Koch International Classics launched in 1989, and, as its VP of A&R and general manager Michael Fine notes, "has always been one of the most visible of the Koch labels" in terms of Grammy winners, Billboard-charting best-sellers, international awards and press attention. As such, Fine adds, Koch International

Classics has played a big part in attracting other labels to Koch's growing distribution business.

"Leonard Bernstein's 'Arias And Barcarolles' was our first record, and it won a Grammy," says Fine, "and our first major classics soundtrack, Elmer Bernstein's 'Magnificent Seven' score, beat out 'The Lion King' for a NAIRD award. But the greatest kudo for the label is to hear col-



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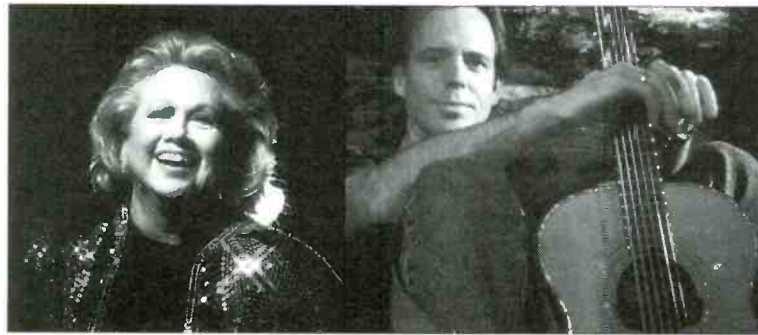
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**KOCH POP: RIGBY AND REISSUES**

The Koch Records line was begun two years ago by Barry Feldman, its VP of A&R and general manager. Feldman had a



Barbara Cook

David Wilcox

strong industry background from previous stints at Verve and PolyGram, as well as his own Upside label. He quickly achieved critical acclaim for the new imprint with a series of Charlie Rich and Merle Haggard reissues, as well as the Beau Hunks recordings of the original music from "The Little Rascals."

In 1995, Feldman brought in Nicholas Hill, founder of the Singles Only Label, who in turn brought in Amy Rigby's critically praised "Diary Of A Mod Housewife" album. The label has since released product by David Wilcox and critics' darling Jane Siberry.

"The reissue side of the label is increasing because it makes so much sense from an accounting standpoint," says Feldman, who's just put out a pair of Marty Robbins titles. "The higher-risk areas—like Amy Rigby—have worked out great, too. There's a lot of com-

munication with the distribution company—and they know how to handle the product."

The Koch International label, meanwhile, is Koch's original Austria-based label, and while it accounts for 90% of the company's European sales, it offers only a few titles as appropriate imports for the North American market. Koch Schwann is also Europe-based and derives from the classical Schwann catalog, which Koch acquired in 1988. It remains a leader in exposing



unjustly neglected works and composers in all areas of classical music, as well as expanding the catalog of even the best-known composers.

Koch Discover International, which Koch acquired an ownership share in last year, is already a leader in the budget-classical field. Under the direction of conductor Alexander Rahbari, the label is being aggressively marketed this year with the release of 20 new titles each month.

Continued on page K-8



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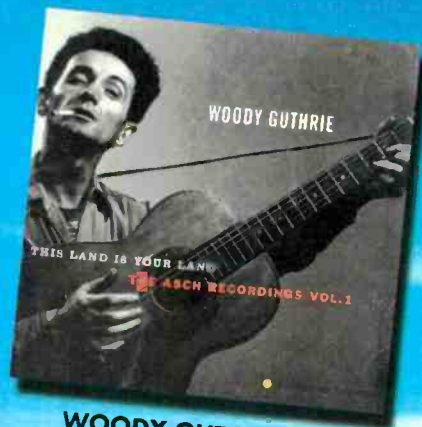
# KOCH

## INTERNATIONAL

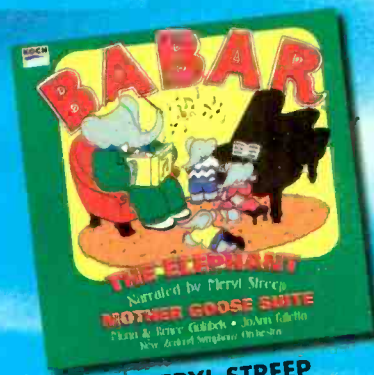
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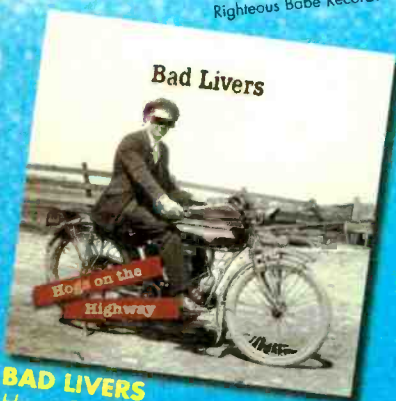
**WOODY GUTHRIE**  
This Land Is Your Land  
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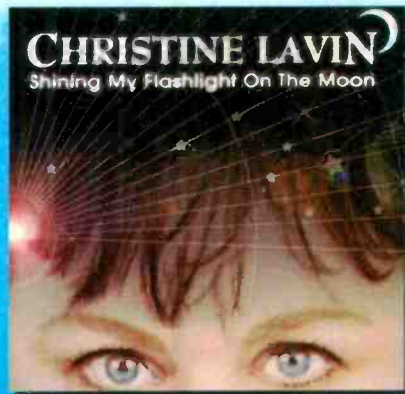
**MERYL STREEP**  
Babar The Elephant  
KOCH International Classics 7368



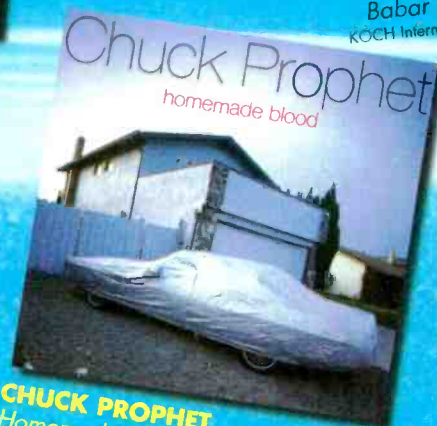
**THE CARDIGANS**  
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**BAD LIVERS**  
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**CHRISTINE LAVIN**  
Shining My Flashlight On The Moon  
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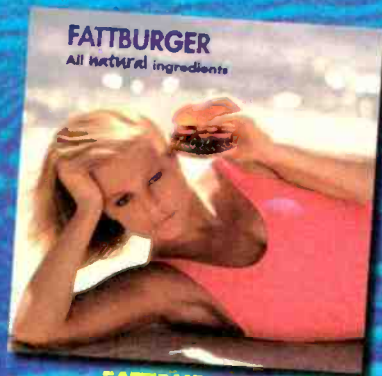
**JERRY GARCIA & DAVID GRISMAN**  
Shady Grove  
Acoustic Disc 21



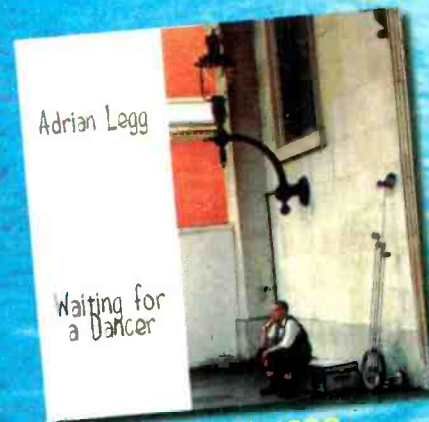
**JANE AUSTEN SONGS**  
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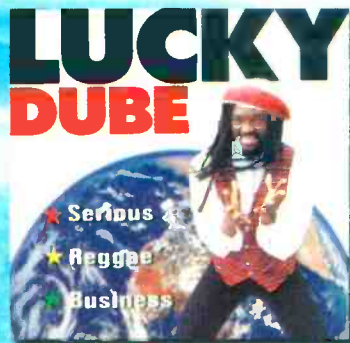
**AMY RIGBY**  
Diary Of A Mod Housewife  
KOCH 7922



**ASHFORD & SIMPSON**  
with **MAYA ANGELOU**  
Been Found  
Ichiban 4512



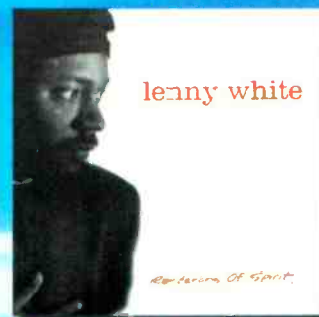
**JOHN HANDY**  
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**LUCKY DUBE**  
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Renderers Of Spirit  
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**BRITTEN**  
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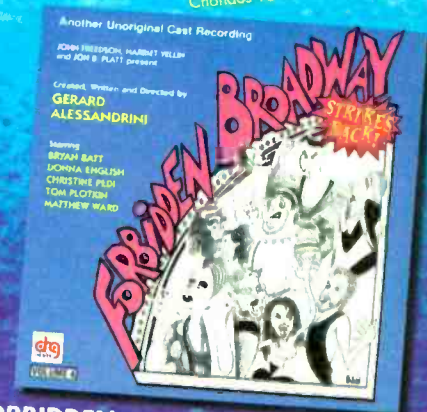
**MINGUS BIG BAND**  
Live In Time  
Dreyfus Jazz 36583



**MILLIE JACKSON THE SEQUEL**  
It Ain't Over  
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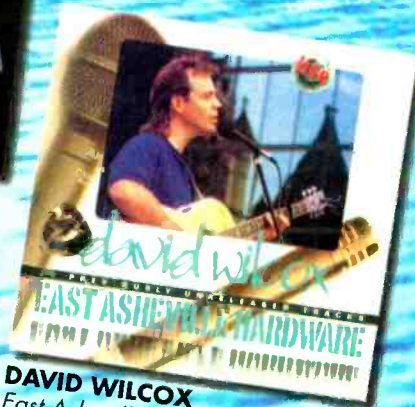
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**FORBIDDEN BROADWAY STRIKES BACK**  
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**THEM**  
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**A STABLE FULL OF LABELS**

Continued from page K-5

**SINGERS, SONGWRITERS AND SHANACHIE**

But besides the Koch name labels, Koch International owns significant interest in some of its prized distributed clients, starting with Shanachie Entertainment Group, which it acquired in 1990. The Shanachie Group's labels include Shanachie, Yazoo and Shanachie Video. Besides being traditionally strong in Celtic, reggae, world music, blues and contemporary jazz—the umbrella company has recently branched into the contemporary singer-songwriter realm with such esteemed artists as Christine Lavin and Richard Shindell and has expanded into NAC, rock and other genres.

DRG, in which Koch acquired a 50% interest three years ago, is America's leading independent theater-music label, covering the best of Broadway, soundtracks, cabaret, vocals and jazz. Among its catalog highlights are recordings by Barbara Cook and Eartha Kitt, the "Forbidden Broadway" cast albums and the soundtrack to "Cinema Paradiso."

Continued on page K-10

**W**ith distribution facilities in nine countries and far-flung interests in music production and publishing, Koch International has more than justified the second part of its name, having developed a significant presence beyond its home market of Austria, Germany and Switzerland and the highly successful operation in the U.S. For instance, the two-year-old Koch International Canada is poised to become one of the country's biggest independent distributors, and burgeoning markets like Poland and such new ventures as multimedia offer potential for further gains.

Founded more than 20 years ago in Austria by Franz Koch, Koch International is among the three largest independent music companies in the world, with consolidated sales of over \$200 million.

**KOCH**  
INTERNATIONAL

**Koch Around The World**

Outside the U.S., Koch has been a potent force in recording, production and distribution for two decades. And the beat goes on, with automated warehouses, German CD-ROMs and a gold strike in Canada.

BY BRADLEY BAMBARGER

Initially a classical distributor of such well-regarded European labels as Chandos, Supraphon, ASV, Pearl and Ondine, Koch broadened its offerings to include more pop, folk, jazz, rock and world music. Koch experienced a 931% increase in U.S. sales in its first five years. Such growth earned the company a slot on *Inc.* magazine's 500 fastest-growing private companies list and Michael Koch an Entrepreneur Of The Year award in New York in 1995.

**GOLD-PLATED WRESTLING**

The relatively new Canadian company has been a special bright spot for Koch, with a sterling performance in second-half '96 and a key new label deal on tap for this year. According to Koch

Canada GM Dominique Zgarka, the first six months of last year had the distributor saddled with returns at 42% of sales. But, he says, a remarkable turnaround saw the company end the year with negligible returns and a 46% net sales increase over the previous year. One of the best-sellers for the period was the World Wrestling Federation's "Full Metal" album (Edel America), which turned out to be Koch Canada's first gold record, at more than 50,000 copies sold.

"Sometimes, it takes a rude awakening to get you on the right track," Zgarka says. "Since the middle of last year, we've become much more aggressive with marketing and promotion, hooking up with clothing stores, airlines and restaurants for cross promotions—we even hired a full-time cross-promotions manager."

"Promotions with clothing stores and restaurants help generate excitement," Zgarka adds. "And this market had really been lacking that kind of excitement. People in the industry had been complacent over the past few years. So our efforts were well-received at retail."

Some of Koch Canada's most-heralded new offerings for '97 involve its deal with the pioneering U.K. label, Beggars Banquet. Koch is now the exclusive distributor of the indie's new releases in Canada. Feb. 24 saw the first batch, including the Prodigy single "Firestarter" (a recent No. 1 hit in the U.K. on the Beggars-associated XL Recordings), two catalog albums from the Prodigy and a solo album from Buffalo Tom frontman Bill Janovitz, "Lonesome Billy."

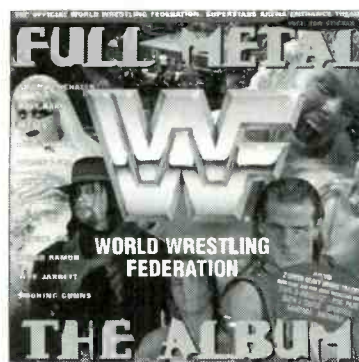
Based in Toronto, Koch Canada's label roster includes such imprints as Shanachie, Knitting Factory Works, Razor & Tie, Smithsonian Folkways, Bar/None and Music Club International, as well as the usual draw of top-notch classical labels. Michael Koch, president of Koch International North America, says he expects Koch Canada to double sales to about \$10 million in '97.



Founder Franz Koch



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In the nascent Polish market, Koch International has worked to establish a foothold despite such challenges as rampant piracy and exceedingly low retail CD prices (\$4 or \$5). Koch was the first independent music publisher in Poland, and the company seeks to develop both international and national repertoire there. "There have been problems in Poland as the country has made its way," Koch explains. "But we will thrive there as the economy thrives."

When Koch International's distribution company in the Netherlands did not prove successful, Koch acquired leading Dutch independent label TIPTOP/MM Studios (now KOCH MM) in 1996. The company quickly enjoyed a double-platinum-selling album by Dutch artist Frans Bauer, which remained No. 1 on the Dutch album charts for weeks.

Koch International has operated recording studios since its inception, yet the company is increasingly concerned with developing artists "from scratch," says founder and chairman Franz Koch. For years, Koch International has been one of the leading producers of German-language repertoire, particularly in the *volksmusik* (German country music, or polka) and *schlager* (middle-of-the-road singer/songwriter pop) genres. With recent investments in A&R personnel and recording studios in mainland Europe and the U.K., Koch plans for pop artist-development and promotion to be an ever-expanding area. (One of Koch International's first signings in the U.K. is the rock band Picture House.)

**MULTIMEDIA VENTURES**

The latest and greatest expansion for Koch International has been in the multimedia arena. The company's CD-ROM publishing and distribution business experienced exponential growth last year, particularly in the German market (a 500% sales increase), according to Franz Koch. Such success is an example of being "with the right people in the right place at the right time," he says.

An innovator in CD-testing technology—the company has 34% of the worldwide market, with most major CD manufacturers relying on its quality-control equipment—Koch International has recently outfitted its European plant with CD-R (recordable CD) production capabilities. This work, the efforts in multimedia, the company's recording facilities and its automated warehouses demonstrate Koch's aim for the cutting edge in all aspects of international production and distribution.

"We've always invested in new technologies—often ahead of the market, as with DAT and DCC," Franz Koch says. "But we have been right on time also, such as with the compact disc and multimedia. And that has been the secret to Koch's success from the start, combining music and technology with an entrepreneurial spirit." ■

**A DECADE OF CHANGES**

*Continued from page K-3*

course, when we got into selling other types of music, it made sense to look at starting our own label in the pop arena."

Koch Records USA was launched with "The Beau Hunks Play The Original Little Rascals Music," which immediately racked up sales of 30,000. It has since added such notable talents as Amy Rigby (*Spin's* 1996 Songwriter Of The Year), Amy Allison, David Wilcox and Arlo Guthrie to its roster and issued timeless catalog titles by Merle Haggard, Charlie Rich and Ray Price, among others (see separate story).

**MAKING MOVES**

In early 1995, Koch International USA moved into its present 70,000-square-foot distribution facility in Port Washington. The same year, it established a Canadian subsidiary in Toronto; that company now works in tandem with U.S. operations as part of Koch International North America.

While the company has turned into a large and profitable one, Michael Koch points not to his label list or the efficiency of his operations as the keystone of his firm's success, but rather to his dedicated long-term employees. He notes that both Michael Rosenberg and

executive VP Liz Jones came to Koch when they were still in their early 20s (Michael Koch was only 24 when he started the company).

He adds, "We have done it with young people who had no prior experience, no baggage, no preconceived notions, who started fresh with the company. We've all learned as we've gone along, but maybe we've done it a little more enthusiastically and dynamically—and obviously differently, because we didn't know any better. We didn't hire people with 30 years' experience who knew everything about the record business. Had we done that, we wouldn't be around anymore. Instead, we took a more entrepreneurial and innovative approach."

Koch also says that his company will continue to concentrate on the bedrock of its business, music.

"My staff was asking me just today, 'Aren't we going into multimedia? Aren't we going into video?' And my answer was 'No.' There is still a lot more work that can be done in music. We want to stay focused. We want to continue just with music. We feel we already are America's best independent distributor. That's what we want to prove to everybody. Until everybody knows we are the best, we're not going to give up. We want to do everything better, grow in a healthy and organic way, not bite off more than we can chew or take on a big debt load. We're not looking to be the biggest; that's not our focus. Our focus will continue to be on being the best." ■

To all the folks at Koch,  
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**A STABLE FULL OF LABELS**  
*Continued from page K-8*

**OTHER VENTURES**

The Cooking Vinyl America label launched last year as a joint venture between Koch and the U.K. indie-label home of such estimable artists as the Oyster Band, June Tabor, Goats Don't Shave and the Tom Robinson Band. The folk/roots supplier originally sprang to life in 1986 with Michelle Shocked's "Texas Campfire Tapes" and the Oyster Band's "Step Outside"; its U.S. label is run by indie-distribution veteran Dave Nives, who this year looks to issue product from Green On Red guitarist Chuck Prophet, Carter USM, Wired To The Moon, Jackie Levin and Andy White.

Koch also partially owns the Canadian dance-compilation label T.J.S.B. (an acronym for Two Jews, a Scot and a Black; their ranks now joined by an Austrian). The label's general manager, Rawle James, expects the imprint to branch out into the techno/rave, hip-hop and R&B genres during the new year.

Koch has just acquired a 50% stake in Ichiban, the Atlanta-based indie powerhouse for urban music. Ichiban has a rich heritage of black music, ranging from some of the finest modern-day R&B and blues to street rap and bass. Ichiban CEO and founder John Abbey says, "Since day one virtually, Ichiban has successfully straddled all formats of black (American) music. Now, linking with such a forward-looking, innovative company as Koch International, I feel Ichiban is well-poised to succeed and break new ground well into the next millenium. Speaking personally, I am very excited about our prospects for the future and I look forward to coming to the office every morning."

According to Michael Koch, additional label acquisitions can be expected in the future. "We'll continue to acquire stakes in key indie American labels as the opportunities arise," he says, "provided the fit is right on a business and personal level." ■

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# The Decade At A Glance

## 1987

- ⊗ Koch International expands to America and initially functions as a CD-pressing broker for American clients of its CD plant in Austria

## 1990

- ⊗ Koch International becomes a leading independent classical distributor and markets more than 30 labels, including Chandos, Koch Schwann and Supraphon

## 1991

- ⊗ Koch International expands into world music with the acquisition of a substantial shareholding and exclusive distribution of Shanachie, one of America's key indie labels
- ⊗ Koch International becomes the first independent national distributor for American labels, revolutionizing the traditional system of regional distribution
- ⊗ Koch International wins its first two Grammy awards, for "Best Contemporary Classical Recording" and "Best Reggae Recording"

## 1992

- ⊗ With a 931% increase in sales from 1987 to 1991, Koch International USA is named No. 315 on *Inc.* magazine's "Inc. 500" list, the ranking of America's 500 fastest-growing private companies
- ⊗ Silva America, the Smithsonian Collection Of Recordings, Redhouse, ASV and Erja join Koch International's distribution fold
- ⊗ Koch International wins two Indie awards and holds five simultaneous Billboard chart positions for classical, crossover, jazz and world music

## 1993

- ⊗ Smithsonian Folkways, the prestigious library of American and world music, joins forces with Koch
- ⊗ Sugar Hill, one of America's leading folk, bluegrass and country labels, signs with Koch International for exclusive national distribution
- ⊗ Koch International Classics wins the Indie award and two Grammy awards, for "Classical Producer Of The Year" and "Best Contemporary Classical Recording"

## 1994

- ⊗ Koch International acquires a 50% interest in and distribution of DRG Records, America's leading theater-music label
- ⊗ Koch Records USA is launched
- ⊗ Razor & Tie, the burgeoning N.Y. reissue and rock label, and BarNone, the cutting-edge alternative-rock imprint, join Koch International's growing label roster, along with Dreyfus, PRA, Silverwave and John Zorn's Tzadik
- ⊗ Koch International Classics wins its fourth Grammy, for "Best Classical Vocal Performance," and Koch International receives another three Indie awards

## 1995

- ⊗ Koch International moves into its new state-of-the-art 70,000-sq.-ft. facility in Port Washington, N.Y., housing one of America's most advanced distribution systems, with Amadeus, the order-picking robot, as its centerpiece
- ⊗ Koch International expands its North American operation and starts a subsidiary in Canada
- ⊗ Michael Koch is named Entrepreneur Of The Year in New York
- ⊗ Koch Jazz issues its first recordings
- ⊗ Koch International wins five Indie awards
- ⊗ Ani DiFranco's Righteous Babe Records and Amy Ray's Daemon Records sign with Koch International
- ⊗ First album to reach The Billboard 200: Edwyn Collins' "Gorgeous George"

## 1996

- ⊗ Cooking Vinyl America is launched as a joint venture between Koch International and Cooking Vinyl U.K.
- ⊗ Terry Ellis' Inago, Edel America, Minty Fresh and Knitting Factory team up with Koch International
- ⊗ Urban music powerhouse Ichiban switches to Koch International for exclusive distribution
- ⊗ Koch International attains steady chart presence: four Billboard 200 albums, including the top 100 debut of Ani DiFranco's "Dilate"
- ⊗ First album to reach Billboard Top Country Albums chart: Cleodius 'T' Judd's "I Stole This Record"
- ⊗ First entry on Billboard Top R&B Albums chart: Ashford & Simpson with Maya Angelou, "Been Found"
- ⊗ Koch Canada registers five top chart positions in Canada
- ⊗ WWF's "Full Metal" becomes Koch Canada's first certified gold record
- ⊗ Koch Records' Amy Rigby is named Songwriter Of The Year by *Spin* magazine

## 1997

- ⊗ Hot U.K. indie Beggars Banquet signs with Koch Canada for exclusive distribution
- ⊗ David Grisman's Acoustic Disc and John Fahey's Revenant join Koch International
- ⊗ Koch International acquires 50% interest in Ichiban, one of America's largest indie labels
- ⊗ Koch International USA is one of America's two largest independent music distributors, with over \$50 million in sales and 130 employees ■

*Experience*

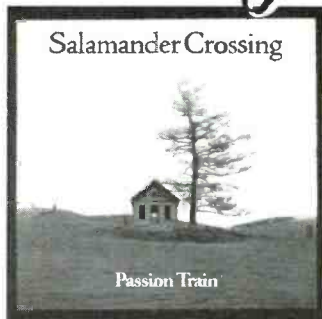
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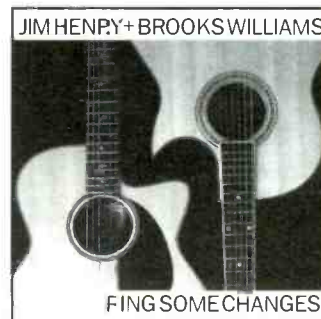
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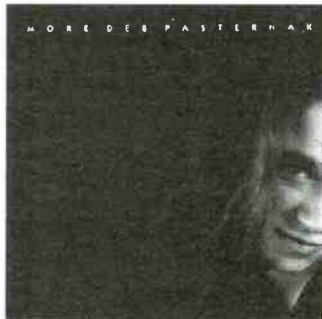
## Salamander Crossing

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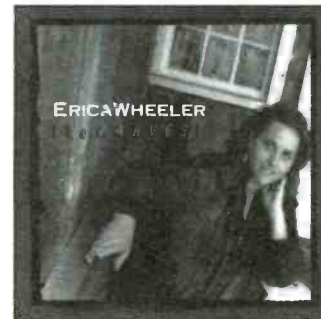
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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

**DRAIN S.T.H.**  
Horror Wrestling  
PRODUCERS: Adam Kviman, Drain  
The Enclave 54971  
Swedish all-female heavy metal band comes on with enough force to rate among the headbangers of the world and with enough melodic acumen to stick in the minds of hook-starved audiences. Although Drain relies a bit heavily on early grunge moves, it shows glimmers of originality on such well-crafted tunes as "I Don't Mind," "Someone," "Crucified," and the acoustic-accented "Crack The Liars Smile." An opening slot on the Type O Negative tour will ensure wide visibility among metal fans and a chance for the band to refine its sound. A promising act.

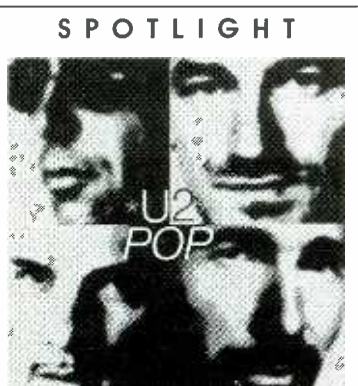
### COUNTRY

**ALISON KRAUSS & UNION STATION**  
So Long So Wrong  
PRODUCERS: Alison Krauss, Union Station  
Rouder 0365  
The group's follow-up to 1995's double-platinum, award-laden "Now That I've Found You: A Collection" demonstrates that Krauss and Union Station are more interested in the music than in superstardom. A magnificent singer, Krauss takes lead vocals on only eight of the 14 cuts here, preferring to share the spotlight, as bluegrass groups often do. She has rejected other record company offers and is staying with the label that originally believed in her. The music here is by and large straight-ahead lyrical bluegrass, with a public-domain song like "Little Liza Jane" sharing the stage with current Nashville tunes by such writers as Kostas and Harley Allen and even pop star Michael McDonald.

**PRAIRIE OYSTER**  
Blue Plate Special  
PRODUCERS: Mike Poole, Prairie Oyster  
Vel Vel 97001  
How can one not like a country band that kicks off an album with an effortless, timeless, grooving shuffle? Canadian sextet Prairie Oyster keeps improving on its modern refinement of traditional country. The only cut here that isn't an original, new Oyster is Roger Miller's classic "In The Summertime." The rest is smooth country, shifting from Tex-Mex to an Orbisonesque ballad. A surprising choice for New York independent label Vel Vel, which is run by former CBS Records powerhouse Walter Yetnikoff.

### JAZZ

★ **GIOVANNI HIDALGO**  
Hands Of Rhythm  
PRODUCERS: Michel Camilo, Giovanni Hidalgo  
TropiJazz 82053  
Giovanni Hidalgo takes his hot Latin congas (and assorted percussion instruments) and faces off with the similarly incendiary Latin jazz piano of Michel Camilo (whose fine new solo album was released simultaneously on TropiJazz). These rhythm-intensive duets prove to be a brilliant showcase for both players, especially on such aggressively funky



**U2**  
Pop  
PRODUCERS: Flood, Howie B, Steve Osborne  
Island  
In its desire to stay on the cutting edge, U2 has de-emphasized the quality that made it one of the world's most enduring bands: exalted songcraft. Instead, it has concocted a fireworks show of sounds but one that has fewer memorable moments than fans might expect. That's not to say the album is devoid of tunefulness. In fact, lead single "Discothèque" and likely follow-ups "Staring At The Sun," "Last Night On Earth," and "The Playboy Mansion" are all compelling songs with provocative lyrics, and other tunes sound better with repeated listens. Time will ultimately determine this album's critical and commercial success, and the band's upcoming stadium tour will help in both regards. For now, however, "Pop" plays like a soul-searching work that may alienate some die-hard fans even as it draws in new ones.

grooves as Pablo Milanes' "Amo Esta Isla" and Camilo's "And Sammy Walked In" and "Hello And Goodbye." Aside from an enjoyable version of "Blue Monk," standard highlights include the dreamy ambience of Wayne Shorter's "Footprints" and a ravenously bluesy "Softly As In A Morning Sunrise." Hidalgo's Latin rhythms divest themselves of even piano on solo compositions "My Soul Beat" and "Hands In Motion."



**ZAP MAMA**  
Seven  
PRODUCERS: Marie Daulne, Yannic Fonderie  
Luaka Bop/Warner Bros. 46486  
If any world music act was going to shatter the boundaries of the genre and craft an all-encompassing and irresistible sound, it was bound to be Zap Mama. On its latest album, the acclaimed Belgian/Zairian outfit completes its metamorphosis from an impressive a cappella group to a cutting-edge collective that whips up a tasty stew of hip-hop, jungle, reggae, pygmy chants, and global pop. Front woman Marie Daulne is in top form, whether taking the lead or collaborating with Michael Franti of Spearhead or other vocalists. Highlights include the anthemic "New World," the clever "Telephone," the tongue-twisting "Jogging A Tombouctou," the dramatic "Damn Your Eyes," and the catchy "Poetry Man" (featuring Franti). The group's possibilities are as endless as its palette of musical colors.

★ **JUDI SILVANO**  
Vocalise  
PRODUCER: Joe Lovano  
Blue Note 52390  
Vocalist Judi Silvano has become familiar to progressive jazz listeners on recordings by her husband, tenor titan Joe Lovano. This Lovano-produced debut set spotlights Silvano's exceptional vocal instrument, which seems to draw equally from classical and jazz influences. Classical



**COLLECTIVE SOUL**  
Disciplined Breakdown  
PRODUCER: Ed Roland  
Atlantic 82984  
While the music industry gropes for a genre that will re-energize business, in strolls Collective Soul with its third album of trend-oblivious but utterly appealing tunes. By virtue of the material's strength alone, Collective Soul gets its point across to a wide spectrum of fans, from modern rock to mainstream rock, from pop to triple-A. On its third outing—the follow-up to its multiplatinum self-titled album of 1995—the Georgia-based band rocks mightily on lead single "Precious Declaration," brings out its funky side on the horn-accented "Full Circle," and pulls out all the stops on the epic "Blame." Other highlights include "Listen," the title cut, and "Link." A band that plays to all fields without trying and shows no signs of slowing down, either creatively or commercially.

treatments include her sweetly pastoral remake of Ravel's "Pavane"; a swinging and a "free" version of Rachmaninoff's "Vocalise"; and a twist on Charles Ives' "Serenity," which features a Frisellian turn from guitarist Vic Juus. Jazz-based material includes her gracefully lilting take on Billy Strayhorn's "Daydream," her close reading of the melancholy contours of Mingus' "Weird Nightmare," and Monk's "Reflections," which was turned

### VITAL REISSUES

**BILLIE HOLIDAY**  
The Complete Commodore Recordings  
COMPILATION PRODUCERS: Orrin Keepnews and Joel Dorn  
GRP/Commodore 401  
After reviving the Decca, Chess, and Impulse! catalogs, GRP increases its archival endowment with Milt Gabler's Commodore label. Among the first reissues from the imprint are these long-out-of-print 1939 and 1944 Billie Holiday sessions. The seven 1939 tracks include the dirge-like "Strange Fruit," a stark, bitter depiction of a lynching that was one of Holiday's most compelling recordings. (Her label at the time, Columbia, refused to release the song, leading to a one-off deal with Commodore.) Most of the tracks are from 1944 and (with alternate takes aplenty) help focus the listener on her innately innovative approach to a melody line. Session repertoire includes standards "My Old

Flame," "I'll Be Seeing You," "Embraceable You," and "As Time Goes By," as well as her signature theme "Billie's Blues." The two-disc set includes thoughtful and well-informed biographical liners by Stuart Nicholson. Among other initial releases from Commodore are sets by Lester Young, Jelly Roll Morton, Pee Wee Russell, and Wild Bill Davison, plus an excellent two-disc Commodore compilation that features Coleman Hawkins, Ben Webster, Art Tatum, Sidney Bechet, Fats Waller, Eddie Condon, Benny Goodman, and many other jazz greats.

**DUKE ELLINGTON**  
Cornell University: Second Set  
PRODUCER: Mercer Ellington  
MusicMasters 65162  
This fifth live Ellington recording from MusicMasters' Travelog series features the rest of a 1948 college

concert that was begun on a previous release. Ellington's casual genius is evident on kickoff cut "Manhattan Murals," which works monumental variations on Billy Strayhorn's "Take The A Train." Other highlights include Harry Carney's dreamily romantic bass clarinet on the seldom-heard "Fantasm," Johnny Hodges' effortless lyricism on the pastel-toned "Brown Betty," the hard uptempo swing of "Tootin' Through The Roof," and a crowd-pleasing nine-tune classics medley. Standards include part-time violinist Ray Nance on a ducal version of Dvůřák's "Humoresque," guest star Ben Webster's unmistakable phrasing on "How High The Moon," Tyree Glenn's playfully somnambulistic vibraphone on "Limehouse Blues," and Al Hibbler's soul-deep vocals on "Don't Be So Mean To Baby" and "Lover Come Back To Me."

into "Looking Back" with lyrics by Jon Hendricks. Best among Silvano's compositions are her wordless vocals on the Coltranean "Bass Space," the throbbing, frenetically raging "Heuchera Americana," and her ambitious, avant-garde extended piece "At Home (Sweet Home)."

### LATIN

★ **RAY SEPÚLVEDA**  
De Todo Un Poco  
PRODUCER: Ricky González  
RMM 82064  
With proper label attention, this underappreciated, sweet-singing salsero with the feathery tenor stands a good chance of nailing down his first hit record with an inviting set of quick-step, romantic parables. Virtually any track is an instant radio smash, including "Al Mirarte A Ti," "Alguien Te Está Hablando Mal De Mí," and "Un Poco."

**ALEJANDRA AVALOS**  
Mi Corazón Se Regala  
PRODUCERS: Julio Jaramillo, Daniel López  
Sony 82112  
This fine debut by the fetching Mexican songstress expertly meshes her robust mezzo with smart mariachi-driven arrangements that sound at once traditional and contemporary. Lovely, radio-ripe entries "Quererte A Ti" and "Un Hotel En Vez De Corazón" are deftly complemented by the sweeping, Caribbean-influenced "Si Tu Cuerpo."

### NEW AGE

► **PETER KATER**  
Eco-Challenge  
PRODUCER: Peter Kater  
EarthSea 1010  
"Eco-Challenge" is a documentary of the hyper-athlon race in British Columbia, but Peter Kater's cross-cultural foray avoids the pitfall of steroid-laced sports scores on TV. The pianist brings together the tribal grooves of his Flesh & Bone group and his chamber settings for Native Flute. He evokes bluegrass hoedowns with violinist Cecil Hook, desert atmospheres with Native flutist R. Carlos Nakai, sensual melodies from saxophonist Bob Read, and ethereal spaces with his wife, singer Chris White. Weaving it all together with keyboard orchestrations and deep, percussively throbbing arrangements, Kater makes "Eco-Challenge" more than just a soundtrack. Contact: 303-652-3421.

### CLASSICAL

**GARRICK OHLSSON**  
The Complete Piano Works Of Frederic Chopin, Volume Eight: Masterpieces & Miniatures  
PRODUCER: Adam Abeshouse  
Arabesque 6686  
There are plenty of excellent Chopin albums out there: individual discs and complete cycles from such past and present masters as Artur Schnabel and Vladimir Horowitz, Murray Perahia and Vladimir Ashkenazy, Livia Rév, and Cyprien Katsaris, among scores of others. So is another full (and full-priced) traversal of his works really necessary? Probably not, but this latest installment in an exhaustive survey from Garrick Ohlsson (a 1970 gold-medal winner at the Warsaw Chopin Competition) does have its allure. Featuring a mix of classics and curiosities, the disc boasts a powerful Fantasy in F Minor and a shimmering Barcarolle in F-Sharp Major, as well as the odd bolero and tarentella. Distributed by Allegro.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **LUTHER VANDROSS** *Love Don't Love You Anymore* (3:58)  
 PRODUCER: Luther Vandross  
 WRITER: L. Vandross  
 PUBLISHERS: EMI-April/Itself & Ronnie's Music, ASCAP  
 REMIXER: Tony Moran  
**LV/Epic 9470** (c/o Sony) (cassette single)  
 After a couple of tasty R&B-focused gems, Vandross offers what is, by far, the strongest pop offering on his current Grammy-honored album, "Your Secret Love." The legendary crooner is in excellent voice here, working up a seductive sweat over a downtempo R&B groove that provides the jeep generation a much-needed refresher course in how to properly serve soul. There's also a soaring disco-vibed version that deserves to become the first major club and pop radio anthem of the spring season. Vandross shares the applause with Tony Moran, whose masterful remixes of both versions adds realism to the belief that he is destined to become a highly influential figure in pop music. A single not to be missed.

► **ORBITAL** *The Saint* (4:30)  
 PRODUCER: Orbital  
 WRITER: not listed  
 PUBLISHER: not listed  
**London/frrr 54534** (cassette single)  
 Add Orbital, recently dubbed best dance act at the Brit Awards, to the growing list of clubland mainstays making the transition into popville. The theme to the film version of the classic '60s-era television show, the track combines the staccato rhythms of the drum'n'bass genre with the original composition's instantly recognizable melody. There's fun novelty appeal here, but the formidable musical quality of the track should not be ignored. For added programming incentive, there's an accessible uptempo trance/disco remix that allows Orbital partners Phil and Paul Hartnoll the opportunity to fully display their talent for sweeping, almost orchestral, rhythm melodrama.

**ROD STEWART** *When I Need You* (4:09)  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 WRITERS: C.B. Sager, A. Hammond  
 PUBLISHERS: Begonia Melodies, BMI; R&M/Albert Hammond Enterprises/Full Keel, ASCAP  
**Warner Bros. 8508** (cassette single)  
 The second single from Stewart's "If We Fall In Love Tonight" collection is a relatively faithful cover of Leo Sayer's pop chestnut. The fresh angle here is the gospel choir flourish that brings the song to a satisfying climax. It's then that the listener is treated to the soulful wail that Stewart seems to have kept hidden recently. By the end of the track, you're left wishing he would cut loose more often. His performance, added with the familiarity of this ballad, should draw the positive attention of folks at pop and AC radio.

**DURAN DURAN** *Out Of My Mind* (3:47)  
 PRODUCER: T.V. Mania  
 WRITERS: S. LeBon, N. Rhodes, W. Cucurulo  
 PUBLISHERS: Private Parts/Skin Trade/EMI-April, ASCAP  
**Virgin 12236** (cassette single)  
 Here's another noteworthy cut from the soundtrack to "The Saint." Long-time fans of the act will form an immediate bond with the song's cryptic words and eerie pop/dance groove. Everyone else will connect first with the hook, which is quite contagious. It's been a hot second since Duran Duran has dominated top 40 airwaves, so

some programmers may be initially cold on the single. However, a second spin should win 'em over. This could be the start of a nifty comeback story for the band.

**3-N-1** *How Can I Live* (3:25)  
 PRODUCERS: 3-N-1, Tony Garcia  
 WRITERS: 3-N-1, Jr. Rodriguez  
 PUBLISHER: Tony Garcia/Hit & Hold, ASCAP  
**High Power 212** (cassette single)  
 Never count out the freestyle community. It keeps coming back with viable singles like this percolating ditty, which has a hook that demands repeated listeners. The synths have the dramatic pulse of the dance genre's old-school recordings, while the union of male rapping and female belting effectively follows the successful blueprint of hi-NRG acts La Bouche and Real McCoy. It's a nice twist that makes this cool for crossover radio. Contact: 212-645-9767.

### R & B

**TOUCH OF FAITH** *Thank You* (no timing listed)  
 PRODUCERS: Cedric Caldwell, Victor Caldwell  
 WRITERS: B. Winans, C. Caldwell  
 PUBLISHERS: CMI, ASCAP, Winans, BMI  
**Big Doggie 0808** (CD single)  
 In a field crowded with grinding jeep-fashioned female groups, this spiritually aware trio from Milwaukee hits the senses like a cool and refreshing breeze. They have all the vocal chops of an act like Total or En Vogue, and they are put to good use with a song that is uplifting and positive without being heavy-handed. Sibling producers Cedric and Victor Caldwell place the singers in a smooth and soulful ballad setting that pushes all of the right emotional buttons. Excellent for both R&B and AC formats. Contact: 615-399-9291.

### COUNTRY

► **GEORGE STRAIT** *One Night At A Time* (3:49)  
 PRODUCERS: Tony Brown, George Strait  
 WRITERS: E.B. Lee, E. Kilgallon, R. Cook  
 PUBLISHERS: EMI-Blackwood/Golly Rogers Songs/Song Island, BMI; Life's A Pitch/Neon Sky, ASCAP  
**MCA 55321** (c/o Uni) (7-inch single)  
 "One Night At A Time" has a little more pop-leaning production than one would expect from a Strait record. However, the melody is quite pretty and the flourishes of Mexicali-sounding guitar riffs add an intriguing flavor. The song has a light springtime radio feel to it, and it's evidence that Strait's voice sounds great in any musical framework.

► **BROOKS & DUNN** *Why Would I Say Goodbye* (3:53)  
 PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn  
 WRITERS: K. Brooks, C. Waters  
 PUBLISHERS: Sony/ATV Songs/Tree/Bufalo Prairie/Chris Waters, BMI  
**Arista 3073** (c/o BMG) (7-inch single)  
 Kix Brooks handles the lead vocals on this well-written tune, delivering what is, by far, his best performance to date. Forgoing the swaggering bravado that sometimes infuses the uptempo Brooks & Dunn cuts he has taken the lead on before, his vocal is marked by a vulnerable, almost conversational tone. Another fine single from country music's hottest duo.

★ **SUZIE BOGGUSS** *She Said, He Heard* (3:54)  
 PRODUCERS: Terry Bruce, Scott Hendricks  
 WRITERS: S. Bogguss, D. Schlitz  
 PUBLISHERS: Loyal Dutchess/Famous/New Don Songs/New Hayes/Don Schlitz, ASCAP  
**Capitol 10383** (7-inch single)  
 This is easily one of the best songs of Bogguss' career and could very well become an anthem for male/female relationships in the '90s. Bogguss wrote this tune with Don Schlitz, and the lyrics echo the premise of author John

Gray's successful book "Men Are From Mars, Women Are From Venus." In the chorus, she sings "She said 'I'm mad'/He heard 'I'm leaving'/She said 'I need your attention'/He heard 'I want you to crawl'/She said 'I'm sad'/He heard 'It's all your fault'/There is no translation/Emotions don't fit into words/There's so much between what she said and what he heard." It's a song that everyone can relate to, and Bogguss turns in a great performance. This is the single country radio has been looking for from Bogguss.

★ **NIKKI NELSON** *Too Little Too Much* (3:18)  
 PRODUCER: Don Cook  
 WRITERS: J. Borders, G. Borders, C. Hartford  
 PUBLISHERS: Sony/ATV Songs/Cross Keys/Accountments Songs, ASCAP, Sony/ATV Songs/Tree/Grayson Castle Songs, BMI  
**Columbia/DKC 78519** (c/o Sony) (7-inch single)  
 Remember the voice on the last few Highway 101 singles, such as "Bing, Bang, Boom?" Nelson is the vocalist who replaced original member Paulette Carlson when she departed Highway 101 a few years back. And now Nelson is back as a solo artist with this energetic tune. She has an expressive country voice, and Cook's skilled production showcases her talent. The song is first-rate, and so is the performance. Nelson deserves a good shot at success, and this fine single should garner lots of radio attention.

### DANCE

► **DAFT PUNK** *Da Funk* (5:33)  
 PRODUCERS: Thomas Bangalter, Guy-Manuel de Homen-Christo  
 WRITERS: T. Bangalter, G. de Homen-Christo  
 PUBLISHERS: Zomba/Daft, ASCAP  
 REMIXERS: Thomas Bangalter, Guy-Manuel de Homen-Christo  
**Soma/Virgin 3098** (CD single)  
 Feel the funk, kids. This is the sound of clubland for tomorrow. Already a mega-smash on dancefloors all over Europe, this wriggling instrumental combination of cutting-edge electronic dance and Cameo-styled funk is ripe for the open-minded or anyone who is tired of the same ol' thing. Stateside remixes are on the way by Armand Van Helden, which is a good thing. But don't let the remixes sway your attention from the band's original recording. In fact, that's the mix that deserves to grab the ear of pop radio tastemakers. From the must-hear album "Homework."

### NEW & NOTEWORTHY

**THE EGG** *Bend* (3:46)  
 PRODUCERS: The Egg, Joe Gibb  
 WRITERS: N. Scott, M. Scott, D. Gaydon, M. Revell  
 PUBLISHER: not listed  
**China/Discovery 74569** (cassette single)  
 Patience is truly a virtue. Nearly three years after the group formed in Oxford, England, the world has finally caught up with the experimental sound of the Egg. This is not merely another in what is becoming a factory line of electronic artists. This is an act that helped break the sound along the underground. The instrumental "Bend" previews the full-length "Albumen," offering a sound that combines insinuating trip-hop beats, lushly ambient keyboards, and a melody that wraps around the brain and never lets go. It's easy to imagine this track exploding out of clubland and modern rock radio and becoming a pop smash à la another recent dance instrumental, "Children" by Robert Miles.

► **ERASURE** *In Your Arms* (no timing listed)  
 PRODUCER: not listed  
 WRITERS: A. Bell, V. Clarke  
 PUBLISHER: not listed  
 REMIXERS: Love To Infinity  
**Maverick/Mute 55451** (c/o Warner Bros.) (12-inch single)  
 The enduring British duo make the move to Maverick, offering one of its distinctive, often-copied synth-pop songs. In its original version, "In Your Arms" is a sweet midtempo ballad, though Love To Infinity has transformed the tune into a festive disco anthem that will easily nudge it into the winner's circle of clubland and maybe even pop/crossover radio. On both versions of the song, Andy Bell is the picture of suave and soulful romance, displaying a mature way with words, while partner Vince Clarke is as shrewd a melody writer as ever. From the forthcoming album, "Cowboy."

**RACE FEATURING WHO'S DAT GIRL?** *Fantasy* (7:48)  
 PRODUCER: Junior Vasquez  
 WRITERS: W. Khalaf, C. Celli  
 PUBLISHERS: Henstone/Musicworks/Lion Rock, BMI  
 REMIXERS: Junior Vasquez, Mike Mucci, Ian Appell, Ellis Miah, Yoshito Maeda, LaFSK  
**Scorch/Warlock 218** (CD single)  
 Vasquez is at the helm of this lip-licking tribal-leaning house jam, which guarantees at least a cursory spin by clubland at large. Most DJs will find something suitable within this package, which is filled with eight smartly varied remixes that make good use of Race's baritone vamps. As for the mysteriously credited "Who's Dat Girl?," although she sounds a tiny bit like Madonna, there's no mention of who she is. Step forward, girl! Contact: 305-628-9797.

### AC

**MICHAEL LINGTON** *Tell It Like It Is* (4:22)  
 PRODUCERS: Mark Shulman, Rob Mullins, Michael Lington  
 WRITERS: L. Diamond, G. Davis  
 PUBLISHERS: Orlap/Conrad, BMI  
**Nu Groove 302** (CD single)  
 This oft-covered blues ballad is transformed into a sleek jazz/pop ballad by sax specialist Lington. He is joined by guest singer Bobby Caldwell, whose familiar fluid tenor tones will help unlock doors at sophisticated AC stations. Lington's playing here is quite engaging and deserving of the accolades frequently given to Kenny G and Dave Koz. For proof, let this track lead you into his lovely self-titled album. Contact: 312-755-1300.

**SAM CREEK** *Dancing In The Moonlight* (3:21)  
 PRODUCER: Scott Mastro, Ben Tanler  
 WRITER: not listed  
 PUBLISHER: EMI, ASCAP  
**Mastro 001** (CD cut)  
 With all the world endlessly enamored with the songs of the '70s, Creek's dead-on rendition of the King Harvest nugget is ripe for heavy action. Creek sounds like he's having a blast with the song, as his backing band glides through it with a loose playfulness. Perfect for the Rhino generation. Contact: 303-366-8015.

### ROCK TRACKS

★ **CHALK FARM** *Live Tomorrow* (4:26)  
 PRODUCER: Matt Hyde  
 WRITERS: Duff, Sims, Scarborough, Corbett  
 PUBLISHERS: Fishmonk/Burbling Bass/Sensitive Pig/Ice Cream Headache, ASCAP  
**Columbia 9823** (c/o Sony) (CD promo)  
 Not to be confused with Mercury's Charm Farm, this band dips into its album, "Notwithstanding," and pulls out a jangly gem. It has it all: a great hook, appropriately aching vocals, and tight instrumentation. This is one of those tracks you'll find yourself craving to hear while speeding down the highway... or peddling on a bike... or, actually, just about anytime. Check it out.

★ **DARDEN SMITH** *Broken Branches* (3:34)  
 PRODUCER: not listed  
 WRITER: D. Smith  
 PUBLISHER: not listed  
**Piump 7902** (CD promo)  
 Smith says this song, which is about the homeless, came to him as he was taking his child to day care one morning. It wonderfully tackles the topic from the perspective of a parent who is filled with hope for the future of his kid. His words are powerful and enlightening, and he doesn't lower himself to pitying pulpit-pounding. All the while, he weaves the kind of instantly infectious pure-pop chorus that mainstream rock and triple-A radio programmers should find irresistible. A portion of the single's proceeds will benefit Covenant House, an organization that provides aid to the homeless. Buy the single to lend a helping hand, and then buy Smith's album, "Deep Fantastic Blue," to enjoy a batch of great, heartfelt songs. Contact: 212-366-6633.

### RAP

► **THE NOTORIOUS B.I.G.** *Hypnotize* (4:05)  
 PRODUCERS: Sean "Puffy" Combs, Mark Pitts, Deric "D-dot" Angelette, Ron "AMEN-RA" Lawrence, Hilmen  
 WRITERS: S. Combs, D. Angelette, R. Lawrence, C. Wallace, A. Armer, R. Alpert  
 PUBLISHERS: Justin Combs/EMI-April/Big Poppa/Almo/Badazz, ASCAP, Mystery System, BMI  
**Bad Boy 9089** (c/o Arista) (cassette single)  
 The first single from Biggie's long-awaited double-CD, "Life After Death," "Hypnotize" has already started to receive major radio airplay across the country. Biggie pulls no new punches here, relying on the same flows and lyrical boasts that made his last album a chart-topper. Though listeners are already locked into this cut, the hypnotic element is grounded in the track's sample, not Biggie's acclaimed magnetism.

**O.G.C.** *Hurricane Starang* (no timing listed)  
 PRODUCERS: Bucksshot, Dru Ha, Da Beatminerz  
 WRITERS: W. Dewgarde, J. McNair  
 PUBLISHER: Shades of Brooklyn/The Boy Toy, ASCAP  
**Duck Down 30126** (c/o Priority) (cassette single)  
 Aside from the track's less than interesting mock newscast, O.G.C. delivers a well-produced lyrical storm. Listeners get entangled within the group's verbal whirlwind as their high/low vocal intonations superbly emulate a hurricane's whirling winds: "Huss, Huss." Da Beatminerz ace the production as the trio turns in the same harmonic, melodic vocal clashes that made "LeFleur LeF'lauh Escoshka" famous.

**THE REAL UNTOUCHABLES FEATURING THE ICE CREAM MAN MASTER P.** *(I Always Feel Like) Somebody's Watching Me* (no timing listed)  
 PRODUCERS: Mo B. Dick, KLC, Craig B.  
 WRITERS: not listed  
 PUBLISHER: not listed  
**No Limit 30107** (c/o Priority) (promo single)  
 The Real Untouchables (T.R.U.) turn in an updated, high-speed take of the Ghetto Boys' "My Mind's Playin' Tricks On Me." With lyrics resembling that act's cut and the Rockwell track of the same name, T.R.U. fails to present listeners anything new. The trio may fare better if it sticks to ordinary occurrences and leaves the horrorcore to Freddy Krueger.

**UNCLE AL FEATURING 2-MINICANOS** *Menealo* (3:27)  
 PRODUCERS: Rhingo Fernandez, Claudio Barrella  
 WRITER: A. Moss  
 PUBLISHER: Still On Top, BMI  
**On Top 8039** (CD single)  
 Aren't ya dying for a little booty-bass action? Why not, right? This Miami troupe come on hard and fast with this jiggly ditty, which is riddled with rapid-fire rapping. The requisite gang-styled chants give the track a lot of energy, but the track degenerates into a chaotic spree of yells and vamps that hurt the hook—it won't hurt this track's chances of connecting with fans of the genre, though. Contact: 305-635-5588.

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)





## CHILDREN'S

### SESAME STREET: QUIET TIME, SING YOURSELF SILLIER

Sony Wonder  
30 minutes each, \$12.98 each  
Children who have been tickled pink by Elmo and company will rejoice at the debut of these two direct-to-video programs. "Quiet Time" catches up with Big Bird as he attempts to settle into a more mellow mood at the request of his grandmother. The only trouble is, he doesn't really understand what quiet time is all about. Good thing guest star Daphne Rubin-Vega of "Rent" fame and other pals help him figure it out. "Sing Yourself Sillier" provides a movie sneak preview à la Siskel and Ebert, but with goofy antics of hosts Oscar and Telly. Film and song parodies rule, with tunes touting such titles as "Eight Balls Of Fur." Combo-merchants will want to seek out cross-promotions with the six "Sesame Street" audio titles slated to hit shelves in conjunction with the videos.

### BARNEY'S COLORS & SHAPES

Lyrick Studios  
60 minutes, \$16.95  
In an unusual Barney video campaign befitting its compound name, "Colors & Shapes" comes in a two-pack of half-hour episodes. The first tape is a pirate adventure in which Barney and his friends must decipher a map of shapes and colors to determine the location of a very special treasure. In the second, the dinosaurs discover that several games and toys are missing during a friend's tea party. The gang must band together and learn more about relevant shapes and colors in order to locate the lost belongings. Consistent with the Barney blueprint, cutesy sing-along songs and saccharine abound.

## HEALTH & FITNESS

### THE FIRM: THE TORTOISE WORKOUT

BMG Video  
60 minutes, \$19.98  
Slower movements and heavier weights characterize this workout, which like the classic children's tale proves that steady progress is a winner every time. Total muscle toning is achieved via several intense segments, which target selected areas with deliberate and focused exercises. The routines are designed to burn fat and increase aerobic endurance. "Tortoise" joins three other new "Firm" titles, the companion tape "The Hare Workout," "FIRM Cardio," and "FIRM Strength." In a unique promotion for the line, customers who send in proof-of-purchase of two of the new "Firm" tapes will receive a promotion-only "Firm" stretch tape, valued at \$14.95.

## DOCUMENTARY

### STRICTLY SUPERNATURAL: ASTROLOGY

WinStar Home Entertainment  
51 minutes, \$14.95  
In the documentary genre, it's tough to find a special-interest niche that hasn't been done over and over: Fox Lorber Associates thinks it has a new spin on the category with the introduction of a line of reality-based videos, clustered into categories, under the WinStar moniker. "Astrology" is the first in a trio of "Strictly Supernatural" titles, the others of which are "Tarot" and "Seance." "Astrology" takes a serious look at the ancient practice that combines science and philosophy with examinations of the chart of President Kennedy and others. The release should benefit from the recent, well-publicized death of celebrity astrologist

Jeanne Dixon. Also new from WinStar is "The Man Eaters Of Tsavo," the real-life story of two lions responsible for the deaths of hundreds of railway workers and depicted in the recent film "The Ghost And The Darkness." Rounding out the initial debut of the line are "The Guillotine" and "Deadly Duels."

### NATURE: LOST WORLD OF THE MEDUSA, SPIRITS OF THE FOREST

Shanachie Home Video  
60 minutes each, \$19.95 each  
Six additions to Shanachie's line of videos culled from the popular PBS series "Nature" double the label's total offerings. "Lost World Of The Medusa" explores the not-so-transparent world of the jellyfish living in the waters around the Palau archipelago in the western Pacific Ocean, as well as their equally fascinating underwater neighbors. "Spirits Of The Forest" journeys to Madagascar, a veritable flora and fauna laboratory that is home to the unique monkey family member the lemur. Also new in the series are "Secrets Of An African Jungle," "In-Flight Movie & Birds Of The Sun God," and "Lords Of Hokkaido."

## INSTRUCTIONAL

### BEYOND BASICS: INTRODUCING ACOUSTIC BLUES

Warner Bros. Publications  
64 minutes, \$24.95  
Keith Wyatt—a veteran performer, recording artist, Warner Bros. Publications video regular, and staffer at the Guitar Institute of Technology—holds court in this low-key instructional. Wyatt assumes that viewers possess a basic knowledge of guitar chords and technique, but leaves no other stones unturned as he winds his way through the preparation and playing of acoustic blues. Among the areas he touches on are proper strings and picks, open string chords, melodic embellishments, turnarounds, and various versions of the 12-bar progression. The program is not intimidating, and the sound and picture are clear. Also new from Warner

Bros. Publications is the next level, "Solo Acoustic Blues Guitar."

### WOMEN & FLY FISHING

Miracle Productions  
30 minutes, \$19.95  
The latest in Miracle's fly-fishing video series targets a segment of the population that is accounting for a growing portion of the sport's participants—women. Veteran fishing guide Jennifer Olsson hosts the program, which introduces several women who have made the fly-fishing lifestyle their own. Discussions about necessary equipment, prime locations to fish, and the satisfaction and joy that can be had spending time in a natural setting fill out the duration of the tape. Contact: 406-683-6660.



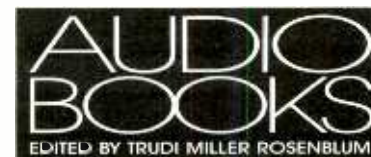
### STATION GAIA

http://www.sigaia.com  
One of the most impressive netcast radio stations is the Japan-based Station Gaia, which lets World Wide Web users see and hear its DJs 24 hours a day with Xing's Streamworks technology. Though most of the jocks host the programming in Japanese, much of the music is in English. Users can request tracks through E-mail and in many cases hear them on the air within an hour. A roving camera captures the inside of the DJ booth, which appears to be located within a record store. In addition to the live radio feed, the site contains several original mixes of underground music created by turntable masters DJ Kotaro, DJ Tanzawa, and DJ Chusha as well as other music-themed surprises. Station Gaia is souped up with plenty of cutting-edge multimedia, and computer users with a modem below 28,800 baud might want

to avoid this page. Faster Web-heads should buckle in and enjoy the ride.

### CLUB IMUSIC

http://club.imusic.com  
Music-industry veterans who find themselves in the dark on the suddenly hot genre of music known as electronica should check out Club imusic for a crash course in the cool sounds of the underground. Club imusic is a continuous net-cast of the latest techno, ambient, and trip-hop tracks, including such rising stars as Tricky, DJ Shadow, the Chemical Brothers, and Underworld. Lesser-known acts also get a good deal of air-play. Ever hear of SNOG, Aquaform, Ascendance, or Banco De Gaia? Tune in and you will. Via an online poll, listeners can "smash or trash" the tracks they hear. The site also includes complete live netcasts of concerts by Prodigy and Orbital. In addition, Club imusic hosts a live music database, which allows users to search for upcoming concert dates of their favorite electronica acts. Plug in and play loud.



### SHE'S COME UNDONE

By Wally Lamb  
Read by Kathy Najimy  
Simon & Schuster Audio  
4 hours, 30 minutes (abridged), \$22  
When Oprah Winfrey announced that "She's Come Undone" would be selected for her on-air book discussion group, Simon & Schuster rushed this audio version into production. It was a good idea, because the book's first-person approach is particularly suited to audio. In this wonderfully realistic and moving character study, fictional heroine Dolores Price tells her life story, from childhood to middle age. The victim of a tough childhood and adolescence,

Dolores deals with her parents' divorce, rape, the death of a parent, a weight problem, cruel schoolmates, and ultimately a stint in a mental hospital. As an adult, she has become a tough, cynical survivor whose hard exterior masks a frightened, insecure little girl. After a failed marriage, she takes stock of her life and moves beyond her painful past to grab her chance at happiness. Although the book was written by a man, women will readily identify with Dolores' compelling and true-to-life experiences. Kathy Najimy's performance starts a bit hesitantly, but as the story goes on, she warms to the part and becomes a natural, expressive Dolores. This is an excellent audio, not to be missed.

### OUT TO PASTURE

By Effie Leland Wilder  
Read by the author  
Peachtree Audio  
3 hours (abridged), \$14.95  
Effie Wilder was an 85-year-old resident of a retirement home when she wrote this seriocomic novel, and her elderly but vibrant voice is perfect as the voice of fictional protagonist Hattie McNair. The story focuses on Hattie's journal of her experiences at Fair Acres Home. At times, Hattie and her friends seem almost like a group of adventurous kids. When a resident loses a brooch and accuses a young handyman of stealing it, Hattie and company set out to solve the mystery and clear his name. When an impoverished young couple learn they're about to have a third child, Hattie and her friends convince the owner of a beautiful but abandoned house to let them clear away the weeds and rent the house to the young couple. Then they hold a "storytelling night" to raise money to fix up the place. The youthful energy and enthusiasm of the elderly residents illustrate that chronological age isn't as important as one's mental and emotional age. Hattie's memoirs are often funny and poignant, making the program a treat.

## ON SCREEN

### PRIVATE PARTS

Starring Howard Stern, Robin Quivers, Maureen McCormack  
Directed by Betty Thomas  
Paramount Pictures

Howard Stern may have an ego the size of the Grand Canyon, but deep down he knows a lot of people don't like him. In "Private Parts" he'll most likely sway that crossover audience he desperately wants to impress.

Based on his 1993 best-selling autobiography of the same name, "Private Parts" features Stern playing himself, starting at college age. He even admits in voice-over that you have to suspend belief for him to play an 18-year-old. The film chronicles his rise to fame as he moves around the Eastern seaboard from one radio station to another. By 1985 he was the top shock jock at WNBC New York.

Throughout the film, Stern exposes his insecurities, effectively winning over those who only know him as a vulgar DJ. When this unattractive beanpole can't get a date from a blind woman, you can understand why he has gone to such lengths to be noticed.

Stern plays up this loser image

until his ratings start to go up. Then he pushes his bosses and his comedy bits to the edge. Soon a parade of lesbians, cross-dressers, and naked women are frequent guests in his studio. Stern caught on early that "lesbians mean ratings."

Stern's portrayal of his battles with NBC management makes David Letterman's public problems



STERN

with the network look like a spat over a parking space. Paul Giamatti as NBC executive Kenny Rushton is terrific in his clashes with Stern. This corporate dweeb has met his match, and watching Stern destroy him is a pleasure.

The film is at its comic best when Stern—along with his real-life radio team of Quivers, Fred Norris, and Jackie Martling (all playing themselves)—is behind the microphone. Among the funniest moments are a "Match Game" skit using the Federal Communications Commission's seven dirty words and an "actress"

swallowing a 12-inch kielbasa, as a visiting NBC tour group looks on in disbelief.

The sexy subject matter grabs ratings, but Stern and his radio team prove that they're also clever, original, and hilarious comedians.

Stern's wife, Alison—played by Mary McCormack—complains that there's very little in their life that Stern keeps private. He goes over the edge with her when he jokes on-air about her miscarriage. It's not Stern's best moment, but, like Alison, the audience can forgive him.

Stern also reveals his unstoppable, against-all-odds drive to succeed, his loyalty to and love of his family and friends, and his refusal to be a clone of fellow WNBC DJ Don Imus, who comes off as an mean old man who could scare children.

It's hard to imagine anyone who could play Stern better than Stern. He doesn't need to be convincing, he needs to be appealing and he is. Even with all his faults, you admire the way this average Joe has achieved the American dream.

The only time Stern isn't believable is when he and Norris go to an actresses' hotel room and he is dumbstruck when she tries to

seduce him. Stern isn't good at playing himself as a pure-as-the-driven-snow character.

Alison is no doormat. When she discovers his tryst, she refuses to move with him to his next job. It's behavior that she won't tolerate, and a guilt-ridden Stern knows he won't be taken back if he ever strays again. How they got together to begin with is a mystery until she, a mental health care professional, says, "I work with schizophrenics. I'm used to dealing with abnormal people." Then it all makes sense.

Wisely, director Betty Thomas steers clear of any First Amendment statements, focusing on the comedy buffet presented to her. It must have been tempting to drape Stern in the flag à la Larry Flynt, but Thomas stays on the right track.

Unlike her previous show-biz biopic, "The Late Shift," Thomas is able to extract natural and engaging performances from her cast of newcomers.

Screenwriters Len Blum and Michael Kalesniko provide an objective view of the material and together let Stern put yet another medium in his pocket.

EILEEN FITZPATRICK

# Update

## GOOD WORKS

**NARAS IN ACTION:** The National Academy of Recording Arts and Sciences, in partnership with Americans for the Arts, has expanded its celebration of Arts Advocacy Week Monday (10)-Friday (14) in Washington, D.C., to include a business symposium, a concert, and a Grammy in the Schools event at Howard University. "The Arts Make America Rich" symposium, co-sponsored by a number of Senate leaders, will be moderated by CNN's **Judy Woodruff**, and panelists will include leaders in the fields of music, communications, business, and academia. Contact: **Mittie Brooks Rooney** at 703-

836-9225.

**PRIZE-WINNING PLAYING:** Two children from the former Soviet Union are the winners of a recent music competition sponsored by the New York Music Youth Foundation of UJA-Federation of New York. The winners, **Aleksandr Khutoryanskiy** and **Michael Namirovsky**, both 15-year-olds from Moscow who are being provided with a one-time scholarship of \$5,000 for further musical education, competed among 16 youngsters in a number of musical categories. To qualify, participants had to demonstrate financial hardship, be nominated by an agency approved by the the New York Music Youth Foundation, and have emigrated from the former Soviet Union after 1979. Both winners' prizes stem from the Rose and Mac Thaler Memorial Music Award, established by **Fred Thaler** in honor of his parents. Both winners will perform their winning pieces at UJA-Federation's annual Russian Division dinner in April. Con-

tact **Norman Eisenberg** at 212-836-1586.

**ON THE LINKS:** Hosts **Hootie & the Blowfish** and **R.E.M.'s Mike Mills** and **Bill Berry** are among the musical personalities who will perform at the third annual Monday After the Masters Pro-Am Golf Tournament, to be held April 14 in Hootie & the Blowfish's hometown of Columbia, S.C. The event, which follows the final round of the Masters tournament, will benefit the South Carolina Junior Golf Assn., Fairway Outreach, the National Minority Junior Golf Scholarship Assn., and the local Junior Golf facility. The group will also perform, for the first time, a special concert in conjunction with the tournament. Last year's event raised \$190,000 for charity. Concert tickets will be available locally starting Saturday (15) via Capital Tickets outlets or by calling 803-251-2222. Tournament tickets are available through Ticketmaster. Contact **Mark Zenow** at 803-254-6977.

## KENNEDY

(Continued from page 54)

and I started working together around 1990," Kennedy says. "Tommy and I had written together, but this was the first time the three of us had wrote a song. But we didn't all sit down and write this—it was like a relay of the baton passing between us. Tommy had brought the music and melody and title to a project that Wayne and I were working on in 1991 and asked if we would be interested in an idea like this. Wayne took that and wrote chorus lyrics and all but a line of the second verse . . . Then I wrote the first verse and a line of the second verse and added some things musically and took it to Tommy. So it wound up Tommy did the demo, which eventually [MCA Nashville president] Tony Brown and Wynonna heard."

Wynonna cut the song on her "Revelations" album. Disney's Kathy Nelson was scouting for songs for the soundtrack to the John Travolta movie "Phenomenon" when she heard the song in Brown's office. She knew Tommy Sims was one of the writers and contacted his publisher, Interscope Music's then-chief Ronny Vance, to get a tape. From there she approached producer Babyface, and Clapton wound up recording the song.

Besides the Grammy, "Change The World" recently won a Nashville Music Award for song of the year. Kennedy says he, Kirkpatrick, and Sims would like to repeat that success. "We finally wrote together last week," he says. "The first thing we wrote together ['Change The World'] was so painless, and it seemed like 'Why aren't we doing [more of] this?'"

Kennedy says they got together to write for a new band on Elektra Asylum in Los Angeles called Dakota. Kennedy is also writing other material, some of which he may record as part of Dogs Of Peace. He and duet partner Jimmie Lee Sloas released their critically acclaimed debut album, "Speak," on Sparrow last year and are talking about the possibility of a sophomore project.

## FOR THE RECORD

The audiobook review for Tangled Web Audio's "An Expensive Bottle Of Poison," in the Feb. 22 issue should have listed the price as \$4.95.

## NEW COMPANIES

**Rosenzweig & Maffia LLP** is a new firm specializing in accounting services for the entertainment, sports, and theater industries. Principals **David C. Rosenzweig** and **Joseph A. Maffia**, who were both formerly with **Rosenberg Selsman Rosenzweig & Co.**, are joined in the new company by **Martin Eisenstein**, formerly of N.S. Bienstock, and **Anne Stewart-FitzRoy**, a theatrical production accountant. Contact: 845 Third Ave., New York, N.Y. 10022. Phone: 212-980-2470; fax: 212-980-2177.

## CALENDAR

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

### MARCH

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.

March 9, **Promoting & Marketing Music Toward The Year 2000**, Holiday Inn, Brookline, Mass. 508-526-7983.

March 13, **International Radio & Television Foundation Newsmaker Luncheon**, featuring Frank Biondi Jr., Waldorf-Astoria, New York. 212-867-6650.

March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.

March 14, **Deadline for entries in the 1997 International Print & Radio Advertising competition**, presented by the New York Festivals. 914-238-4481.

March 14-15, **Board Aid 4**, to benefit LIFEbeat, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7777.

March 16-20, **Electronic Industries Assn. Spring Conference**, J.W. Marriott Hotel, Washington, D.C. 202-907-7971.

March 18-April 29, **Songwriting Class**, Mira Costa High School, Manhattan Beach, Calif. 310-372-1213.

March 19, **Women Making Money Making Music**, panel presented by the Black Rock Coalition, ASCAP headquarters, New York. 212-713-5097.

March 20, **Music Industry & New Technologies**, presented by the Country Music Assn., Cumberland Science Museum, Nashville. 615-244-2840.

March 22, **Ninth Annual Bowling Bash**, presented by the Los Angeles chapter of the National Academy of the Recording Arts and Sciences, Sports Center Bowl, Studio City, Calif. 310-392-3777.

March 22, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

March 22-25, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 954-563-4444.

March 26, **International Radio & Television Society Foundation Gold Medal Award Dinner**, honoring Bob Wright, Waldorf-Astoria, New York. 212-867-6650.

March 27, **National Assn. Of Black Owned Broadcasters 13th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8979.

March 28-29, **19th Annual Black College Radio Convention**, Renaissance Hotel, Atlanta. 404-523-6136.

### APRIL

April 1, **The Business Of Entertainment: The Big Picture**, Pierre Hotel, New York. 212-492-6082.

April 4, **Music, Money And The Songwriter**, ASCAP/Peekaboo Festivals of new music theater panel discussion, Columbus Circle, New York. 212-621-6323.

April 5-10, **National Assn. Of Broadcasters Conference/MultiMedia World**, various locations, Las Vegas. 202-775-4970.

April 15-19, **Tin Pan South Festival**, various locations, Nashville. 615-256-3354.

April 16-17, **Music Radio '97**, BAFTA,



**Movement Of Jah People.** Actor Woody Harrelson, left, joins the Melody Makers' Steve Marley for a rousing rendition of "One Love" during the sold-out fourth annual Bob Marley Festival Feb. 8 in Miami. The daylong concert, which drew a turn-away crowd of more than 30,000, featured the late reggae legend's mother, Cedella Marley Booker, and an array of Bob Marley's musical offspring. Attendees donated cans of food to benefit the local Camillus House Inc., a charity for the homeless that offers free food, shelter, medical treatment, and job training. (Photo: Thor Olsen)

London. 44-171-255-2010.

April 16, **Fifth Annual Living Legends Awards Dinner**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 212-222-9400.

April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 17, **World Music Awards**, Sporting Club, Monte Carlo. 33-9 325-4369.

April 23, **32nd Annual Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 26-May 2, **London Music Week**, Business Design Center, London. 44-171-359-3535.

April 28-30, **Billboard's International Latin Music Conference And Awards**, Hotel Inter-Continental, Miami. 212-536-5002.

April 29-May 1, **Fifth Annual Direct Response Television West Expo & Conference**, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenician, Scottsdale, Ariz. 609-424-6800.

### MAY

May 13-15, **Marketing With Country Music**, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 21-23, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

May 23-25, **Musical Instruments Asia '97/Dance Tech '97**, World Trade Centre, Singapore. 65-337-5574.

### JUNE

June 12-15, **The Original Music Mecca: Black Music Seminar And Expo**, Atheneum Suite Hotel, Detroit. 810-745-9887.

June 25, **U.K. Commercial Radio Convention & Awards**, Cumberland Hotel, London. 44-171-306-2603.

## LIFELINES

### MARRIAGES

**Chantalle Williams** to **David Millman**, Feb. 8 in San Francisco. Bride runs Plattery, a catering and event planning company. Groom is head of Millman Heavy Industries, a music publicity consortium.

### DEATHS

**Oscar Muñoz**, 47, of congestive heart failure, Feb. 4 in San Antonio, Texas. Muñoz managed the Grammy-nominated Freddie Records act Fandango U.S.A. for the past 11 years. His brother Balde was the drummer and group's leader. He began his career more than 25 years ago as manager of Roberto Pulido Y Los Clasicos. He is survived by his wife, Yolanda; son Oscar Jr.; daughter Cristina; his mother; two brothers; and three sisters.

**Ben Raleigh**, 76, of injuries from a fire in his home, Feb. 26 in Hollywood, Calif. A lyricist collaborating with such composers as Herb Alpert, Jeff Barry, Sherman Edwards, David Axelrod, Otis Blackwell, and Joe Zawinul, he produced a number of successes that spanned the pop and rock eras, including "Love Is A Hurtin' Thing" and "Dead End Street" by Lou Rawls, "Wonderful, Wonderful" by Johnny Mathis, "She's A Fool" and "That's The Way Boys Are" by Leslie Gore, and "Tell Laura I Love Her" by Ray Peterson. He started his career in the '40s as a collaborator with the late Bernie Wayne. Their big hit was 1946's "Laughing On The Outside, Crying On The Inside." He also wrote the lyrics for the theme of TV's classic animated series "Scooby Doo, Where Are You?" He is survived by his wife, Sally.

# SURVIVAL GUIDE

NARM'97



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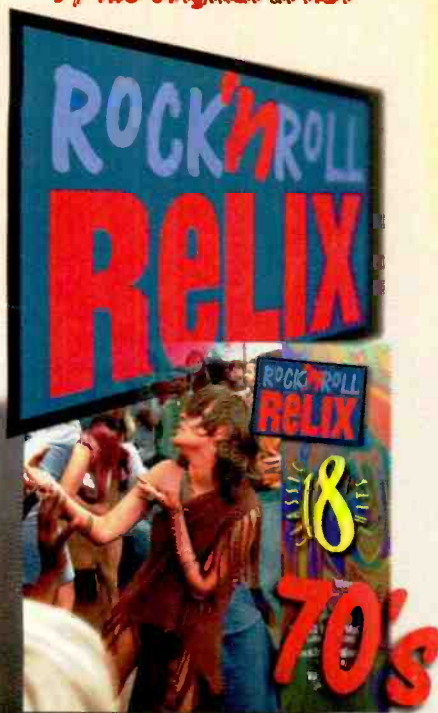
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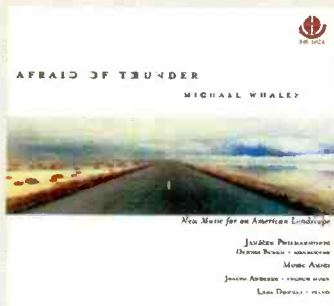
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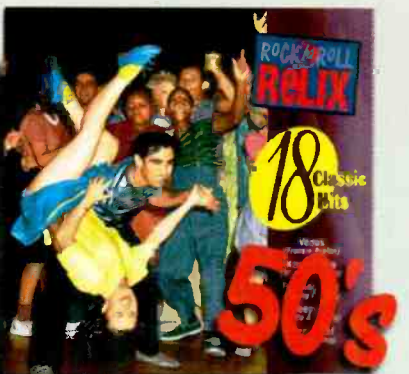
ROYAL COURTS



THE FOUR SEASONS

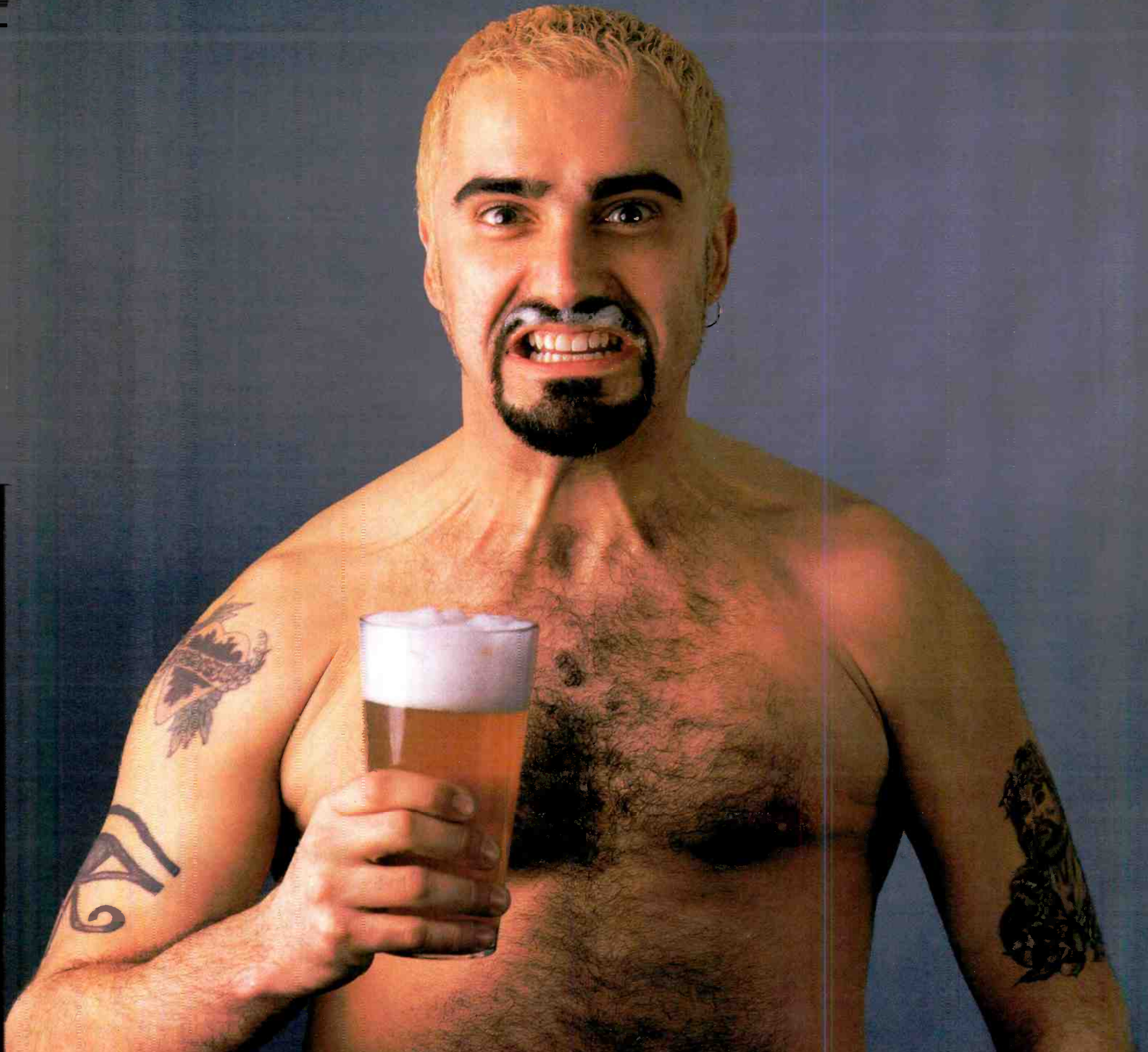


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- Venus**  
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- The Great Pretender**  
(The Platters)
- Wake Up, Little Susie**  
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### CIMS Makes Sense

*Coalition Of Independent Music Stores Works With Indie Labels To Expose And Sell New Music*

■ BY CHRIS MORRIS

For independent labels, the challenge of exposing new music to consumers is increasingly beginning and ending on the retail floor. In 1996, that challenge was more problematic than it has ever been.

A veritable glut of musical product—some 27,000 new domestic albums in 1995 and likely more in 1996—flooded the marketplace and fought for attention among chain purchasing executives and listeners alike. In this superheated environment, indie labels of all stripes jostled for shelf space, and, more than ever, coveted endcap displays and in-store listening stations came at a high price. At the 1996 National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention in Baltimore, the most frequently heard complaint among indie-label personnel revolved around the nearly prohibitive cost of so-called “slotting fees.” In the eyes of many, this kind of exposure can be a high-risk gamble that often pays off in returned product.

The major chain’s fees for positioning are “astronomical,” according to Terry Currier, who operates both the

indie label Burnside Records and two Music Millennium stores in Portland, Ore. “Unless [the chains] have something out there that’s proven, it’s not selling through. I haven’t bought any of the listening programs out there. I haven’t wanted to see my product get loaded up at the major chains. You’re just warehousing that product out there. You’re going to see a lot of that stuff come back as returns down the road.”

#### POWER IN NUMBERS

However, Currier’s retail operation is one of 49 mom-and-pop outlets and small chains that is now participating in a new in-store listening-post program that focuses on exposing new music in cutting-edge retail outlets. Music Millennium is a charter member of the Coalition Of Independent Music Stores (CIMS), the trade organization formed at the 1995 NAIRD convention in San Francisco. CIMS was created to supply a vehicle for the promotion of developing artists, and its recently established listening-booth campaign, while it also encompasses major-label acts, is being directed largely at indie labels seeking retail liftoff for their acts at a reasonable

price.

The CIMS program kicked off last December in the coalition’s participating stores. (CIMS currently has 63 member stores and 29 member accounts, but not all of them are part of the program.) The campaign is administered by EvaLuTion Entertainment Marketing, a Miami Beach, Fla.-based marketing and promotion company started up in May by former Capitol marketing staffers

Luann Sullivan Myers and Eva Dickenson-Post.

Member stores participating in the program to date include Music Millennium; Ear X-tacy (two stores, based in Louisville, Ky.); Manifest Disc & Tapes (six stores, Columbia, S.C.); Record & Tape Trader (nine stores, Owings Mill, Md.); Record Archive (two stores, Rochester, N.Y.); Record Exchange (two stores, Boise, Idaho); Record Revolution (two stores, King of Prussia, Pa.); Repeat The Beat (four stores, Dearborn, Mich.); Schoolkids’ Records (five stores, Cary, N.C.); Uncle Sam’s (three stores, Pompano Beach, Fla.); and 10 single-outlet operations around the country.

CIMS president Don VanCleave,

who operates the Magic Platter in Birmingham, Ala., says that the sums required to get a record—especially an indie-label record—displayed prominently at the major chains have spiralled out of control. “For quality releases you’re going to hope to push, [the labels] have to play the game. Certain large retailers created the game, and the labels went along with it, and somebody’s going to have to say, ‘No mas.’ You see a lot of these guys having to spend \$5 to \$10 a unit to get something launched.”

#### HOW IT WORKS

The CIMS listening program involves 10 slots in each post; a poster displays the month’s featured titles. Seven positions have been earmarked for indie labels. VanCleave says that, initially, some of those positions were thrown open to the majors, but “now the independents are coming back strong, and we give them deference. We want it to be a majority of independent labels.”

“We’ve tried to structure this so that it fits into the marketing plan of the independent labels,” says Dickenson-Post. The program costs \$2,450 per month per album, with a guaranteed 50-piece buy-in in each store. That cost boils down to about \$50 per store.

“You have to buy all 49 stores,” she says. “We haven’t broken this down into regional programs so far. But to set up promotions at 49 [individual] stores is a huge effort. With this (Continued on page 84)



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# NARM '97

EXPANDED MERCHANTS & MARKETING SUPERSECTION

## Is There A Light At The End Of The Tunnel?

After The '90s Boom And Bust, Retailers Get Their Bearings And Look Forward To A Turnaround...In '98

■ BY ED CHRISTMAN

The music business will continue to experience a downturn throughout the year, but many music retail and label sales and distribution executives expect 1998 to bring an upturn in the industry's fortunes.

After seeing the major music-specialty chains close more than 500 stores during the year, sales and distribution executives are bracing themselves for a continued flow of product returns, as music merchants try to bring the supply of record store space back into equilibrium.

In light of that, distribution executives say they are preparing to bolster the business through more effective consumer marketing and interaction with the account base.

### AS THE DUST SETTLES

Music merchants and other retailers expanded music space at an explosive pace during the first half of the 1990s. But in the last two years, the overbuilt sector and the price war driven by the consumer-electronic chains have combined to force a number of music chains into Chapter 11 and others on the brink. In 1995, Warehouse Entertainment, Peaches Entertainment and Kemp Mill Music filed for Chapter 11 protection. Last year, Camelot Music, Peppermints and the Record Giant chain joined them. The latter was liquidated, and the Peppermints chain was sold. Coming into this year, Strawberries has filed for Chapter 11, and the Musicland Group is on a tightrope.

Looking ahead to how 1997 may play out, Russ Solomon, president of West Sacramento, Calif.-based Tower Records, says, "Hope springs eternal. I hope this year will be better than last, but I can't think why that will happen. Maybe record companies are finally feeling the pinch themselves, and maybe that will force them to take some action to bolster the business."

Solomon says that, while the retailers have been feeling pain since 1994,

the labels have been enjoying themselves by raising prices every chance they get. Labels profit from price increases, but music-specialty merchants generally haven't benefited by such increases because of the price war. Instead, music chains have seen profit margins shrink, going from 1992's 40% to 42% to about 35% to 37% currently.

### LOOKING TO THE SOURCE

But on the label side, during 1996, returns to manufacturers rose significantly. Furthermore, other than in rap music, only two developing artists broke through last year: LeAnn Rimes and No Doubt.

A senior executive at one major dis-



RUSS SOLOMAN, TOWER RECORDS

tribution company predicts that 1997 "will be our toughest year since 1980." He feels that there will be further consolidation among accounts, with more experiencing credit problems.

A senior executive at another major distributor agrees with that assessment. But he adds that "at some point this year, the weakness in the financial health of the account base will bottom out, setting the stage for a turnaround in 1998."

### ON THE BRIGHT SIDE

John Marmaduke, president of the 111-unit Hastings Book, Music &

Video chain, echoes that outlook. "I think 1997 will be a replay of '96: there will be more bankruptcy, more store closings and more consolidation," he states. Despite that, he thinks that "by 1998, the industry will be healthy again."



JOE MICALIF, ALLEGRO



JOHN MARMADUKE, HASTINGS

Hastings has been among the bright spots in the account bases. Even through the industry's troubled times, the chain has not been closing stores.

The chain typically locates in small tertiary markets that aren't large enough to support both Best Buys  
(Continued on page 82)

## NARM '97

Attendance May Be Down, But NARM Members Are Upbeat About Facing The Issues

■ BY DON JEFFREY

The recently restructured National Assn. of Recording Merchandisers expects its annual convention to provide forums, both formal and informal, for discussion of industry concerns at a time of crisis in the business. But NARM officers do not see divisive issues of the past taking the spotlight at this year's event.

The most important aspect of the group's reorganization, its executives say, is the change in the way members communicate.

### IMPROVED COMMUNICATION

Pamela Horovitz, president of NARM, says, "We now have populations talking to one another that hadn't been before." Wholesalers' meetings, for example, now include video distributors, branch distributors, rackjobbers, independent distributors and one-stops.

And, for the first time, NARM has on its board both a major video distributor (Paul Culberg, executive VP of Columbia TriStar Home Video) and a branch music distributor (David Mount, president of WEA).

"It's a tremendous improvement of the dialogue on the board," says Barney Cohen, chairman of NARM and CEO of Valley Record Distributors.

Another element of the overhaul was a restructuring of dues. For some of the largest supplier or account members (those doing at least \$1 billion annual business), there was a significant increase in dues to \$7,500 a year. Some had been paying as little as \$2,500 previously. The dues are now on a sliding scale according to a member's size.

"The feedback from members has been overwhelmingly positive," says Horovitz of the dues increase.

She declines to specify what further changes might be made to NARM's structure. "It's so soon after the launching," she says. "We

want to get through the convention. We certainly welcome members who have views on how the reorganization is going so far."

NARM continues to reach out to the international music community, but so far the greatest participation is among the English-speaking countries—Canada, Australia and the U.K. Horovitz says she is "surprised at the the level of international attendance and exhibitions."

Most observers believe single issues that often dominated the news in past conventions are less likely to be raised this year.

### TOPIC UPDATE

At last year's convention, one of the hottest topics was record clubs. NARM was meeting behind closed doors to discuss the findings of a commissioned report and to consider whether to take legal action against the clubs.

Horovitz says, "In our opinion,



PAM HOROVITZ, NARM

while litigation is certainly one of the options being explored by NARM retailers and wholesalers, at this time it's fair to say that the door on the action is closed. But the issues stimulated haven't changed or gone away."

(Continued on page 73)

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## NARM '97

### Getting The Best Out Of NARM; Wrap-Up On Troubled Chains

AS THE MUSIC retail and label sales and distribution sectors converge on Orlando, Fla., for yet another National Assn. of Recording Merchandisers (NARM) convention, let Retail Track be the first to urge you to have a productive time. The seminars on this year's schedule appear to be particularly time-

ly, including the ones on how to beef up deep-catalog sales, micro-marketing efforts, and World Wide Web marketing. And while NARM conventions no longer feature product presentations, there will be plenty of artist showcases, as well as the return of the PGD Zone. It should be quite a convention.

Lately, however, the NARM conventions have been getting a mixed reaction from attendees. While most find the convention a tremendous aid in running their businesses, there are always some naysayers who repeatedly ask the question, What are we doing here?

Those who find themselves asking that question would do well to listen to an admonishment offered frequently by my good friend Ed Franke, East Coast regional marketing director at Universal Records, who is always quick to recite what he calls "the six P's": Proper planning prevents piss-poor performance." NARM is one of those conventions where you get out of it what you put into it. In other words, if NARM doesn't live up to your expectations, you have nobody to blame but

yourself!

AS WE HEAD off to NARM, the industry appears to be unsettled on a number of key points. Source-tagging is up in the air until the lawsuits are resolved; cassette sales continue to decline, with the industry undecided on

## RETAIL TRACK

by Ed Christman



what to do about it; and the fate of some key retail accounts has yet to be determined. In particular, add Strawberries to that last list, which currently includes

the Musieland Group and Camelot Music.

Strawberries, which filed for Chapter 11 Feb. 18, is still in the early stages of its predicament. While it puts together a reorganization plan, don't be surprised to see the creditors urging that the chain be put up for sale. They did so in both the Wherehouse and Camelot reorganizations. But if Strawberries comes up for sale, Retail Track won't be surprised if a financial player comes to the fore.

Last fall, Strawberries hired Chanin & Co. to shop the chain among financial entities. Its goal was to find a buyer to replace Castle Harlan, which owns 65% of the chain. At that time, a couple of financial firms expressed interest in the chain, but not in taking on its liabilities. They urged the chain to file for Chapter 11, and now that it has done so, they might be lured back to the table. Strawberries executives didn't return calls  
*(Continued on next page)*

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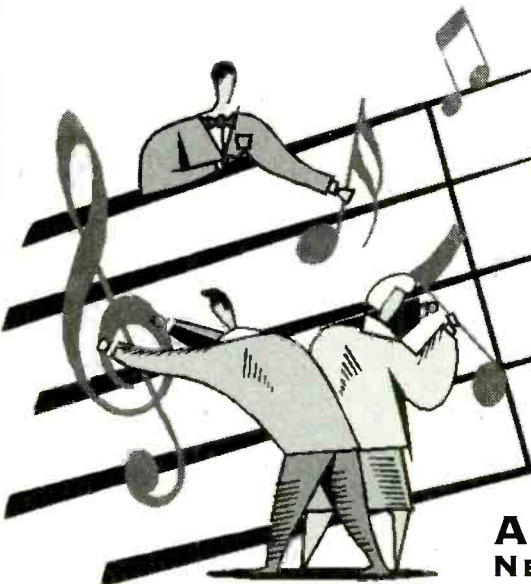
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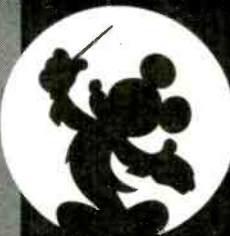
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# WALT DISNEY RECORDS

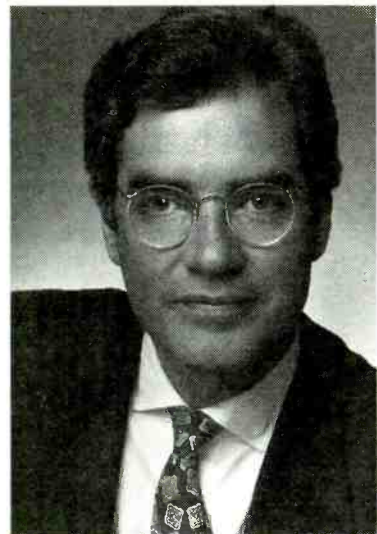
©Disney

### NARM '97

(Continued from page 71)

Commenting on the clubs, Cohen says, "First, the playing field's not level. There are two different distribution channels with two different prices. There's a feeling among everyone in the industry that it's just not fair. And second, it's the perception of the value of the CD. The largest advertiser in the record business is the clubs, and they're selling 11 for a penny. This message is drummed into consumers at large over and over again."

Another issue that has caused con-



CLOSING SPEAKER ROBERT PITTMAN, AOL

troversy in the past is source tagging—the application of anti-theft tags on music product at the point of packaging or manufacturing rather than at retail. But this is not expected to be a big topic of discussion, because record companies have said they will not proceed with source tagging until legal issues are resolved. NARM, after recommending that manufacturers use tags developed by Sensormatic Electronics, was sued by Checkpoint Systems, which markets a competing anti-theft technology. At press time, the suit against NARM remained in force, but the parties were talking.

If the lawsuit is settled, says Horovitz, "We will be back to aggressively pushing for source tagging."

For many retailers, a big concern is the increase in selling of music through nontraditional channels. "Almost everyone's experimenting with online sales," says Horovitz, "but a relatively small portion of companies are pursuing online exclusively." She notes the timeliness of having as the convention's closing speaker, Robert Pittman, the MTV co-founder who is now president/CEO of America Online's network operations.

Most observers believe the main topic of discussion at the convention will be the financial health of the industry. Several retail chains are operating under Chapter 11 bankruptcy protection, and sources say it is possible there could be others in that position by the time of the convention.

"Retailers have got to be concerned with their margins," says Cohen. "And labels have gotta be talking about how the records they're bringing-out are just not

exciting. The public's starting to figure it out."

Last year, NARM decided to commission a study of the warehousing of music to help members better understand where their costs are and how to reduce them. But the study never got off the ground. NARM sent out some 400 surveys, and less than 10 were returned.

#### GEARING UP FOR THE FUTURE

To get the industry growing again, NARM is gearing up for an industry-wide campaign with the Recording Industry Assn. Of America. The two trade groups are likely to discuss plans at the convention. A proposal two years ago for a joint NARM/RIAA convention in the fall, featuring concerts open to the public, has been shelved for now, in part because retailers need to be focused then on fourth-quarter merchandising.

Horovitz says NARM has commissioned consumer research to discover what it calls the "barriers to purchase." The information will be communicated to retailers.

NARM executives are hopeful that this year's convention will restore some of the excitement many attendees felt last year's gathering lacked. The selection of Pittman and Barry Gibbons, chairman of Spec's Music, as the main speakers is viewed posi-



KEYNOTER BARRY GIBBONS, SPEC'S MUSIC

tively. And the popular PGD Zone, an ad hoc night club set up to showcase live music, is back after a one-year hiatus.

At press time, though, NARM was expecting attendance to be soft compared to last year's count of 3,000. Most agree that sluggish business is the reason for registrations being off. But Cohen says, "You're better off going in a bad year, where you're going to find the information you need."

No matter what the issues, attendance or music, the sine qua non of the NARM convention will be what it always has been: to provide a place for industry people to get together and do business.

Cohen says, "The main thing people say when you ask, 'What do you want?' is that they want to go someplace where they can see everybody else and have meetings."

### RETAIL TRACK

(Continued from preceding page)

seeking comment.

On the other hand, the fate of Camelot will likely lie with a strategic player, not a financial one. Although Retail Track has been unable to determine who has visited Camelot, sources say that of the five suitors who have made the trek to its North Canton, Ohio, headquarters, only one is said to be a financial firm.

All five are now said to be in the follow-up stage, asking for more financial data. The bidding process has yet to begin, but it is not too far off, sources say.

Surprisingly, **Bill Teitelbaum**, chairman/CEO of National Record Mart (NRM), has not been among the visitors to Camelot, sources say. Many anticipated that NRM would be in the hunt for Camelot, since Teitelbaum has long


made known his admiration for the Camelot organization. In addition, Teitelbaum has been quietly building his company's infrastructure in anticipation of an acquisition, and eventually he is going to have to do something to justify the increases in overhead expenditure. Teitelbaum, who is said to have lined up yet another financial partner, was unavailable for comment.

As for Musicland, Retail Track is once again completely in the dark. A while back, I reported—I believe accurately—that GE Capital and Apollo Advisors were separately involved in negotiations about making an investment in the troubled Minneapolis-based chain. At that time, someone in the know told Retail Track that GE Capital would be the more likely one to focus on.

A couple of weeks later, when Mu-

sicland first announced it was in discussions with an investor about an equity investment in the company, I repeated the names of the two financial entities in a story. But sources subsequently told me that GE Capital had withdrawn from the table, with another insider hinting that GE Capital and Apollo Advisors are no longer in the picture.

Although the trail has been muddied, it is likely that the fate of Musicland will be decided shortly. It has waivers on the covenants of its revolver until the end of this month. It seems likely that either Musicland will have an investor on board by then, or it will have successfully renegotiated its revolving credit facility, or it will have to announce another solution to its problems. Stay tuned.



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# MAPping Out A Price-War Truce

*Tougher Minimum-Advertised-Price Policies Are Leveling The Playing Field But Eliminating Competition*

■ BY DON JEFFREY

The price wars at music retail have abated this year, and many retailers and suppliers are attributing the truce to tougher minimum-advertised-price policies of the major music distributors.

Robert Higgins, president of Trans World Entertainment, says, "I think MAP is good for the business because it does protect the value of an artist. We think the policies of the manufacturers have proved effective. On advertised titles, the majority are following the guidelines of manufacturers."

The major distributors all modified their MAP policies in the past year to eliminate loopholes. Now they are fairly uniform in stating that advertis-



JIM CAPARRO, PGD

ing funds will be cut off for 90 days to any account that advertises the distributors' product below the stated price. The tighter policies also cover in-store promotions and displays as well as media advertising.

Henry Droz, president of Universal Music & Video Distribution, says, "MAP appears to be working. The only violations we have determined have been accidental. They weren't aware of the list price. It was peripheral product, clearly a misunderstanding." Some of Universal's MAP prices are \$11.81 for CDs at \$16.98 list and \$12.84 for \$17.98 list.

Jim Caparro, president of PolyGram Group Distribution, says, "No question, we see the overall craziness last year abating quite a bit." For PGD, albums with a \$16.98 list have a MAP of \$11.88; for \$17.98 list it is \$12.88.

PolyGram is the only major distributor to have a below-cost policy, by which the distributor cuts off shipments of product to any account selling below the wholesale price. Several chains—Lechmere, most recently—have incurred that penalty. The MAP is generally about \$1 more than the wholesale price.

Referring to below-cost policies, David Mount, president of distributor WEA, says, "We find it very difficult to figure out how to enforce uniformly. It only works with accounts you're

selling direct to. It doesn't count with intermediaries."

He adds, "We were the first out with a tough MAP policy. We have fine-tuned it, clarified some things. But it was never intended to be a pricing strategy. It's an advertising-reimbursement policy." WEA cuts off all marketing funds to accounts that sell \$15.98 list product for less than \$10.85, \$16.98 product for less than \$11.85, and \$17.98 titles for under \$12.85.

Pete Jones, president of BMG Distribution, says of MAP, "I'm satisfied for the moment. There are some price points we haven't covered, which we will do. We'll fill in some multiple-set price points." On its developing-artist price point of \$11.98 list, BMG's MAP is \$8.88. On \$17.98 list product, the MAP is \$12.88.

Russ Bach, president of EMD, says he is also content with his company's MAP policy. "It has caused our customers to pay attention to pricing that, in our opinion, denigrates the product," he says. EMD's policy, like the others, also applies to price and positioning programs and listening stations. The MAP on product with a \$10.70 wholesale price (\$16.98 list) is \$11.85; on \$11.33 wholesale (\$17.98 list) the MAP is \$12.85.

## DULLING THE COMPETITIVE EDGE

Although most retailers are abiding by the tougher MAP guidelines, some are not happy about them. These merchants believe that MAP policies amount to pressure from suppliers to price product at the same level or to a lack of understanding about the individual economics of chains.

Best Buy, the consumer-electronics and home-entertainment retailer, has been cited as one of the principal aggressors in the retail price wars and a main reason for tougher MAP policies.

*"[Our MAP policy] was never intended to be a pricing strategy. It's an advertising-reimbursement policy."*

*—David Mount, WEA*

Gary Arnold, VP of marketing for Best Buy, says, "We get blamed for the ills of the industry based on our aggressive pricing." But he adds, "Our position is that MAP has not done what they said it would—address the health of the industry. You can't point to any retailer who is healthier [because of it]. What MAP has done is homogenize the offers retailers make

to consumers. The consumer is more complacent in response."

Arnold argues that the problem with MAP is that it more or less sets a price point for all merchants, "regardless of what a retailer's cost of business is." He says some music retailers'



GARY ARNOLD, BEST BUY

SG&A (selling, general and administrative) expense is as high as 40% of sales, whereas Best Buy's is only 13%. "The question is, why should we be required to sell at the same retail when we have a different cost structure?" he says.

Arnold maintains that compliance with MAP has had a "negative impact on our business. The problem is that it carries itself to the sales floor." He gives an example: A 3-by-5 sign designed to direct consumers to low-priced CDs in a Best Buy store is perceived as an advertisement and comes under MAP. "If a consumer goes into a 58,000-square-foot Best Buy, there's a lot of visual activity. Signage is important. It helps direct consumers to offers."

But Arnold says Best Buy has been complying with MAP. "We have a long-term relationship with our vendors and we'd like to have a good relationship with them," he says.

David Lang, president of Compact Disc World, says, "I'm on the fence about MAP. When the mass merchants and the electronics stores started deep-discounting product, I was very much in favor of MAP because that was bad for my business, and I still feel that. But MAP has made us all price our product the same. It gets to the point for a lot of retailers where it doesn't make any difference if they get co-op funds, the top hits are going to be priced at MAP. I'm being forced by the market to price my product at levels I wouldn't normally want to."

## MISUSE OF CO-OP FUNDS

Many distributors have complained that retailers are not using co-op advertising funds to properly promote products; instead they are being used to prop up accounts' sagging bottom lines.

"Co-op money is not really meant to (Continued on page 76)

# Everyone Agrees: Source Tagging Is Necessary

*But The Four-Year Debate Continues, As Major Players Discuss Technology, Costs And Conditions*

■ BY DON JEFFREY

"Source tagging can't come soon enough," says David Lang, president of the music retailer Compact Disc World. "I think it's going to be a tremendous help to retailers fighting external theft."

During the past holiday season, Lang says, "we got hit a lot harder than we thought possible. It's going to turn out to be the worst shrinkage we've ever seen in our company."

Many retailers say that shrinkage accounts for 2% of sales; for some accounts, it can run as high as 3% to 4%.

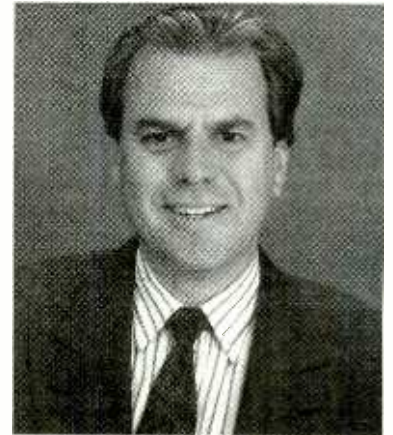
Jim Caparro, president of PolyGram Group Distribution, says, "Ultimately, shrink is an incalculable amount. If the entire industry reduced it in half, it would still be a terrific windfall. Two percent of total sales volume is significant."

But source tagging—placing electronic anti-theft tags on CDs during the packaging or manufacturing stages—is no closer to reality than it was four years ago, when the National Assn. of Recording Merchandisers met in Orlando and recommended the EAS (electronic article surveillance) technology developed by Sensormatic Electronics.

At last year's NARM convention in Washington, D.C., most of the major music distributors made a commitment to begin source tagging by the summer. PolyGram was the first—and only—record company to start doing it. But its effort was cut short

READY TO GO NOW

"We're very disappointed," says Gary Arnold, VP of marketing for music and consumer-electronics retailer Best Buy. "We think the issue of



DAVID LANG, COMPACT DISC WORLD

source tagging deserves a lot of industry attention and action. We watch our shrink figures closely, and it affects us tremendously. There doesn't appear to be any solution on the horizon."

Caparro says, "We're waiting for NARM to resolve this issue. Once that is done, we remain committed to moving forward. We're very disappointed we had to move back."

David Mount, president of distributor WEA, says, "We're philosophically committed to the concept, but I think it is prudent to wait until everything settles out. We think the result-

ing position after the lawsuit settles will make it very difficult to have a single standard."

"We're not going to enter an arena and subject ourselves to enormous legal problems," says Henry Droz, president of Universal Music & Video Distribution. "We're prepared, but we have not implemented it."

Joe Ryan, VP of global source tagging for Sensormatic, says, "It's unfortunate that a small

group of retailers and a technology not chosen can hold back progress." He says Sensormatic has 65% of the music retail market, including such specialty chains as Musicland, Blockbuster and Camelot, and discount merchandisers like Kmart. Before source tagging came to a halt last summer, more than 500,000 CDs had been tagged, estimates Ryan.

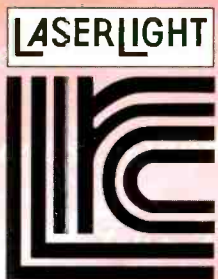
In addition to cutting down on theft at retail, source tagging will "reduce our labor expenses and move product (Continued on page 76)



A SENSORMATIC SECURITY TAG IS INCORPORATED INTO A CD JEWELBOX.

after it was sued by Checkpoint Systems, a security company that competes with Sensormatic, and Target Stores, a retailer that uses Checkpoint's technology. The legal action against PolyGram was dropped after it agreed to stop source tagging, but Checkpoint and Target's suit against NARM remains in effect. At press time, the parties were talking, but even if the suit were to be settled out of court, many questions about the future of source tagging remain.

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### MAPPING OUT A PRICE-WAR TRUCE

(Continued from page 74)

be a contributor to [a retailer's] profit situation," Droz says. "It's a stimulus to creating interest and demand."

Caparro says, "The whole game of pricing and positioning has gotten out of hand. When you look at the entire process and moan about why the industry's not growing, there are far too many dollars spent today in price and positioning campaigns at the expense of talking to the ultimate consumers, driving them into retail stores."

Recently, the PolyGram label Island Records informed accounts that it would not provide price and positioning funds for the new U2 album, "Pop." An Island executive says the money would be spent on advertising to get consumers into stores. "Once



HENRY DROZ, UNIVERSAL MUSIC & VIDEO DISTRIBUTION

they are in the store, it is retail's job to get them to buy," he says.

Suppliers do not believe they need

to modify their MAPs anymore this year, but they all indicate there may be changes in pricing of various categories, an ongoing process for distributors.

"We look at pricing all the time," says Droz, "taking product from one price category to another."

"The challenge always is pricing product in step with consumer demand," adds Caparro. "Variable pricing remains important. With a new artist, all incentives must be there. Once response starts to trigger; we need to be flexible in pricing. Once consumers acknowledge it's a runaway hit, we need to be as aggressive in pricing as we can. What's wrong with the notion of pricing product according to demand?"

### SOURCE TAGGING

(Continued from page 74)

more quickly from the docks to the shelves," says Arnold. Retailers now have to apply tags to CDs in the stores or warehouses.

Robert Higgins, president and CEO of Trans World Entertainment, points out that the security cases now used for CDs take up too much space, and retailers would be able to stock more product in the bins if the CDs had hidden tags.

#### DUEL-SYSTEM CONVERSION

But the issue for retailers like Target, which do not use Sensoromatic's anti-theft technology, is that they would incur the expense of converting their system. Ryan says it would cost a retailer between \$3,000 and \$20,000, depending on the size and layout of the store, to install Sensoromatic's deactivator, tags and detection system.

NARM contends that it was an anti-theft (acousto-magnetic) technology, not a company, that it approved for source tagging, and that one of its criteria is that the technology can be cross-licensed by Sensoromatic to other companies.

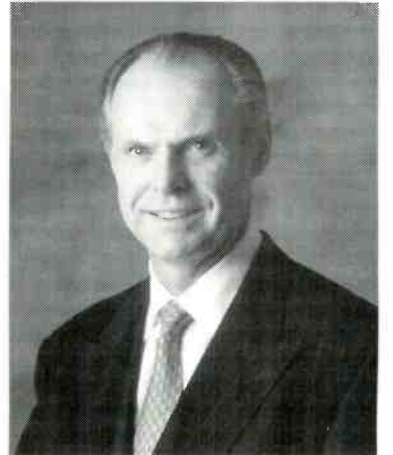
"The reason we chose one technology," says Barney Cohen, chairman of NARM and CEO of Valley Record Distributors, "is that, with more than one system, the processing of returns by manufacturers would be very difficult."

company's system might demand that his product be tagged differently.

A few retail chains, such as Compact Disc World and Trans World, use Sensoromatic in some stores, Checkpoint in others.

"We're committed to going with one system," says Lang. "We'll invest the money to prevent shoplifting. Outside [the CD] tagging can only go so far."

Higgins says, "If it goes to one or the other, we have to change. We think it's worthwhile. It's important enough."



ROBERT HIGGINS, TRANS WORLD ENTERTAINMENT

#### CALCULATING COSTS

Mount says "the most cost-efficient way" to source-tag would be partial tagging. A certain percentage of product would have the labels, but since they would be hidden inside the jewel case, a shoplifter would not know which CDs had been tagged.

Some retailers were upset when PolyGram announced that it would pass along the cost of source tagging at 8 cents a CD. But Caparro says, "We executed what we said we would do when we originally stated support. We never set out for it to be a profit opportunity. We were looking to protect our costs."

Lang says he would be willing to pay 5 to 7 cents a CD to cover the manufacturers' expense for source tagging. "Some of that will be offset in labor costs," he says.

For some record companies, there were operational issues in source tagging, such as increasing the speed of the equipment used to activate tags in bulk and the position of the tags on the CDs. PolyGram moved the tags from the 9 o'clock position to 6 o'clock to better accommodate content that needed to be printed on the CD.

Pete Jones, president of BMG Distribution, says, "There were some things that needed to be successfully accomplished in the technology—the bulk-activation issue, for example. But we believe we were on the way to getting over those obstacles."

Another issue for some distributors was cassette degradation. Some tests indicated that acousto-magnetic technology affected the quality of tapes. But Sensoromatic's Ryan says, "When procedures are properly applied, there are not a large number of returns."

Ryan adds that another advantage of source tagging is that it will enable the music industry to install anti-counterfeiting devices within the CD.

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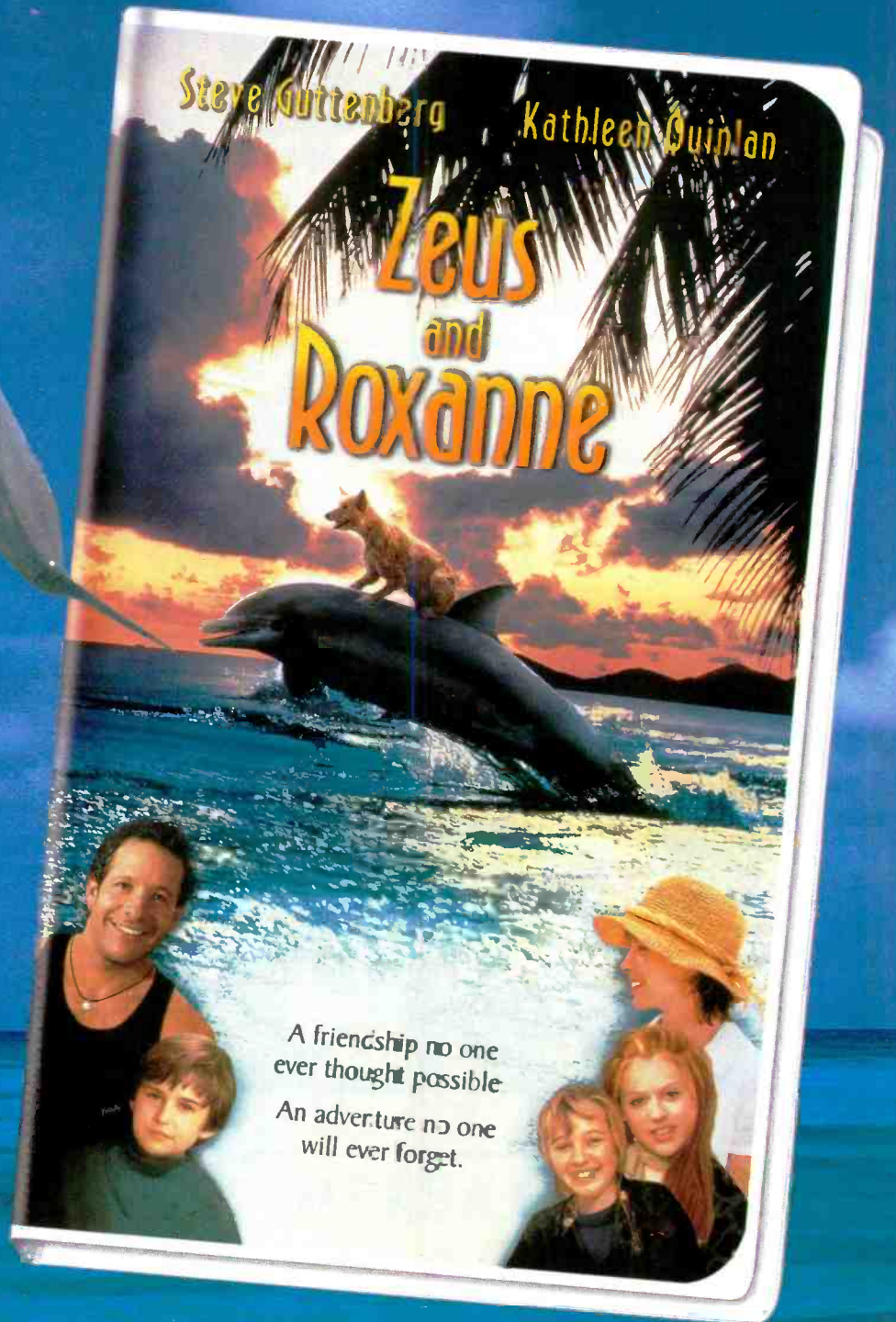
Neil Austin, VP and general counsel of Checkpoint Systems, points out that, in the drugstore business, "a relatively large number of vendors' products are source-tagged with either Sensoromatic or Checkpoint product. If a large number of manufacturers of health and beauty aids to groceries have figured out how to source tag products at the request of customers, it seems that record manufacturers should also be able to satisfy customers' needs." Checkpoint's two biggest accounts in music retail are Target and Circuit City Stores.

But Russ Bach, president of the distributor EMD, says, "You can't do it separately. There's too much inventory that has to be shipped."

Mount concurs. "I think multiple source tagging becomes very difficult logistically when spread out over our product. We have 7,500 active titles with two configurations."

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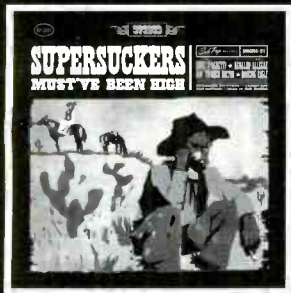


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# Feuding Sub Pop Partners Call A Truce; Schneider's Marbles Make A Comeback

**TROUBLE IN PARADISE:** Heavy rumors were flying in the Pacific Northwest the week of Feb. 24, when word spread that Jonathan Poneman and Bruce Pavitt, partners in Sub Pop, perhaps the most successful indie label of recent years, were at loggerheads and on the verge of splitting.

Poneman acknowledges to Declarations of Independents that differences over the operation of the label nearly led to Pavitt's departure during that week. However, after discussions between the pair, Pavitt had second thoughts, and he will stay on, with a new Sub Pop imprint at his disposal.

Pavitt actually was the founder of Sub Pop: In Olympia, Wash., in 1979, he started a fanzine, Subterranean Pop, that went on to release several cassette anthologies of indie-rock bands. Sub Pop was established as a full-fledged label in 1986, and Pavitt was joined at the company a year later by Poneman, who had been enthusiastically spinning Seattle bands on the University of Washington's campus radio station.

Sub Pop ended up cornering the market on Seattle rock, releasing superb records by Green River, Mudhoney, Tad, and Soundgarden, and the label hit the jackpot after Nirvana took the world by storm in 1991.

By 1993, Sub Pop had become a linchpin of Warner Music Group's indie distribution arm Alternative Distribution Alliance, in which it holds a 10% interest, and in late 1994 Pavitt and Poneman sold a minority stake in the label to Warner in a deal reported at the time to be worth \$20 million. This is the kind of scenario every ambitious indie-label operator dreams of, but trouble lay ahead.

As the Seattle scene waned, Sub Pop began signing acts in other locales and heavily scouted Canada's Maritime provinces for a while. While the label has released some excellent records in recent years by acts as varied as Red Red Meat, the Supersuckers, Eric Matthews, and Jeremy Enigk, among others, none caught on in a big way with alternative rock listeners.

The money that Sub Pop collected in the early '90s obviously created some expectations that weren't being met, and Poneman and Pavitt apparently were brought to a confrontation over the way Sub Pop has been doing business. Things came to a boil two weeks ago.

"Bruce thought we were spending ridiculous amounts of money for little return," Poneman says. "I can't disagree with him. . . . He laid down an ultimatum, and I said, 'Well, of course I want you to work at the company, but how do we work this out?'"

Poneman says Pavitt threatened to leave Sub Pop because "he wanted to be heard about what he wants with the company." The label founder will now return to the fold with what Poneman describes as "his own dance-oriented imprint."

Poneman adds, "Bruce Pavitt has got special ears and a special talent to find things that are really outstanding."

Sub Pop, which has recently shuffled some personnel (longtime head of publicity Nils Bernstein was appointed director of A&R) and laid off some promotion staff, may be facing more changes in the near future, Poneman



by Chris Morris

says. He suggests that the alterations may not take the form of reducing the label's staff or paring the release schedule, but instead may include a different approach to signings and marketing.

He says, "I would rather do good old-fashioned punk rock record deals"—that is, lower-cost, shorter-term deals with smaller up-front expenditures and a grass-roots approach to the marketplace.

"The company's been very ambitious the last couple of years," he adds. "I feel we have to take a couple of steps back."

Of the confrontation with Pavitt, Poneman says, "As the active partner, I take complete responsibility for decisions that have been made. Some of them have been goofy at best. . . . It was just one of those things where a series of unfortunate events had to take place for us to get it together."

With this set-to behind them, Poneman now says, "I'm feeling totally jazzed."

**FLAG WAVING:** At the age of 13, Robert Schneider took up the guitar and decided he wanted to do some recording.

"I wanted a boombox and a little Radio Shack Moog, and my mom got them for my birthday," Schneider recalls. "I recorded like that for a few years."

The logical extension of that youthful experimentation can be heard on his delightful new spinART album, "Pyramid Landing And Other Favorites," which comprises solo 4-track recordings Schneider made in 1992-93 under the moniker **Marbles**.

Schneider is better known as honcho of the spinART group **Apples In Stereo**, which released the divine album "Fun Trick Noisemaker" in 1995 and the singles/EPs collection "Science Faire" earlier this year. He is also a guiding intelligence behind the Denver-based collective the **Elephant Six** Recording Co. and has worked as a musician and producer with such E6 groups as **Neutral Milk Hotel**, which records for Merge Records, and **Olivia Tremor Control**, part of Flydaddy's roster.

Like the full-fledged bands he has worked with, Marbles reflects Schneider's longstanding interest in a certain strain of "psychedelic pop."

The Louisiana-bred musician says, "I've been really into the **Beatles**, the **Beach Boys**, **Syd Barrett**, and the **Velvet Underground** since I was a kid."

Schneider bought his first 4-track machine when he was 16 (it later broke, much to his regret). He met a number of like-minded musicians when he moved to Denver to attend the University of Colorado.

"My dad, when I turned 21, bought me a 4-track that worked," Schneider says. "I had a lot of ideas, so I started to record a lot."

Those ideas found their way onto tape in the Marbles recordings, which he made before Apples In Stereo started working in earnest. (Schneider drew the project name from the expression "I'm losing my marbles.") He says of

(Continued on page 90)

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### IS THERE A LIGHT AT THE END OF THE TUNNEL?

(Continued from page 71)

and Circuit Cities, the main predators forcing the consolidation.

While other music-specialty merchants have been in a contraction mode, Hastings has been occupied with getting the company up to speed on a stand-alone basis, since it ceased using the Anderson Merchandisers infrastructure back in 1995. But now that it has strengthened its own infra-

structure, the chain is ready to rock 'n' roll.

Marmaduke states, "1997 will be our company's most aggressive year since 1994." The company will open 12 stores and expand eight others. The new stores and expanded ones will average about 20,000 square feet, he reports. Moreover, in existing stores, he says the chain will expand

its catalog presentation and promotional goods.

Other bright spots include Virgin Retail America, HMV and Borders, distribution executives say. In 1996, Virgin opened three stores, and the company plans to open seven more this year, according to chain president Ian Duffell.

But for those accounts still in the doldrums, John Manes, a principal in the six-unit, Dayton, Ohio-based CD Connection, says there is light at the

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*Music chains have seen profit margins shrink, going from 1992's 40% to 42% to about 35% to 37% currently.*

end of the tunnel. He suggests that the rash of store closures already is producing pockets of upturn. For the first time in a while, he reports that his company is seeing profits, thanks to the closure of two Media Plays and three Sun Appliances in the Dayton marketplace.

#### SURVIVAL TIPS

Meanwhile, as the industry waits for a rebound, suppliers have suggestions on how to deal with 1997.

In troublesome times, distribution companies must become more effective in working with accounts, says one senior distribution executive. When there are credit problems in the account base, it not only impacts the sales for both the merchant and the supplier, it makes a distribution company become "more involved with troubled accounts," he explains. "You spend more time item to item, trying to manage what has the best potential for sales so they can survive."

The record labels themselves have to change the way they do business, he adds. "In a bad market, potential losses [on breaking records] versus potential wins goes up. Since risk of a loss is higher, you will see people paring down artist rosters and releases and more closely scrutinizing expenses."

Joe Micalif, president of Portland, Ore.-based, independent distributor Allegro, says the key ingredient in helping the accounts return to profitability and to put the winds back into the sales of music manufacturers is "inventory turns."

The merchants "are facing the reality that they can't cut inventory anymore; they need to boost catalog," he says. "That product provides healthier profit margins for both vendors and merchants. That is the issue for 1997—how to restore turns to catalog."

But Danny Yarbrough, president of Sony Music Distribution, has a different answer to sluggish sales and profits. "The biggest thing that we will look at is how to market more effectively to the consumer," he states. "That will be our priority this year."

## The Word On The Streetdate

*Distributors May Lay Down The Law On Release Date But Show Favoritism In Enforcement*

BY ED CHRISTMAN

After being the victims of numerous streetdate violations by competitors in 1996, some independent merchants and one-stops are wondering if 1997 will be the year that the six major distributors finally and equally enforce their streetdate policies.

Last year, the urban marketplaces experienced repeated streetdate violations on big R&B and rap-oriented titles, mainly from independent merchants, while the suburbs saw discount departments jumping the gun on big releases, seemingly with impunity. But regardless of where merchants have their stores, there seems to be universal displeasure at how the majors respond to the problem.

With Tuesday being the universal streetdate in the U.S., most major suppliers ship product as much as two weeks in advance to rackjobbers and one week early to major chains so they will have time to prepare product for re-distribution to their stores. One-stops generally get product on the Friday before streetdate so that they have time to turn around and ship product to accounts for receipt on Tuesday.

In theory, all the majors say that accounts caught violating streetdate will lose their early-shipment privileges. But the reality of the situation, according to most merchants interviewed for this story, is that the majors appear to selectively enforce their policies, mainly in situations where an account doesn't have enough power to inflict a painful retaliation.

#### WATCHING HELPLESSLY

In late January, the president of one mid-sized chain said that, since 1997 had yet to see any big releases, it is still too early to tell if streetdate violations will be a problem this year. But last year, "a lot of discount stores in our trade area were breaking streetdate frequently and repeatedly, without any action being taken by the majors," says that executive. "Every time it would be the same locations, and I would complain to the vendor of whatever title was being sold early. The vendor would respond by telling me they would look into it, and I'd never hear back from them. It is one thing to have a strong policy; it is another to enforce it."

In Chicago, Dedry Jones, owner of Track One Records, complains that the major distribution system seems to strenuously police independent merchants while downplaying violations by chains.

"If an independent violates streetdate, it becomes a big deal, but if you complain about a chain doing it, they pooh-pooh you away, and I don't understand why that is," he states.

He says that, on one particular big release in fall, one of the majors was watching independent merchants "like a hawk, going from store to store

to make sure that the product was not sold. Musicland sold it early, and I reported it and was curious to see if anything would happen." As far as he could tell, nothing happened to Musicland because he never heard back from the vendor.

Roman Kotrys, owner of Repeat The Beat, says that his one-stop business was severely impaired by a competing one-stop, which repeatedly disregarded streetdate and sold big titles early. "It got to the point where we were losing all of our accounts because we were playing by the rules," he says. "You know you have a problem when the [defecting] accounts called us on a Saturday before the streetdate to tell us that our competitor was already sold-out of the title."

#### MAJOR INACTION

But most of the majors seemed to be ignoring the problem until recently, when Uni Distribution caught several one-stops in violation and withheld early-delivery privileges on its next big release until the Monday before streetdate, Kotrys reports. "It's nice to see somebody do something finally," he says.

An executive at Universal Music says that last fall his company saw repeated flagrant violations of streetdate, particularly on rap titles. "And I am not talking about discount department stores, because they weren't even carrying the titles; I am talking about independents," he states.

Consequently, he says his company has had some "very serious conversations" with a number of one-stop accounts and, as a result, re-examined its shipping schedule with an eye toward moving it closer to streetdate.

While Uni's effort leveled the playing field somewhat for Repeat The Beat, that effort wasn't totally successful, because one of the major out-of-town one-stops shipped the title into the market early anyway. That account appears to have gotten away with it, Kotrys says.

Uni is not alone in taking action against streetdate violations. Recently, BMG has been the most aggressive in chasing transgressions, at least when it comes to those done by one-stops. The company takes the trouble to invisibly mark, unit-by-unit, product being shipped to one-stops suspected of streetdate violations. PGD and Sony also have been known to undertake that task as well.

In addition to streetdate violations by independents, Kotrys says discount department stores frequently sell big releases prior to streetdate. "That is a standard," he says. But in those instances, he adds, "I don't even bother to report it. No action is ever taken."

#### SPECIAL TREATMENT

Chain executives agree that there is a double standard, saying that the majors look the other way when the

(Continued on page 85)

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## CIMS MAKES SENSE

(Continued from page 78)

program, [a label] can have something going on a national level."

CIMS' program attracted the immediate attention of independent labels: The listening posts kicked off in December with titles from Caroline (Wipeout XL, Future Sound Of London), Alligator (Son Seals), Grand Royal (the Moist Boys, the Josephine Wiggs Experience), Passport (Gov't Mule), Rawkus (Future Shock) and 6



THE CHEMICAL BROTHERS MAY BE PART OF THE CIMS PROGRAM

Degrees (the seasonal title "Festival Of Light"). Such companies as 1-800-PRIMECD, Ichiban, Roadrunner, Moonshine, Emperor Norton, Island Independent, Sub Pop, Mammoth and Buy Or Die signed on in succeeding months.

Eva Weiss, national director of retail marketing at Caroline, expresses satisfaction with this initial mating of independent retailers and independent record companies. She says that when she was approached to keep the "Wipeout XL" title (the soundtrack for a popular Sony Playstation game) in the program for a second month, she did so without hesitation: "It looked like it was selling through, and many of the accounts were reordering."

Weiss says she may turn to the CIMS program to promote Caroline's high-profile Chemical Brothers release "Dig Your Own Hole" in April and adds, "The reason I like the Coalition and their stores is that they do represent a cross-section of independent retail, and they're the best stores in their markets." She also points out that, if she tried to work a similar program out on a store-by-store basis with the indie outlets, it would be much more expensive. "I'm basically getting a \$12,000 program for \$2,400," she says.

Besides featured status in stores that have traditionally built sales for new artists, the labels will receive some valuable intelligence as well: Dickenson-Post says that EvaLution is currently putting together a questionnaire on titles in the program and will supply information on ordering patterns and other data culled from the stores to program participants.

VanCleave has no illusions about one of the principal reasons behind the CIMS program. He says, "The indie stores are having to wise up and do their real-estate deal." However, on the coalition's small parcel, indie labels have an opportunity to build records from the ground up, without breaking the bank.

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**WORD ON STREETDATE**

(Continued from page 82)

Wal-Marts and Kmart's of the world jump streetdates.

"It's just common sense on their part," says one specialty store merchant. "What are they going to do, piss them off and lose business?"

Another chain executive suggests that the big chains are integral to how high a new release debuts on The Billboard 200, saying, "They are not going to penalize a Handleman or Wal-Mart and lose their No. 1 position."

The rackjobbers often have a hard time getting big releases to the stores of accounts on time. In order to compensate for that and to get as much of a boost as they can from discount department-store sales, the majors often ship the racks first.

But distribution executives strongly disagree that they look the other way when racked accounts violate streetdate. Danny Yarbrough, president of Sony Music Distribution, says, "Our streetdate policy has more teeth in it than most of the other majors', and we are very serious about it. We have gone back and enforced it, including to third-party accounts."

Over the last six months, the discount department stores have been a bigger problem than independents when it comes to streetdate violations, he says. With one account, "we have held back on the time when we shipped it to them," he states. In other instances, "we have held a supplier [a rackjobber] responsible to control the individual stores." In those instances, the rackjobber has made sure that the stores within the chain that are a problem do not get early shipment, he explains.

In the past, Sony Music has been aggressive in policing streetdate violations by urban-located independents as well. In the early 1990s, Sony threatened to stop giving the entire one-stop community early shipment privileges and instead was going to ship them product on streetdate.

But after a commitment from the major one-stops to play by the rules, Sony relented and continued early shipment privileges.

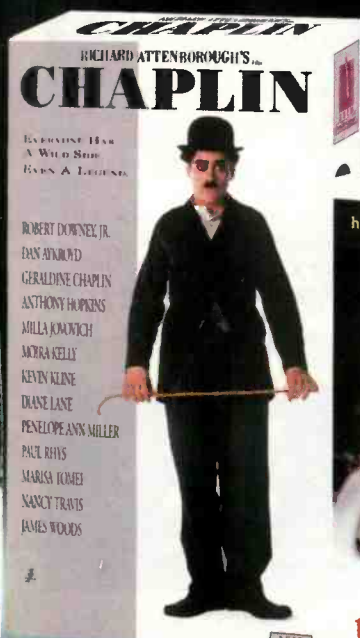
Russ Bach, president at EMI Music Distribution, says there are sometimes mitigating circumstances when it comes to violations by stores supplied by racks. The staff at most discount department stores "aren't cognizant" about the music industry's streetdate concept, he says. Consequently, his company tends to notify the rack when there is a violation and let the rack handle the problem.

Another distribution executive points out that most rackjobbers often have more than one discount department store account. "It would be an unfair solution to give that rackjobber late delivery because of a one-off situation where one store in one chain is guilty," he says.

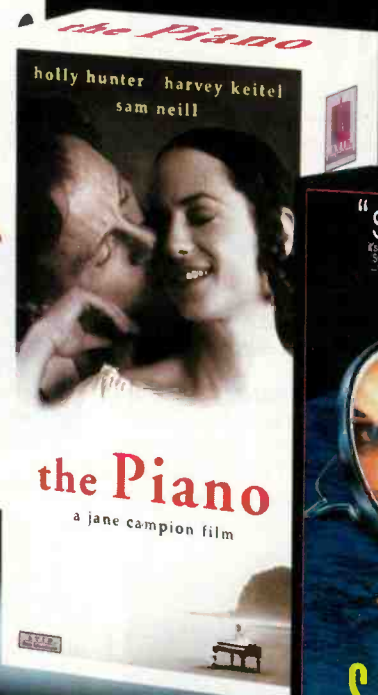
A sales executive with an East Coast-based label offers that sometimes distribution companies do chase the big boys when they violate streetdate, even though those merchants are likely to retaliate. "It's bad enough the distribution companies are likely to be retaliated against; can you imagine what the account would do if the distribution company publicized the name of the guilty party in the trades?" he asks.

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### Lyrick Inks Flesh'n'Blood Joe Scruggs; Raffi Joins TV-Turnoff Week

**JOLTIN' JOE:** Hold on to your hats—a real live children's artist has been signed by a high-profile company. He is veteran singer/songwriter **Joe Scruggs**, one of the finest the kids' field has to offer, and Lyrick Studios began releasing his catalog March 4.

No, Lyrick isn't Disney, Sony, or any other major—it's only the independent Richardson, Texas-based label that created and launched a certain purple dinosaur named Barney. Scruggs' albums "Ants" and "Deep In The Jungle" were issued on CD and cassette; also rereleased a week later were his two longform music videos, "Joe TV" (formerly "Joe Scruggs' First Video") and "Live From Deep In The Jungle."

Lyrick is so sure that the public will take to Scruggs that the audio titles come with a 100% satisfaction guarantee: If customers don't find the music to their liking, they can return the product postage-paid to Lyrick and receive a refund.

As anyone who's followed the children's audio industry for the last five years knows, a number of major companies signed a passel of kids' artists in the early '90s and then dropped them when it became apparent that, without

the tools (such as radio) and infrastructure of the pop music world, the cost of breaking unknown artists outstripped labels' investments.

The record companies then delved into the licensed-character and brand-name market, leaving the overwhelming majority of kids' artists back where they started: on their own independent labels. For many acts, it's been a tough row to hoe, with barely enough income to scrape together the occasional album, much less sufficient funds to tour and promote their releases.

Which is why the Scruggs/Lyrick partnership is so morale-raising. It's truly encouraging to see a multimillion-dollar company pact with a live artist for a change. And if anyone has a chance to break a mostly unknown singer/songwriter, it would be Lyrick, which built Barney grass-roots-fashion into the phenomenon he is today—all the while remaining independent. The major labels are simply not set up to break a kids' artist, says **Debbie Ries**, director of sales for Lyrick, "but we are. We specialize in the children's market."

In Scruggs, Lyrick has selected a richly deserving talent. A 13-year veteran of the children's music industry,



by *Moira McCormick*

whose eight albums were originally released by the Austin, Texas-based ShadowPlay Records and Videos, Scruggs is a songwriter who thoroughly understands the preschool mind. He articulates subjects dear to little hearts, from the importance of night lights to the unfairness of having to clean your room, with humor, affection, and contagious tunefulness. (We're especially fond of his classic bit of screwball exotica, "Bahamas Pajamas," and "In The Freezer," a touching account of trying to preserve a snowman.)

"His talent attracted us," says Ries, who notes that her kids remembered Scruggs long after they were no longer preschoolers. "In fact, we'd wanted to work with him since the early days of Barney, but at that time we were only able to focus on Barney." When the company expanded in 1995, "we called him and said, 'Are you still interested?'" Scruggs was.

Ries says that in addition to the 100% satisfaction guarantee—a first in the kids' audio business, as far as Child's Play knows—a number of promotional plans are in action. Each audio release features a free finger puppet: a crocodile for "Jungle," and a bird for "Ants." Ries says that various on-pack items will be included in four additional Scruggs releases due later this year. The packaging, she says, has been revamped and includes a Scruggs logo, as well as a bold, identifying two-color background. "We've left enough of the original cover art so that it's still recognizable," she notes.

Detailed children's radio promotions are being considered, Ries notes, adding that Lyrick is looking into providing kids' radio outlets with music and interview samplers. Scruggs' product is being trailered on the new Barney video, "Barney's Sensational Day," Ries adds; a Barney trailer also appears on

the Scruggs videos.

Lyrick is working toward a gradual build, Ries stresses. "We like to take valuable things and focus our time and attention on them." At the same time, the company is seeking more artists to sign. "We see a real opportunity to expand the children's audio market," says Ries. Brand awareness for Lyrick is a major goal. "We want parents to be able to say 'If it's Lyrick Studios, it must be good.'"

Ries says, "We don't think we've launched this huge juggernaut right off the bat—but we'll grow it. We're in it for the long haul, just like with Barney."

**TUNE OUT:** The No. 1 kids' artist, **Raffi**, lends his conscientious presence

to this year's National TV-Turnoff Week, April 24-30. Performing his only North American concert this year, Raffi kicks off the week with an appearance April 20 at Washington, D.C.'s Lisner Auditorium. All proceeds from the show go to TV-Free America, the nonprofit organizer of National TV-Turnoff Week, among whose sobering statistics is that the average North American family watches some 30 hours of the tube a week.

"That's time that could be spent playing and learning," said Raffi in a prepared statement, "interacting with people and nature. I hope my support for TV-Free America will help people switch from viewing to doing, and have fun at the same time."

### Billboard®

MARCH 15, 1997

## Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	80	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
2	3	80	BARNEY ▲ <sup>2</sup> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
3	5	80	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
4	2	58	SING-ALONG WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)	
5	6	35	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
6	7	2	READ-ALONG STAR WARS: A NEW HOPE WALT DISNEY 80282 (6.98 Cassette)	
7	8	61	VARIOUS ARTISTS ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
8	4	19	READ-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60272 (6.98 Cassette)	
9	11	2	READ-ALONG THE EMPIRE STRIKES BACK WALT DISNEY 60281 (6.98 Cassette)	
10	24	62	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
11	14	2	READ-ALONG RETURN OF THE JEDI WALT DISNEY 60280 (6.98 Cassette)	
12	10	69	READ-ALONG ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
13	12	47	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
14	RE-ENTRY		CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)	
15	15	71	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
16	22	65	BARNEY ● BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
17	18	22	VARIOUS ARTISTS DISNEY'S MUSIC FROM THE PARK WALT DISNEY 60915 (10.98/16.98)	
18	9	14	SING-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60910 (10.98 Cassette)	
19	RE-ENTRY		CEDARMONT KIDS CLASSICS BIBLE SONGS BENSON 216 (3.98/6.98)	
20	17	40	READ-ALONG THE HUNCHBACK OF NOTRE DAME WALT DISNEY 60268 (6.98 Cassette)	
21	20	22	VARIOUS ARTISTS FOR OUR CHILDREN TOO! KID RHINO 72494/RHINO (9.98/15.98)	
22	19	14	VARIOUS ARTISTS MOUSE HOUSE WALT DISNEY 60914 (9.98/15.98)	
23	13	40	SING-ALONG MICKEY'S FAVORITES WALT DISNEY 60891 (10.98 Cassette)	
24	16	17	SING-ALONG TOY STORY WALT DISNEY 60922 (10.98 Cassette)	
25	23	20	ALVIN & THE CHIPMUNKS CLUB CHIPMUNK-THE DANCE MIXES SONY WONDER 63392/EPIC (9.98/13.98)	

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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## KID NOTES

**"In a world beyond your wildest imagination a battle for the universe has begun."**

WARRIORS OF VIRTUE, a fantasy, live-action adventure film from MGM, opens nationwide May 2 in more than 2,000 theaters! An epic tale of five Rooz (creatures with human and kangaroo-like characteristics) living in a parallel world. They use the forces of nature to battle an evil warlord, but their greatest powers come from within — their virtues.

The Soundtrack, the strongest memory experience from this dynamic film, features 13 tracks including all of the songs featured in the movie, original movie score and a few "inspired by" tracks. Artists including Sweeney (from Arrested Development), Cannon, Ricki Hawens, Vangelis, Ultraglide and others, cover a variety of music appealing to a wide demographic of customers.

Don't miss this opportunity to be a part of one of the biggest movie soundtracks this year! Available April 15 - Order today for guaranteed stock!  
R4 72629 (6X8 blister cassette), R2 72640 (jewel CD)

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### INDEPENDENTS

(Continued from page 80)

this work, "I think of it, if I was a painter, as my sketchbook, maybe with pastels... At the time, I didn't have real instruments—I had toy drums, a toy piano, a little Casio."

This style of almost naive primitivism bears some delicious fruit on "Pyramid Landing." Imagine **Brian Wilson** working with the studio equivalent of stone tools, and you'll have some sense of the flavor of sparkling songs like "Top Of The Morning," "Swimming," and "Bottom Of The Sea."

Since '93, Apples In Stereo and the other E6 bands have consumed all of Schneider's attention. "You can't rock out on your own in your bedroom," he says.

The Apples most recently were seen rocking out in support of **Sebadoh** on a series of Midwest and East Coast dates. On Monday (10), they share the stage with the **Lilys** at the Bluebird in Denver.

# Backing Out Of The Big-Box

## Closures And Downsizing Show That The Superstore Concept May Be Easier Said Than Done

BY EILEEN FITZPATRICK

When Tandy Corp. announced last year that it was abandoning its Incredible Universe superstore, the Dallas-based electronics dealer concluded the big-box retail concept just wasn't working for them.

Among the earliest to jump on the format, Tandy opened its first Incredible Universe store in 1992, which was quickly followed by Musicland's Media Play, Trans World Entertainment's For Your Entertainment (F.Y.E.), the Virgin Megastore and the Tower/Good Guys! joint-venture WOW!

Hailed as the new concept in "entertainment retailing," the stores featured thousands of square feet of music, videos, computer software, books, coffee bars and, in some cases, consumer electronics and appliances.

Tandy's stores spanned over 100,000 square feet of retail space, and others measure between 40,000 and 50,000 square feet. Prices for the entertainment software ranged from 20% off list to below-cost. The idea was one-stop entertainment shopping at mass-merchant prices. (Six of Tandy's 17 Incredible Universe stores have been sold to Palo Alto, Calif.-based Fry's Electronics.)

But five years later, Tandy isn't the only retailer having trouble with the big-box concept.



VIRGIN MEGASTORE

### A SENSE OF CLOSURE

Disappointing results from Media Play have forced Musicland to regroup, downsize and close 30 stores in the division which, at its height, was operating 99 stores.

Overall, Musicland has been overrun with financial problems due to the downturn in music sales, which hasn't helped upstart Media Play. Although music sales are sliding, the video business is experiencing double-digit growth. It's not enough, though, to carry an entire superstore.

"Basically, the problem with Media Play is that the stores were too large, the margins were too low, and there

wasn't enough business to cover the overhead," says Musicland's superstore division president Gary Ross. "Maybe, over a period of time, the stores could have turned a profit. But we didn't have enough time."

In general, Ross says retailers are



THE SOFTWARE SIDE OF A TOWER/GOOD GUYS! WOW! STORE

under tremendous pressure from banks and stockholders to turn profits quicker. Unlike Musicland's 11-year-old video sell-through chain, Suncoast Motion Picture Co., which took four years to turn a profit, Media Play's clock was ticking from the day it opened in 1993.

Ross adds that the Suncoast start-up was better financed than Media Play because the music business was healthier 10 years ago.

In addition to closing unprofitable Media Play stores, Ross says a significant amount of book titles have been pulled out of the chain's existing stores to alleviate excess inventory problems.

"There was too much inventory," says Ross, "and the sales just didn't justify that amount of product in the stores."

He says Media Play is also looking into the idea of scaling down the size of each store, from 50,000 square feet to 30,000 or 40,000 square feet.

Other dealers agree that the sheer size of superstores makes the challenge of turning a profit even more difficult.

"You have to have a tremendous sales volume to overcome the overhead of a store that size," says Tower president Russ Solomon. "Financially, it's pretty simple: The break-even point for Incredible Universe was too high."

A Tandy spokeswoman offered no further comment on the demise of the company's superstore concept.

Although high overhead costs brought down Incredible Universe, over-expansion has also plagued many big-box retailers. Incredible Universe opened 14 stores, and Media Play ballooned to 99 within just three years. But others have curtailed overly zealous plans. Trans World has opened two F.Y.E. stores. (On the other hand, it has closed more than 200 of its music stores, trimming the total Trans World store count to 500).

Although Best Buy hasn't had to close existing stores, it will open only

14 new stores this year. During Best Buy's biggest expansion year, in the early '90s, the chain opened 50 stores in a two-year period.

"In today's marketplace, we all have to realize, it's over-stored," says Best Buy video merchandise manager Joe Pagano.

### SLOW AND STEADY

Tower cut its overhead costs in half by partnering with the Good Guys! for two WOW! stores operating in Las Vegas and Long Beach, Calif. "Being big doesn't mean anything; it's what's in the box and where it's at," says Solomon. WOW! has opened in urban centers, near crowded shopping destinations and in both cases near a close competitor, such as Best Buy or Circuit City.

Both WOW! stores rank among each chain's top performers in terms of sales per square foot, according to the Tower and Good Guys! companies.

Despite WOW!'s success, the two companies plan a slow expansion, with just two new openings on the schedule for this year.

Virgin Megastore also has resisted the temptation to expand too quickly, opening just seven stores since its debut in 1992.



WOW! STORE

Against all odds, retailers say developing the superstore concept is essential to compensate for the decline of the mall store. Mass merchants, such as Wal-Mart and Kmart, have become destination stores because of low pricing, while the mall has become a mishmash of brand names.

"The biggest trend in the mall is the lifestyle store," says International Council Of Shopping Centers spokesman Mark Schoifet. "Retailers like Eddie Bauer, the Warner Bros. Studio store and restaurants like Planet Hollywood and the Rainforest Cafe are what attract customers. The video and music store is not a hot concept

anymore."

According to the ICSC, the growth in sales per square foot in the entertainment category has steadily dropped, from 3.2% in 1994 to 2.6% in 1996.

"There's no question that overall big-box stores have had an impact on mall traffic," says Schoifet. "They offer more competition to the regional mall by giving consumers more options."

But big-box entertainment retailers continue to struggle with how to offer mass-merchant prices and balance tremendous overhead costs.

Pagano says Best Buy has made its

entertainment software profitable by balancing low prices with higher-priced catalog titles. "The conception that music and video is not profitable is just not true," he states.

However, Best Buy has the advantage of co-op television and print advertising from both software and hardware suppliers to generate store traffic.

While music and video dealers continue to work on the format, retailers such as Kmart's successful Borders Books & Music prove the concept can work. "The key," Ross says, "is a marriage of slightly higher prices and good marketing."

# EMI

## Christian Music Group

### Reaching Consumers, Increasing Sales, and Creating Opportunities...



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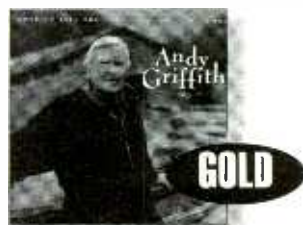
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SPARROW (51445)



SPARROW (51422)

\* RIAA certified over 12 months ending 2/28/97.





# One-On-One With NARM Keynoter Barry Gibbons

*New To The Music Industry, He Isn't  
Near Hearing The Fat Lady Sing*

■ BY ED CHRISTMAN

Barry Gibbons may be the only part-time chairman in the music retail business. The former CEO of Burger King, Gibbons joined Miami-based Spec's Music with that position in January 1996. Gibbons, 51, spends about 40% of his work week at Spec's. He is a native of the U.K. and began his career working for big corporations there. During the 1970s and 1980s, he held a number of positions in senior management at Shell Oil and Whitbread. In 1984, he was hired by the London conglomerate Brand Metropolitan to run its restaurant and pub operations. By 1988, he was chairman and managing director of the company's European retail business. Shortly after Grand Metropolitan bought it, he was named CEO of the company's Burger King chain. In July 1990, his impact on Burger King was such that he was featured on the front cover of *Fortune* magazine as part of an article on turnaround specialists.

By 1993, Gibbons was tired of life in a big corporation and left Burger King in his own inimitable fashion. According to legend, he called the staff together, and, in honor of his vow not to leave the company until the fat lady sang, he turned on an opera aria, handed his keys to his successor and ran out of the building. Since then, he started a company called Festina, which so far has invested in three start-up situations. Gibbons joined the Spec's board of directors in the summer of 1995 and graduated to the chairman seat in 1996. He has written a book on his observations of the business world entitled, "This Indecision Is Final."

**After quitting Burger King, you turned your back on corporate life and became involved with entrepreneurial businesses. Why did you agree to become chairman at Spec's, a publicly traded company?**

I didn't turn my back on corporate life. I turned my back on big corporate life, with the conglomerates. I had had nearly 30 years of working in major corporations. I wanted to do something different. Also, I wanted to work on a patchwork quilt rather than one made from the same material.

The idea of joining Spec's wasn't on my radar at all. I knew [Spec's president] Ann Loeff from our affiliation at the University of Miami business school. She asked me to join the Spec's board, and I did. I have always been with multinationals, but always in retail. I love [retail]. The more I got to looking at music retail, the more it fascinated me. Music retail is like Bosnia. It used to be beautiful; now you wouldn't go near it in a shark's cage.

**Considering the shape of music retail, you must have debated with yourself about taking on such a challenge.**

Spec's had gotten to the point where it was going down the left side of the road, and on that side it was nice and green and comfortable. And then the chain headed to the other side of the road, which was a 10-lane highway that was deserted. They were doing well there for awhile, and then all hell let loose, and they had traffic coming at them from every direction.

**Considering the shakeout at music retail, how will Spec's Music fare?**

Spec's will survive. The [music retailing] business had an earthquake over the last few years. In the next 18 months, the whole landscape will look different. You will find some consolidation. Also, some chains are closing lots of stores and rationalizing upstream facilities, like warehouses, etc. But that is only part of the solution. If what you have is a problem of the effectiveness of the store on the high street, then consolidating warehouse facilities and working on the infrastructure will solve that problem. If the problem is the high street, consolidating doesn't solve that problem.

**If music retail is like Bosnia, in that it used to be lovely but now it is awful, what does the future hold?**

My belief is that there is a solid retail business out there but that we won't see high organic growth for at least 5 or 10 years. If you accept that, and get the overhead right and get the marketing right, there is a solid business for the retailer.

**Getting back to music retail's problems, some would say they are mainly due to the price war and overbuilding. Which do you think is a bigger problem?**

One thing you can never do is plan on rational behavior by your competitors. You have to get your own ship to port. I will take it as a bonus if the competition crashes into a cliff. The salvation of Spec's will be our team working out our problems. I am not interested in others having solutions.

**What do you think of the way the music industry drives traffic to stores?**

I think that discount pricing is the last resort of a bad marketer. But you have to accept that we have a product that is difficult to differentiate. At the top echelon [of retail in general], there is a lot of theater and atmosphere being brought into the mix. There is some very creative marketing going on, and it leaves the rest of the retail industry looking ho-hum.

**How is change playing out at Spec's?**

At Spec's, we are following a two-pronged strategy. We are working on getting the existing business in shape to survive and then broadening its base by moving to other areas. When I first looked at Spec's, I saw we had a number of strengths. We have a strong balance sheet; and, secondly, we have a

very good intangible balance sheet. We have this excellent position in South Florida and Puerto Rico, where we are the gateway of real growth in the Latino music and entertainment world.

**Let's look at your core business first.**

In our retail business, Spec's has to get back to the comfortable side of the road. We may have to accept a smaller business to be profitable. We will have to market our business differently. We just introduced a loyalty marketing program for the frequent buyer. We already have 20,000 members, without heavily marketing it yet.

**Under your tenure, Spec's has diversified into used CDs. How is that business going?**

Again, that's not a new business for music retailers, but it helps to market the core business in a different way. Currently, it is about 4% of our business; I would like to see it at 10%. The used-CD business has a 66% margin, and it gives incremental business; it doesn't erode existing business.

**I read that you are interested in putting an outlet in the Miami airport. Are you working on that?**

I would like to move away from the megastore; I want to get into more kiosk-type situations. You can put a kiosk in a place like a Marriott, or somewhere else where people work, shop and play, and if it doesn't work you pick it up and put it somewhere else.

**What's going on outside Spec's core business?**

I think the salvation for [Spec's] shareholders will be getting them invested in new businesses. Away from the core business, we identified three areas that I wanted to get into either through acquisition or through alliances. One of those is the Latin music and entertainment world.

The second area is high-margin branded products and services. We want proprietary branded margins. So we started Sobe, which is a wonderful and powerful brand name. South Beach [Fla.] will be the next Riveria. We already promoted a rock concert starring Sheryl Crow on the beach. Sobe could next put on a convention and so forth.

The third area we identified is virtual retailing. My belief is that if you are a property-based retailer, you have the wherewithal to be a virtual retailer. There was a wonderful Harvard paper, called "Marketing Myopia," in 1960 by Theodore Levitt, in which he argued that the whale-oil industry lost out because it thought it was in the whale-oil industry instead of thinking of itself as being in the illumination industry. It has become a seminal thesis in business. It is so true in this business. [Spec's] is not in the retail business; we are in the business of providing music and other entertainment software and services to the end consumer.

**One of your investments outside your involvement with Spec's could have the same description apply. How is Tutti doing?**

Tutti is up and going. It is an anathema to music retail; it is direct marketing. We put together a CD inside a magazine, all revolving around a particular artist or genre and sell them packaged together through an 800 number on cable television. We started by putting out a classical-music magazine with a CD; that now has eight editions. And then we started a legends

series. So far, we have done a Pavarotti double CD and magazine; and magazines with CDs for Louis Armstrong, Rod Stewart, the Monkees and Billie Holiday.

**The Internet as a sales vehicle is certainly a hot topic. What's your view on it?**

I know that a lot of people are cynical about the Internet. But even if it takes just 5% or 10% of sales from retail, it is enough. Retail can't afford to lose that amount. I think that big money will be made on the Internet, and I don't think it will be made by just sticking your store on a home page.

You will have to market your business.

**One of the articles I read on Spec's has chain founder Martin Spector saying about you, "I think about half of what he says is baloney. But I say give him a chance." Any comments on that statement?**

Henry Ford said, "Half my budget is wasted, but I don't know which half." I respect Martin Spector enormously. But it must be difficult for him to see an earthquake happening around Spec's. We have to get moving and save ourselves. I am not happy with the status quo. I am an agent of change of the first order.



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Our front line cds are only \$9.85 versus the standard \$10.30 or more... that's more margin for retail.
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# Featured Artists

*At NARM '97, The Music Is Back On Center Stage, And The Spotlight Is On A Variety Of Acts And Genres*

■ BY DEBBIE GALANTE BLOCK

*(This list of the artists performing was accurate at press time.)*

### BR5-49 (ARISTA NASHVILLE)

Taking its name from a phone number used on the television series "Hee Haw," BR5-49 played the Lower Broadway district of Nashville for two years before record labels started coming to Robert's Western World to check out what was becoming a lower-district phenomenon. Finally, BR5-49 was signed by Arista/Nashville, which released "Live From Robert's" a six-song mini album/live EP. On "BR5-49," the band's debut studio album for Arista/Nashville, the group combines classic tunes with its own songs.

### CHRIS BOTTI (VERVE FORECAST)

Trumpeter and composer Chris Botti's debut album, "First Wish," broke into the top 20 on Billboard's Contemporary Jazz chart and spent more than five months on the pop instrumental radio charts, holding the No. 1 position for eight weeks in 1995. Prior to the release of "First Wish," the Oregon-bred musician was best-known for his long association with Paul Simon. Botti followed up "First Wish" with his score for



COLLECTIVE SOUL

"Caught," released by Verve Forecast in 1996. His new album, "Midnight Without You," is described as an instrumental pop record and offers 10 original songs. It will be in stores April 15th.

### COLLECTIVE SOUL (ATLANTIC RECORDS)

Since debuting three years ago, this Georgia-based quintet has released the double-platinum "Hints, Allegations And Things Left Unsaid" and the triple-platinum "Collective Soul." Two years in a row, Collective Soul won Billboard Music Awards for "Album Rock Song Of The Year," for "Shine" and "December." With total worldwide sales in excess of 7 million, the group will be releasing a third album, "Disciplined Breakdown," this month.

### NEAL COTY (MERCURY/NASHVILLE)

A native of Appalachian Maryland, singer-songwriter Neal Coty began singing and playing guitar at age 4. After garnering attention from his high school band in Frederick, Md., Coty went to New York to explore the music scene. It was then Coty decided that Nashville was where he needed to be. A publishing deal brought his talents to the ears of Mercury's VP of A&R, Keith Stegall, who immediately signed him to the label. Neal Coty's debut album, "Chance And Cir-

cumstance," is due out in late spring or early summer.



EDNA SWAP

### FLIPP (HOLLYWOOD RECORDS)

Led by frontman Brynn Arens, the quartet from Minnesota's twin cities

has earned a regional following with outlandish live performances and off-the-dial humor. The group opened for White Zombie's Detroit-area stadium concert at the Palace of Auburn Hills. A video of Flipp's cover version of the Who's "My Generation" was shown on MTV "120 Minutes," and the compilation album "Minnesota Modern Rock: The Pachyderm Sessions" featured the Flipp track "Half A Brain." The group's debut album is due in April.

### WARREN G (DEF JAM)

Warren G emerged with the wave of talent that came out of Long Beach in the early 1990s, following in the footsteps of his brother Dr. Dre. Before releasing his quadruple-platinum album, "Regulate—G Funk Era," in 1994, Warren had been a DJ for a locally legendary trio called 213, which consisted of his best friend, Snoop Doggy Dog, and R&B crooner Nate Dogg. "Regulate—G Funk Era" was nominated for Grammy and Soul Train awards, and its success also led to worldwide concert tours, movie soundtracks and roles in TV shows for Warren, who is also CEO of his own record label, G-Funk Music. On his second album, "Take A Look Over Your Shoulder (Reality)," Warren offers a combination of completely original work and reconstituted oldies, like the Bob Marley classic "I Shot The Sheriff."

### DEBORAH GIBSON (ESPIRITU)

Deborah Gibson launched her recording career at age 16 with the release of "Out Of The Blue," which sold more than 5 million copies worldwide. By the age of 17, she was the



DEBORAH GIBSON

youngest artist in history to write, produce and perform a No. 1 hit. Gibson released four subsequent albums, including the double-platinum "Electric Youth." She's had four top 10 and two No. 1 singles: "Foolish Beat" and "Lost In Your Eyes." Between albums, Gibson also managed to perform in such theater productions as "Les Miserables," "Grease" and "Funny Girl." Gibson's sixth album, "Deborah," is set for release on her own newly formed record label, Espiritu Records.

### HANSON (MERCURY)

Hanson is a new band of three brothers from Tulsa, Okla.: Issac, 16, on guitar; Taylor, 13, on keyboards; and Zachary, 11, on drums. The songwriter-musician brothers began establishing a name for themselves by performing 200 shows at various events in their hometown and the surrounding areas. They even recorded their own CD to sell at those shows. Hanson's first album, "Middle Of Nowhere," is due in stores May 6. The first single to be released to radio will be "MMMbop."

### INDIGO GIRLS (EPIC)

The Indigo Girls have built their career on live performances rather than radio airplay. This Georgia duo, Emily Saliers and Amy Ray, released their "Indigo Girls" debut album in 1989 and were nominated for a Grammy as Best New Artist. The album was voted "Best Contemporary Folk Recording," and they've since been nominated for two other Grammys.

### KEB'MO' (OKEH)

Keb'Mo' was playing in a top 40 club band when he was recruited by ex-Jefferson Starship/Hot Tuna's Papa John Creach. Keb'Mo' played with Papa John for three years, during which he entered the Southern California blues scene. Since his Okeh debut in June 1994, L.A.-bred, New Orleans-based Keb'Mo' has played nearly 250 live gigs both at home and abroad. In the 16th Annual W.C. Handy Blues Awards, the album "Keb'Mo'" was voted Country-Acoustic Blues Album Of The Year. His song "Crapped Out Again" is on the Epic Soundtrack album "Tin Cup." Keb'Mo's second album is called "Just Like You" and continues to build on his contemporary blues foundation.

### ALISON KRAUSS & UNION STATION (ROUNDER RECORDS)

Alison Krauss & Union Station are coming off of their most successful

year yet as a result of the 1995 release, "Now That I've Found You: A Collection." They've been certified double-platinum, won two 1996 Grammy Awards (making a total of six) and made countless national television appearances. This bluegrass band—featuring Krauss, Adam Steffey, Dan Tyminski, Ron Block and Barry Bales—is gearing up for the March 25 release of "So Long So Wrong," their seventh album for Rounder Records.

### CHANTAL KREVIUZUK (COLUMBIA)

The 22-year-old Canadian Chantal Kreviazuk was a piano-playing prodigy at 2 and a competition-winning classical pianist and vocalist by her early teens. She turned toward contemporary music during adolescence. When a near-tragic motorbike accident in Italy left her with a shattered jaw and broken leg in 1994, she began writing songs that explore life in early adulthood. Chantal wrote all but two of the songs on her debut album, "Under These Rocks And Stones." The first track and single is "God Made Me."

### JONNY LANG (A&M RECORDS)

It all started for blues guitarist Jonny Lang in North Dakota, when he went to a concert by the Bad Medicine Blues Band and was floored by lead guitarist Ted Larsen. Larsen became his teacher, and soon Lang was the star and leader of Bad Medicine. The group was renamed Kid Jonny Lang & The Big Band, and the independently released album "Smokin'" became a regional smash, selling in excess of 25,000 copies. The kicker is that Jonny Lang is only 15 years old. His album "Lie To Me" is his major-label debut.

### KENNY LOGGINS (COLUMBIA RECORDS)

Kenny Loggins has been an acclaimed musician and songwriter for over two decades, first gaining fame as one half of the duo Loggins & Messina. Together, they achieved international success with two platinum albums, five gold albums and such classic hits as "Danny's Song," "Your Mama Don't Dance" and "Vahevala." After going solo in 1976, Loggins recorded a string of platinum and gold albums, reaching the top 10 with singles like "Celebrate Me Home," "Whenever I Call You Friend," "This Is It," "I'm Alright" and the No. 1 "Footloose." A new album from Loggins is expected in April.

### PATTY LOVELESS (EPIC RECORDS NASHVILLE)

Patty Loveless has given us such Grammy, Country Music Association and Academy of Country Music-nominated No. 1 songs as "How Can I Help You Say Goodbye" and "You Don't Even Know Who I Am." This Pikeville, Ky.-born songstress' "When Fallen Angels Fly" was named 1995 Album Of The Year by the Country Music Association. Her most recent album is "The Trouble With The Truth."

### ASHLEY MACISSAC (A&M RECORDS)

Ashley MacIssac, a native of Cape Breton, Nova Scotia, began playing fiddle at the age of 9 and has since become a local legend. His music has been described as "traditional Celtic shaking hands in some very new cir-

cles, from grunge to industrial to new age Celtic mantras." MacIssac's debut album, "Hi, How Are You Today?" has already gone platinum in Canada.

#### RONEE MARTIN (MOTOWN)

Ronee Martin's album, "Soul Of My Heart," is said to offer "a lot of truth and a heart full of soul." The first single, "Good To Be Loved," as well as other songs, such as "When It Comes To Me" and "I Believe In Love," are classic soul.

#### RICOCHE (COLUMBIA NASHVILLE)

For the last three years, Ricochet has been bouncing through the country, making backroad bus trips from one dancehall to the next and refining its style. This group of six was started by lead singer-guitarist Heath Wright and drummer Jeff Bryant. Wright was recruited by Bryant for a band called Lariat, which also included Bryant's brother Junior. The three decided to revamp the group, and various band members came and went during the months that followed. By early 1994, Eddie Kilgallon (keyboards, vocals, sax and guitar), Greg Cook (bass and vocals) and Teddy Carr (steel player) finished off the new lineup. The result is their debut album, "Ricochet."

#### JOHN TESH (GTSP RECORDS)

John Tesh grew up in a musical family and started playing piano and trumpet at age 6. He played with the New York Symphonic Orchestra and studied at Julliard. At North Carolina State, his classes focused on both music and communication. Communication prevailed at first: He became a New York news anchor and ultimately a co-anchor on "Entertainment Tonight," a stint that lasted 10 years. During those years, Tesh juggled two careers, releasing albums such as "Tour De France," "Garden City," the gold-certified "A Romantic Christmas" and "Live At Red Rocks." Tesh also founded his own record label, which, after several years of Indie distribution, has now come under the PGD umbrella. Tesh was awarded Best Musical Composition Emmys in 1983, 1987 and 1991. His new album, "Avalon," is based on his second PBS concert, "John Tesh: The Avalon Concert," which is scheduled to air this month.

#### TONIC (POLYDOR)

The members of Tonic describe the group as a good old-fashioned guitar band. This four-piece band includes Emerson Hart, Jeff Russo, Dan Rothchild and Kevin Shepard. The debut album, "Lemon Parade," emphasizes guitar—electric, acoustics, slide, lap steel—but bursts of Dobro and mandolin are everywhere.

#### ZHANE (MOTOWN)

The platinum success of Zhane's eponymous debut album allowed the duo to move forward and contribute music to the soundtracks of "Higher Learning" and "Low Down Dirty Shame." They also penned "Are You Ready" for Aaliyah on the "Sunset Park" soundtrack. In addition to contributing their talents to "NFL Jams" and "NBA 50th Anniversary" CDs, Renee Neufville and Jean Norris have co-produced and written all of the lyrics for their second album, "Saturday Night."

**It's time  
to listen to  
common sense  
about  
source tagging**

Shoplifters love compact discs. They are easy to snatch, slip into purses, and shove into pockets. Ripped off CD's are walking out stores' exits in droves—to the tune of 5,000 music and video titles per \$100 million in sales.<sup>1</sup> Source tagging, where tiny electronic security tags are inserted into CD's by the manufacturer, are every music retailer's dream, and every shoplifter's nightmare. NARM, BARD and



RMAC, as well as leading retailers, have selected acousto-magnetic anti-shoplifting technology as

the standard for CD source tagging. However, legal wrangling over industry-wide programs have temporarily slowed CD source tagging for music retailers.

#### Retailers have the power to make CD source tagging a reality

- All other retail markets are taking advantage of source tagging today
- No legal barriers exist between individual retailers and manufacturers
- Music retailers are equipped with Ultra•Max<sup>®</sup> acousto-magnetic anti-shoplifting systems
- Manufacturers have worked through all technical and logistical issues

#### CD source tagging—an effective, affordable solution today

So why wait? Source tagging is affordable and easy to implement today. In fact, more than 1,100 manufacturers serving all retail channels currently source tag for retailers using Sensormatic anti-shoplifting systems. Don't risk sitting on the sidelines any longer.

Learn more about how you can protect your CD profits by calling Sensormatic at 1-800-368-7262.

**Source tagging. It's a sound decision.**

 **Sensormatic**  
WORLD LEADER IN ELECTRONIC SECURITY

1. Recent international survey by *One to One* magazine, January 1997.

# The Enter\*Active File

MERCHANTS & MARKETING

## New Sierra CD-ROM A Musical Mystery

■ BY BRETT ATWOOD

LOS ANGELES—Sierra, one of the top computer game development and publishing companies, is readying its first music-themed CD-ROM game, "Shivers II: Harvest Of Souls," due in early April. The title, which contains a modern rock soundtrack and 10 mini music videos, will be promoted at radio stations in the top 20 markets.

The game, a sequel to Sierra's adventure game "Shivers," puts players in the mystery-filled town of Cyclone, Ariz. in search of a missing rock band. The act was visiting the desert town to shoot a music video, but disappeared along with most of the town's citizens. As players wander through the empty town, they must watch and listen to the

mini music videos to gather visual and audio clues that will help solve the case.

Fifteen-year-old singer September Luketz and music veteran Ethan Silrum provided vocals for the game's fictional band, known as the Trip Cy-clones.

While the modern rock soundtrack does not originate from a major label act, the eclectic mix of music was inspired by such acts as Garbage and the Smashing Pumpkins, according to Guy Whitmore, composer and lead sound designer for the game.

To promote the title, Sierra is preparing a radio contest that will reward free copies of the game and a trip to a desert ghost town to the winner who identifies the answers to clues within the soundtrack. Among the stations being tar-

geted are KROQ Los Angeles, WLIR New York, and WRGX Chicago.

For the promotion, scheduled to begin at the end of this month, the game company hired Los Angeles-based marketing company Entertainment Marketing Group.

Though the game has a strong music theme, getting it into music retail stores is not a priority, according to Eddie Ranchigoda, brand manager of Sierra.

"This was untested ground for Sierra," says Whitmore, who has since joined Seattle-based software company Monolith. "This is not a typical game soundtrack. Music is not just part of the background, it is an integral part of the game. To win, you have to pay attention to what you see and hear in the music videos. This is more than eye and ear

candy."

Sierra staff member Jim Hicks, who directed the game's music videos, says the clips are used to convey the paranoia and fear of the characters as well as to give clues that support the story line.

"We originally thought that we could make a full-length version for each song, but that would not have worked for the game," says Hicks. "We didn't want the music to betray the gameplay." The clips were shot during a 10-day period, much of which was spent in the desert, according to Hicks.

The cryptic lyrics were a Sierra-staff team effort, according to game designer Marcia Bales.

"We were going to hire a lyricist, but we realized that creating the music videos was going to take up that part of the budget," says Bales. "Instead, we took a chance and did it ourselves."

It was undetermined at press time whether Sierra would include complete red book versions of the five songs composed for the game on the disc. However, complete versions of each song and samples of the music videos are downloadable at Sierra's World Wide Web site (<http://www.sierra.com/entertainment/shivers2>).

Gamers can also use the Internet to exchange solutions to puzzles during gameplay with an Internet chat component that is built in to the game.

## AT&T Internet Promo To Be A Blockbuster

AT&T DIALS UP BLOCKBUSTER: AT&T is teaming with Blockbuster Video to distribute more than 2 million World-Net Internet access CD-ROMs. The software, which will be given free to customers who rent three movies or video games at participating stores, will contain a Netscape Navigator browser that defaults to a co-branded World Wide Web site. The deal succeeds a similar but recently expired arrangement between Blockbuster and a leading Internet service offered by Sprint (Billboard, Nov. 16, 1996).

## SONY PLAYSTATION PRICE DROPS:

Sony Computer Entertainment America has announced that it is dropping the suggested retail price of its PlayStation game system from \$199 to \$149. Sony is also launching a "Greatest Hits" line of top-selling CD games, which will sell for as low as \$19.99 at many retail stores. Among the reduced-priced games are "NFL GameDay," "Twisted Metal," and "Battle Arena Toshinden."

## JAMTV DEBUTS:

The music megasite JAMTV made its debut March 3 at <http://www.jamtv.com>. The site, which is developed by Digital Entertainment Networks (Billboard, Feb. 15), contains live concert netcasts and other music content. Among the first live events scheduled are concerts featuring Collective Soul, Saturday (8); Big Head Todd & the Monsters, Thursday (13); Jon Spencer Blues Explosion, Friday (14); and Korn, March 22.

Web surfers with MMX-enabled computers will get a performance boost on the site, which has been programmed to take advantage of the technology, according to Digital Entertainment Networks CEO Howard Tullman, who says that there are plans to eventually splinter off a separate country-themed Web site from JAMTV.

In addition, JAMTV is teaming with "push" service BackWeb for a music-themed "channel" that will be delivered to computer users for offline viewing. BackWeb is expected to announce in the coming weeks that its service will be bundled with new computers by several major manufacturers.

## BITS 'N BYTES:

LiveUpdate, maker of Internet-delivered MIDI streaming software, has updated its Crescendo player to allow for the simultaneous delivery of MIDI and other audio information through the Internet. A new version of the software is available at <http://www.liveupdate.com>. . . Progressive Networks announced wider support for its RealPlayer audio and video software at the RealMedia conference, held March 3-4 in San Francisco. Among the newest companies to use the technology are Silicon Graphics, A&M Records, BMG, MCI, and Touchstone Pictures. . . Music multimedia developer/publisher Graphix Zone is expanding into the game business with the acquisition of Inscape, the software partnership between HBO, Warner Music Group, and Nash New Media. The Irvine, Calif.-based company plans to release 12-16 titles this year. Interactive music releases will continue to be released under the Graphix Zone imprint.

## Web Label J-Bird Uses Radio To Push Acts WLIR Show Acknowledges Medium's Promo Potential

LOS ANGELES—Internet record company J-Bird Records is using the promotional power of traditional radio to push online sales of its artists. The World Wide Web-only label has created "The J-Bird Music Hour," a radio show that aims to expose its artists to radio and Internet listeners. The weekly program debuted March 2 on WLIR Long Island, N.Y., and on J-Bird's Web site (<http://www.j-birdrecords.com>).

"Radio is a tried-and-true promotional vehicle for music," says Jay Barbieri, who was VP of creative production services for Angel Records before founding J-Bird. "It works in perfect synergy with what we are trying to do on the Internet."

J-Bird is aiming to establish a strong presence on the Internet as an online music retailer and record company (Billboard, Oct. 19, 1996).

The label's radio venture airs Sundays at 11 p.m. and is hosted by Roy Abrams, who also hosts the WLIR newsmusic program "The Island Zone."

Listeners are encouraged to interact with the Web site during the show, according to Barbieri. For example, Web site visitors can participate in a text chat that allows listeners to submit instant requests from the label's online roster, and a weekly contest awards J-Bird CDs to select participants.

In addition, live picture feeds from the WLIR studio will soon accompany the program, according to Barbieri.

As the name suggests, "The J-Bird Music Hour's" playlist consists entirely of music by J-Bird artists and will frequently feature live in-studio performances by acts on the label.

J-Bird has signed more than 200 artists since its launch late last year. Among the better-known artists on the label are singer Ava Cherry, a former backing vocalist for Luther Vandross and David Bowie who released a solo album in 1988 on Capitol; keyboardist Alan St. Jon, who has worked with Billy Squier and John Entwistle; and rapper Stezo, who charted in 1989 with singles "It's My Turn" and "Freak The Funk."

Though J-Bird does pay the station a fee to air the show, Barbieri says that

the program is not an infomercial.

"We're not going to just talk about the label and what it does," he says. "This is about the music. We don't need to be self-indulgent. . . but the show will mention the Web site and make reference to our artists."

"The J-Bird Music Hour" is archived and can be accessed at any time on the

site, where it is joined by another net-cast featuring J-Bird artists, "J-Bird Radio."

The label is also planning to team with "push" technology service BackWeb and Internet audio/video company VXtreme for a J-Bird Internet channel that is received on Internet-connected computers. BRETT ATWOOD

## CD-Quality Music Makes Download Debut Liquid Audio Leads The Way In Web-Direct Commerce

LOS ANGELES—Internet-delivered albums and singles are only weeks from making their debut using software developed by Liquid Audio, which allows World Wide Web users to download CD-quality audio for storage on computer hard drives and CD-Recordable (CD-R) discs.

"In 30 to 90 days, you will see the first example of real music commerce on the Web using our digital download software," says Steve Klein, VP of marketing for Liquid Audio, who declined to identify the company that will use the technology for online retail.

However, sources say that Liquid Audio's strategic partner, N2K, is close to unveiling its plan to sell digitally delivered music from some well-known artists over the Internet. N2K has already teamed with the Internet audio company to offer music samples for its electronic retail operations Music Boulevard (<http://www.musicblvd.com>), as well as content for its e\_mod Web site (<http://www.e-mod.com>).

Liquid Audio's technology is already being used by independent music label Monster Music (<http://www.monster-music.com>) to provide real-time samples of songs from its acts, including former Byrds vocalist Gene Clark and San Francisco-based Midnight Voices.

Liquid Audio, which made its Internet debut with the Liquid Music Player late last year (Billboard, Nov. 16, 1996), is releasing on Monday (10) the Liquefier Pro, an audio mastering tool for Internet audio, and the Liquid Music Server, which allows content developers to deliver Dolby Digital-



Liquid Audio World Wide Web page for Haunted By Waters' "Hideaway" release.

encoded audio and media over the Internet. News of the products' availability was scheduled to be announced at the National Assn. of Recording Merchandisers annual convention, held Saturday (8) through Tuesday (11) in Orlando, Fla.

Users with 28.8 kbps modem connections can typically receive a complete high-fidelity song in about four minutes using the Liquid Audio software, according to Klein.

Liquid Audio-delivered music contains copyright-protection information that can protect electronically delivered music from being illegally distributed over the Internet. For example, content

providers can determine the amount of times a digital music track can be duplicated. In addition, watermarking technologies imbued a digital signature that identifies the copyright owner of the music inside each digital recording.

Several major and independent labels, as well as traditional and electronic retailers, are already in discussions with Liquid Audio about how they can use the technology to sell music on the Internet, according to Klein. In addition, he says that some established artists are preparing to use the technology to go direct to consumers with recordings.

Out-of-print and hard-to-find back catalog recordings will be among the types of music available for download purchasing on the Internet, according to Klein.

"There is no limited shelf space on the Internet," he says. "There is an unlimited capacity for music inventory, which is something that the 'brick-and-mortar' retailers can use to expand their business on the Web."

In addition, Liquid Audio may soon team with an Internet "push" technology company to bring Internet audio to computer users when they are offline.

The company is also negotiating with several major CD-R manufacturers to have its software bundled with new units, according to Klein, who adds that the company hopes the plummeting price of CD-R units, which are now as low as \$300, will help drive sales of Internet-delivered music.

BRETT ATWOOD

# Home Video

MERCHANTS & MARKETING



**Bill Foots The Bill.** PolyGram Video hosted a pre-Super Bowl party in New Orleans to celebrate the tape featuring the winning team of a game still to be played. Subsequent events dictated the title: "Green Bay Packers: Super Bowl XXXI Champions." Celebrants included, from left, Jules Haimovitz, CEO of ITC Entertainment; Bill Sondheim, president of PolyGram Video; Michael Kuhn, CEO of PolyGram Filmed Entertainment; and "Evita" director Alan Parker.

## Vendors Ride The Theatrical Wave Volcanoes Latest Topic To Piggyback Film

BY TRUDI MILLER ROSENBLUM

NEW YORK—Increasingly savvy video suppliers are hitching special-interest titles to the release of big-screen movies. The bigger the Hollywood production, the hotter the publicity, and the stronger the coattails on which often similarly titled releases can hitch a profitable ride.

No rocket science is required to participate. All that's needed, in most cases, is access to documentary footage or an older, lesser theatrical title (often padded with documentary material). Take, for example, "Dante's Peak," starring Pierce Brosnan, which

hit theaters Feb. 7. The Universal movie, the first of two studio volcano epics and one network special, has caused an eruption of related videos.

In early February, GoodTimes Home Video released three docu-dramas, "Blazing Craters," "River Of Death," and "Volcanic Fury," along with the 1981 feature "St. Helens," starring Art Carney. Meanwhile, Goldhil Home Media has produced a \$9.98 two-pack, "Volcanoes: Nature's Fury," with two 45-minute videos, one a documentary on volcanoes in general, the other on the Mount Pinatubo explosion in the Philippines.

The two-pack is being released on Musicland's Channel 1000 in-house label and will be displayed and promoted at Suncoast stores. It will also be available at other retailers.

"We did the same thing last summer [for] 'Twister' with a two-pack called 'Twisters: Nature's Fury,' which sold 400,000 units," says Goldhil chairman Dwight Hilson. "It was one of the most successful documentary titles that Musicland ever had." Goldhil and GoodTimes will have a second promotional opportunity when 20th Century Fox's "Volcano" destroys Los Angeles this summer.

Even the Olsen twins are getting in on the action, with the newest installment of "The Adventures Of Mary-Kate And Ashley" series, "The Case Of The Volcano Mystery," arriving March 18 from Dualstar and WarnerVision for \$12.95. The title is receiving heavy print promotion.

National Geographic is working on its own volcano video. Prompted by "Twister," a multimillion seller for Warner Home Video, National Geo-



A&E Home Video's "Howard Stern Exposed" will ride on the coattails of Paramount's high-profile feature on the bad boy of radio, "Private Parts."

## NARM Could Be Setting For DVD Switch, But Don't Count On It

WILL HE? WON'T HE? For DVD-player manufacturers, Universal Home Video president Louis Feola will be the executive to watch Monday (10) at the National Assn. of Recording Merchandisers (NARM) confab in Orlando, Fla.

Feola is one of an eight-man panel discussing DVD that morning. He also happens to be the only one of the participants, including moderator Joe Pagano of Best Buy, who hasn't committed to the new format. Three other studios—20th Century Fox, Disney, and Paramount—are on the sidelines as well, greatly limiting the software available for the rollout later this month. So proponents are hoping that Feola will use NARM to announce a commitment—a change that will help pressure the other fence-sitters do likewise. If not, argues one trade source, why go to NARM?

But other hardware execs, including Sony DVD marketing VP Mike Fidler, doubt that Feola will join Warner and Columbia TriStar just now. Indeed,

Universal and Paramount are on record that they won't be fully satisfied until there's a DVD-specific copyright law.

Legislation isn't the half of it, according to another trade source. He suggests that Seagram, which owns about 80% of Universal, has deployed DVD as one bargaining chip in a grand strategy, the goal of which is the purchase of the remaining 20% from Matsushita.

Matsushita, under several labels, most prominently Panasonic, will be the single biggest supplier of DVD players. It has been waiting, impatiently, for Universal to help close the programming gap. Seagram is willing, provided it can gain 100% control of Universal at a bargain price, according to the scenario we've heard. "It's very political," says our source. "It has nothing to do with technology."

Manufacturers aren't all on the same wavelength either. Thomson Consumer Electronics, a big tub-thumper for DVD a year ago, has been silent during the run-up to the launch. The official reason is the lack of studio support; unofficially, Thomson lost its loudest DVD voice when top U.S. executive Joe Clayton was forced out in a corporate reorganization last year. French parent Thomson may be selling the U.S. unit, formerly RCA Consumer Electronics; Korean manufacturer Daewoo, as of several months ago, was a potential buyer.

However, Thomson's DVD urge should reassert itself in May or June. By then, Fox Home Entertainment and Disney will be replicating titles. West Coast Entertainment executive VP Matt Brown told attendees of the Kultur/White Star Video-sponsored breakfast last month in New York (Picture This, Billboard, March 8).

With the solution to technical roadblocks, such as regional flagging and an anti-copying protocol, agreed upon,

Brown figures the studios are ready to hop off the fence. "The wait-and-see period" is almost over, he said. "I think a lot of software will fall into place this spring or summer."

**FOREIGN AID:** Revenue sharing took center stage during the second half of a two-part sales meeting 20th Century Fox Home Entertainment held last month in Phoenix. The overseas retailers who made up the audience—domestic was part one—heard from SuperComm, Disney's Dallas-based subsidiary.

SuperComm, a relative newcomer in revenue sharing, specializes in supermarkets. Video stores account for none of its U.S. revenue—no surprise since that part of the business is dominated by the pioneer of pay-per-transaction, Rentrak.

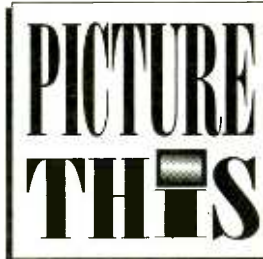
In fact, Fox Home Entertainment several years ago signed Rentrak to a long-term domestic deal. As part of the agreement, the studio optioned warrants of Rentrak stock. But, outside of Japan, Rentrak has flopped overseas, and founder Ron Berger closed his European operations long ago.

Though it's only testing foreign venues, SuperComm by default has become the expert. What concerns Fox is the chronically flat rental market outside the U.S. A recent study it conducted indicates that customers are unhappy with the service they get. Their response: fewer visits. Copy depth on hit titles averages one per 1,000 VCR households in all countries, excluding the U.S. and Australia vs. one for every 200 in those two markets, and Phoenix attendees haven't figured a solution to the problem of building demand to boost purchases.

Revenue sharing, which enables stores to lease several cassettes for the cost of one, might be the answer. Fox isn't saying, but it did give SuperComm prime time during a "most impressive event," in the words of one retailer, to pitch its approach.

**HERE AND GONE:** Chicago-based Questar Video has lost one of its more recent hires. Rosemary Simari, formerly of ABC Video, left a few weeks after joining Questar's New York office. A source says that Simari had expected programming and acquisition responsibilities, but got sales instead. Steve Furman, a veteran Questar sales and marketing executive with extensive rackjobbing experience, has also departed.

Questar president Jason Nader says the special-interest supplier is focusing on its core business, dropping interactive, which has gone "nowhere." He's optimistic about the future: Special-interest sales are up, and "I don't see any new players coming in."



by Seth Goldstein



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## VENDORS RIDE

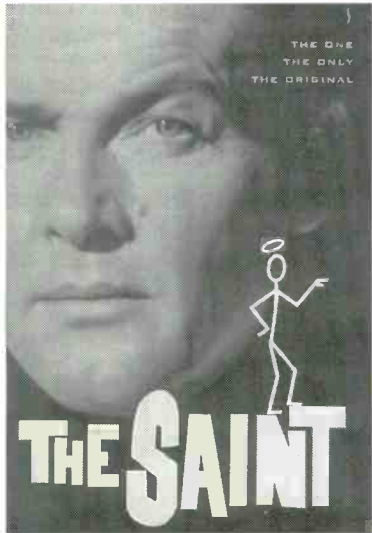
*(Continued from page 97)*

debuts within days of Paramount's eagerly anticipated "Private Parts," starring the shock jock himself.

"I think we'll do some terrific business," says Tom Heymann, A&E new media VP, who has also timed "Biography" releases of Eva Peron and Madonna to coincide with "Evita." "For the first time, we created special 24-count and 48-count [point-of-purchase] displays, and we're getting great buy-ins from grocery stores and drugstore chains on those, as well as lots of music and video chains."

The cassette is getting play in Musicland, Tower, Virgin, Trans World, and Nobody Beats the Wiz. HMV is featuring it as title of the month.

It's PolyGram Video's turn next.



PolyGram Video hopes the new Val Kilmer movie, "The Saint," will generate retail interest in its release of the '60s TV series of the same name.

Another Paramount movie, "The Saint," starring Val Kilmer and due in March, has prompted PolyGram to release four tapes of the original '60s TV show, which starred Roger Moore. Each cassette contains two episodes and retails for \$14.95. The videos are being marketed with inserts in Us magazine, and information on them can be found on a number of "Saint" World Wide Web sites.

"This gives retailers a chance to capitalize on the awareness of the movie and have product on their shelves at the same time that all the advertising, marketing, and press for the movie is going on," says Charlie Ware, PolyGram director of theatrical marketing.

LIVE Entertainment is exploiting interest in the Paramount feature with another '60s retreat, "The Saint: The Fiction Makers." It arrived Feb. 15, priced at \$9.98. "We had it in the vaults, so it seemed like an obvious move to release it now to capitalize on the promotion for the movie," says LIVE marketing director Mark Roche.

Tie-ins aren't new by any means. GoodTimes Home Video generated plenty of attention with its animated videos of "Aladdin," "The Little Mermaid," and other fairy tales, released to video stores at \$9.95 to coincide with the theatrical release of the respective big-screen Disney versions.

"Certainly it's helpful if it helps to bring additional visibility to the titles," says GoodTimes senior VP Jeff Baker.

*(Continued on page 101)*

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# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	22	LES MISERABLES: 10TH ANNIV. CONCERT WCI Columbia TriStar Home Video 86703	Various Artists	LF	24.95
2	2	15	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
3	3	17	ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	LF	19.95
4	10	17	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
5	4	165	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
6	6	15	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
7	5	18	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
8	8	15	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
9	9	90	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
10	11	70	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
11	7	8	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
12	13	166	LIVE SHIT: BINGE & PURGE ▲ <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
13	12	123	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
14	14	15	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
15	15	156	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
16	17	26	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
17	RE-ENTRY		HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
18	16	85	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
19	RE-ENTRY		SOMETHING BEAUTIFUL ● Chordant Dist. Group 4623	Gaither & Friends	LF	14.95
20	20	117	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
21	31	15	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
22	19	5	WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF	19.98
23	24	17	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
24	18	39	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
25	33	67	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
26	23	14	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
27	22	55	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
28	29	16	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
29	NEW ▶		WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
30	RE-ENTRY		WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
31	30	48	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
32	35	149	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
33	26	20	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
34	RE-ENTRY		REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
35	40	30	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
36	28	21	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
37	27	4	33 1/3 REVOLUTIONS PER MONKEE Rhino Home Video 2186	The Monkees	LF	19.98
38	37	14	...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
39	RE-ENTRY		LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
40	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95

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## Sony Wonder Opening Kid Vid Doors

BY MOIRA Mc CORMICK

CHICAGO—The fertile terrain of award-winning children's literature is the basis of a new line of children's videos from Sony Wonder.

Called "Doors Of Wonder," the series features animated, music-enhanced versions of popular, critically acclaimed children's books. "Doors Of Wonder" kicks off with the March 25 release of "The Rainbow Fish/Dazzle The Dinosaur," priced at \$12.98 and 30 minutes long. It is Sony Wonder's first foray into filmed children's literature.

Based on the best-selling books by Swiss author Marcus Pfister, "The Rainbow Fish" has sold more than 5 million copies worldwide; the video's most distinguishing feature is the animation and box art. Sony Wonder wanted to capture the shimmering colors of the titular fish's scales.

"Translating the foil effect from printed page to video was crucial," says Becky Mancuso-Winding, Sony

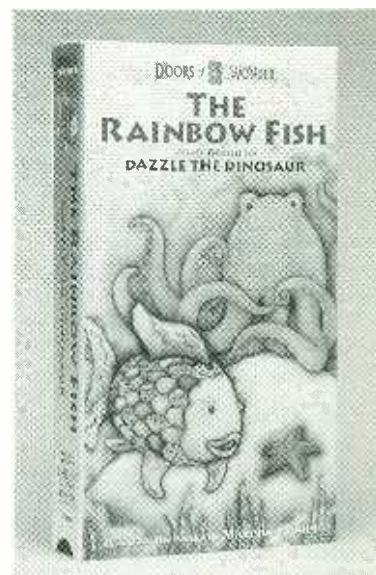
Wonder senior VP of creative affairs. The glistening scales are what consumers see first, she notes.

Sony Wonder chose MGM Animation to accomplish the task, working directly with writer/ animator Mark Young and author Pfister. "Our aim in 'Doors Of Wonder' is to stay as close to the original books as possible," says Mancuso-Winding.

The process of transferring books into animated video is time consuming and painstaking, she adds, noting, "It took us a year to do 'The Rainbow Fish.'" Sony Wonder chose the title for a number of reasons, among them the book's visual dazzle, its message of sharing, its ability to translate to video, its many awards, and—not least—its popularity.

"We want to continue working with books that are established," says Mancuso-Winding, especially those "with a built-in audience." However, she continues, "If we thought a brand-new book was won-

(Continued on next page)



Box art is vital to the success of Sony Wonder's "The Rainbow Fish," its first release in the "Doors Of Wonder" line.

## VENDORS RIDE THE THEATRICAL WAVE

(Continued from page 99)

But, he cautions, "in some cases it works, in others it doesn't. Animation is hit or miss—we did really well with 'Aladdin' and 'Pocahontas,' but we also had an animated program with a lion in it [to coincide with 'The Lion King'] that didn't do that well."

Sony Wonder's "Enchanted Tales" series has also released fairy-tale cartoons that cover Disney movies—sometimes ahead of the studio. The latest entry, "Hercules," came out Feb. 11. Disney's version arrives this summer.

But Sony Wonder isn't a knock-off specialist, emphasizes senior VP of marketing Wendy Moss. "'Enchanted Tales' is an important line, separate and distinct from anything else that's going on in the market," she says. "Branding is very important to us. We have a full licensing program with 'Enchanted Tales,' and we work with our licensees on promotions that focus on [that] brand."

Anchor Bay Entertainment is on the prowl as well. "There's a Zorro movie coming out, and we have our Zorro titles ready," says VP of marketing Sandy Weisenauer. "There's talk about a Godzilla movie, and we have several

Godzilla tapes. We had a version of 'Hunchback' that did very well. The trick is to be early. So we look and see what movies are coming out, and see if we have anything in our catalog that makes sense."

One advantage, Weisenauer says, is that "you don't have to spend much money, because the studios are spending the money. The main thing is just to get it in the stores where consumers can see it, and hope that the awareness from the theatrical film translates into sales."

Often, the translation is literal. Goldhill's Hilson notes that when "Twister" came out on video, Musicland did a promotion in which people who bought the movie could get his tornado for \$5.

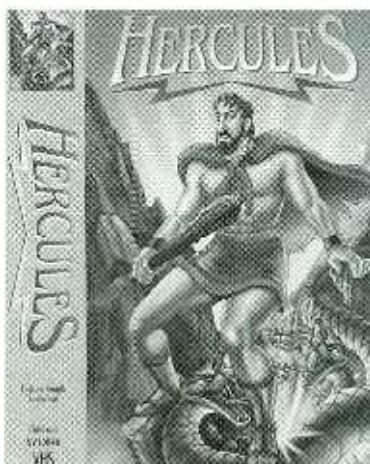
Best Buy video merchandising manager Joe Pagano has noticed the effectiveness of tie-ins. "When a sequel does well in theaters, the original video picks up, whether it's a rental or sell-through title," he says. "Films can also create interest in a particular genre: We saw westerns doing well about two or three years ago, when 'Tombsone' and 'Maverick' were in theaters.

"But not all tie-ins work," Pagano cautions. "We find that with movies based on TV shows, the videos of the TV shows don't pick up as much as other kinds of tie-ins. Maybe it's because most TV shows without commercials are only 23 minutes; maybe



"Evita," from A&E's "Biography" series, is a real-life portrait of the woman played by Madonna in the movie of the Andrew Lloyd Webber musical.

it's not enough entertainment value. Even if there are two episodes, people would rather watch an entire film."



Anchor Bay Entertainment has released its animated "Hercules" well in advance of the Disney version, due in theaters this summer.



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SONY WONDER OPENING KID VID DOORS

(Continued from preceding page)

derful and would translate incredibly well to video, we'd do it."

"The Rainbow Fish" video's second story, Pfister's "Dazzle The Dinosaur," features a theme of bravery. "We didn't want to pad 'The Rainbow Fish' to make it 30 minutes," says Mancuso-Winding, "since we wanted to stay as true to the original as we could."

That has established the 'Doors Of Wonder' format. Mancuso-Winding says future releases will feature two stories with complementary messages, by the same author. As with the inaugural release, each of the stories will feature an original song.

Mancuso-Winding stresses that turning books into video is meant "to enhance, not exploit" the original. "We want to identify the right books and bring them to life in a respectful way," she says. "We look for animation companies that can match the illustrations, title, and tone of the original book."

Also important to Sony Wonder,

she emphasizes, is the idea that literature-based videos "enhance and complement a child's reading experience, not replace it." Exposure to the videos should pique kids' curiosity about certain authors and subjects, thus "inspiring them to read even more."

"The Rainbow Fish" release was launched at a Jan. 29 reception in New York, for which author Pfister was flown in from Switzerland. Publisher North-South Books is working closely with Sony Wonder to promote the tape and the book, says Sony Wonder VP of marketing Wendy Moss. "We're creating a display that houses both videos and books, so they can be merchandised together."

According to Moss, the displays, which also feature the foil effect, house 24 items. They are primarily for mass merchants and bookstores. "It might take a little longer" to persuade video stores to carry the displays, Moss says. She views the cross-merchandising as "an oppor-

tunity for video retailers to extend their product lines." The displays will roll out in April and May.

Moss notes that further consumer exposure is afforded by a full line of existing "Rainbow Fish" licensed merchandise, including toys, puppets, bookmarks, puzzles, bedding, and greeting cards.

In addition, each video package will contain \$21 worth of coupons redeemable at any Busch Entertainment theme park in the U.S. An on-package burst will alert consumers. "We're also doing television advertising in the top five or six markets in the country," says Moss, "with 30-second spots tied into local retailers."

Sony Wonder had considered running print ads, but Moss says plans were discontinued when it was found that the shimmer effect could not be duplicated in magazines.

Mancuso-Winding expects to ship two or three titles a year. "The children's book world is an unbelievably rich source for material," she says.

Top Special Interest Video Sales

Table titled 'RECREATIONAL SPORTS' with columns for This Week, Last Week, Weeks on Chart, Title, Supplier, Catalog Number, and Suggested List Price.

Table titled 'HEALTH AND FITNESS' with columns for This Week, Last Week, Weeks on Chart, Title, Supplier, Catalog Number, and Suggested List Price.

Top Video Rentals

Main table for Top Video Rentals, compiled from a national sample of retail store rental reports. Columns include This Week, Last Week, Weeks on Chart, Title (Rating), Label, and Principal Performers.

ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles.

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# Programming

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Hey, I Can't See The Sign! Motown solo artist and New Edition member Johnny Gill, left, points at you during a recent visit to the studios of SW Networks' "Urban Music." Gill is pictured with producer Ken Simmons.

## Maintaining An Act's Modern Base Can Crossover Artists Keep Their Old Fans?

This story was prepared by Top 40 Airplay Monitor managing editor Kevin Carter and Rock Airplay Monitor managing editor Marc Schiffman.

What happens to an act at modern rock after it has crossed from its modern base to top 40 or even hot AC?

That question has haunted labels ever since modern records began crossing on a grand scale in 1993, but it's really an issue now as modern and top 40 draw away from each other. That threatens to leave some artists—particularly those whose roots are as much in triple-A as they are in modern—considered “too pop” by modern radio and “too alternative” by top 40.

Historically, the answer for some

bands has been to release an album that's harder rocking than their follow-up. But the key may lie less in the music than in how it is handled. Modern PDs say that timing releases carefully to avoid overexposure—and efforts by both a station and a label to protect an act's image—can keep the home fires burning at modern rock. And, as long as labels keep the modern birthplace in mind for their acts' follow-up sets, they'll be able to maintain modern credibility.

Although some modern observers feel that the format has historically had a problem with giving up the acts it breaks, crossover doesn't always equal backlash. WBCN Boston PD Oedipus says that for his listeners, No Doubt, despite its massive multiformat success, is “still considered a very hip band. It [remains] to be seen how they'll be imaged. The Cranberries have maintained a very desirable image at alternative, in spite of being embraced by top 40. Other bands have not had that luxury.”

Similarly, Atlantic Records senior VP of promotion Danny Buch cites Alanis Morissette. “She had very high multiformat exposure, sold over 10 million albums, and is obviously still considered cool,” he says.

Morissette proves that modern acts can have a long string of hits at mainstream and even adult top 40 without encountering problems at

home. But sometimes, one mega-hit is enough to worry PDs. KROX Austin, Texas, PD Sara Trexler cites Natalie Merchant, who has crossed successfully to top 40 on several occasions but “has been able to maintain a hipness credibility.” Yet Buch recalls a recent conversation with a modern PD who told Buch he had “ruined” Jewel with the PD's audience by exposing her to top 40 radio, even though Jewel is working on only her second top 40 and hot AC hit.

As Buch notes, “Everyone has become so hyper-concerned about artist imaging lately.”

### TIMING IS EVERYTHING

Trexler thinks it's all a matter of timing. She blames the rapid banishment of Hootie & the Blowfish from modern—without ever being fully embraced by that format—on the speed with which the band followed up “Cracked Rear View.” “It's almost like if you get overexposed too quickly, the burn just kills you for alternative,” she says.

Similarly, the Goo Goo Dolls' “Name” was played so heavily at so many formats that the prospect of new music from the group is “not something I'm really excited about,” Trexler says. “If somebody told me in six months there's a new Goo Goo Dolls track, I would be like, ‘Great, I'm ready for it.’ Right now, I just

(Continued on next page)

## ‘El Super Top 10’ Counts Down Latin Hits Syndicated Show Features Rock, Pop Acts

BY DOUG REECE

LOS ANGELES—Far from the traditional salsa and merengue programmed during most of its affiliates' broadcast hours, JC Enter-prises' “El Super Top Ten Latino Rock And Pop” is providing stations an opportunity to crank up the volume and blast a modern, more aggressive breed of Latin music.

Bands such as Cafe Tacuba, Zapato Tres, King Chango, and Maná contribute to a sound that's part hard rock and part pop, an usual hybrid that signifies the shifting musical tastes of Spanish-speaking people in the U.S. and abroad.

Produced and hosted by José Carlos Ortiz in Miami, the 60-minute, 10-act countdown show has 13 affiliates, nine of which are located in the U.S. The show is delivered weekly on CD.

This January, the syndicator celebrated its first anniversary, a milestone that Ortiz says reflects the influential tastes of two types of listeners.

“It's like an evolution,” he says. “Out of the top 10 songs in Central America, there are many that are pop and rock songs. So there are two reasons shows like ours are becoming more popular. First, you have many people from those countries living here. And second, there are a lot of Latin kids that were born here and grew up listening to [modern rock] that happens to be very similar to Latin rock.”

Ortiz adds that the topical lyrics in many songs by these bands help inform Spanish-speaking people about political and social issues in Central America.

Still, the show does not completely separate itself from its English-speaking rock counterparts. By adding a single English-sung rock track to each

### NETWORKS & SYNDICATION

show's top 10, Ortiz is able educate his listeners about many of the acts that influence the show's core artists.

This idea is also reflected on WBRQ Puerto Rico, an “El Super Top Ten” affiliate that IDs itself “La Casa Del Rock Latino.” Listeners will hear some decidedly non-Latin bands peppered into the station's Latin rock and pop for-

mula. Marilyn Manson, the Smashing Pumpkins, and the Stone Temple Pilots are all popular on the station.

In support of the show, JC runs a monthly chart of its top 10 in Spanish music and radio publications “La Banda Elástica,” “Antenna,” and “Ritmo Latino.” The ad also lists affiliate stations and program times.

While there are those in the industry who remain skeptical about the legitimacy of the so-called Rock En Español movement, the music is unquestionably

(Continued on next page)

## FCC Chairman Is Denied Bid To Open DARS Auction

WASHINGTON—Federal Communications Commission Chairman Reed Hundt lost his bid to open an auction for providers of Digital Audio Radio Services (DARS) in a two-to-two deadlock commission vote March 3.

DARS service would allow radio

Federal Communications Commission

broadcasting to homes and cars over satellite instead of today's traditional terrestrial broadcast technology. The National Assn. of Broadcasters deeply fears the competition DARS would bring and has consistently opposed it.

With Hundt's defeat, the commission will instead proceed with an auction for only two 12.5 megahertz DARS licenses that will be limited to four satellite companies that submitted applications five years ago.

“I very reluctantly have voted to allow the item to move forward with that limitation,” Hundt said, adding that he felt the full commission's vote was based on “flawed rationale.”

The chairman wanted the auction opened to allow any additional satellite entrepreneurs to take part. That would have also allowed any terrestrial broadcasters to join in, although most are still pursuing an in-band approach. The open auction would have potentially added years to the selection process.

Commissioner Susan Ness said the commission should hold another DARS auction, perhaps as early as May. She also noted that at this point, terrestrial broadcasters cannot show more success with the persistently delayed in-band digital, thus “we need to explore other options” to get them to the digital world.

BILL HOLLAND

## newslines...

**A LITTLE BIT LOUDER NOW.** It's cold in D.C., but this probably isn't the kind of heat Federal Communications Commission Chairman Reed Hundt is looking for: On the heels of an accusation from Sen. Conrad Burns, R-Mont., Rep. W.J. “Billy” Tauzin, D-La., is also charging the commission with ignoring the mandate of the Telecommunications Act. He then urged it to “cease performing these evaluations of competitive impact” on radio group sales. Within a week of Tauzin's attack, Sen. Judd Gregg, R-N.H., took his turn with a letter to Hundt asking how he is implementing Telecom Act changes.

**THE JUSTICE DEPARTMENT** reached an agreement Feb. 27 with American Radio Systems (ARS) allowing the company to go forward with its \$655 million merger with EZ Communications as long as ARS loses two FM radio stations—KSSJ Sacramento, Calif., and WRFX Charlotte, N.C. The department intervened as part of its monitoring of radio company mergers since the passage of the Telecom Act; the concern is that such mergers might lead to anti-competitive market share based on percentages of ad revenue. The department also says proposed swaps between EZ and other station owners in Charlotte were abandoned “in the face of antitrust concerns.” The action stems from Justice Department estimations that under the original deal, ARS would have 55% of radio station ad revenue in Charlotte; without WRFX, it would take about 40%. In Sacramento, the figure would have been 36%; without KSSJ, it would be 33%.

**KICKING COUNTRY.** Jones Satellite Network launches its 10th 24-hour music format with Classic Hits Country, which also marks its third country format. Already kicking are the mainstream U.S. Country and “hot country format” CD Country. Those formats boast more than 400 affiliates.



When all is said and done, will our generation be defined by the O.J. trial? asks 28-year-old Joe Gittleman...

The song first appeared last year in an earlier version on the "Safe & Sound" compilation, a Big Rig/Mercury project...



"Our generation hasn't had a defining moment like our parents with World War II." —Joe Gittleman of the Mighty Mighty Bosstones

Brookline, Mass., women's health clinics—Gittleman says that the sentiments in "The Impression That I Get" apply just as well to individual as they do to generational acts of fortitude.

Ska's sense of strength through community, evidenced by the 2-Tone ethos of such pioneers as the Specials and Madness, is what drew Gittleman to the music as a teenager...

Mainstream Rock Tracks

Chart table for Mainstream Rock Tracks with columns for rank, album, track title, and artist. Top entry: No. 1 FALLING IN LOVE (IS HARD ON THE KNEES) by Aerosmith.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Modern Rock Tracks

Chart table for Modern Rock Tracks with columns for rank, album, track title, and artist. Top entry: No. 1 ONE HEADLIGHT BRINGING DOWN THE HORSE by The Wallflowers.



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## Just Add Water: Savage Garden Finds Itself With A Fast-Growing Global Hit

IT WAS A GOOD WEEK for Darren Hayes and Daniel Jones, the pair of 23-year-olds who are Savage Garden.

First, their "I Want You"—the song on the radio that sounds like Roxette—scored the Hot Shot Debut on the March 1 Hot 100, at No. 31, a rare feat for a new artist, and more so for one whose roots are in Australia.

Days later, Rosie O'Donnell—one of America's most influential talk-show hosts—declared on-air that "I Want You" is her favorite song as she played the hook for an audience of millions, then told her music-booking staffer to get the boys on the show.

"It's unbelievable. We had this crazy, kamikaze belief that we could succeed—and hopefully on an international level," says singer Hayes. "Now, something we set out to do three or four years ago is a reality. It's kind of scary."



SAVAGE GARDEN

"Success in your own country is a wonderful thing to have," echoes instrumentalist Jones. "But success in America, being the entertainment capital of the world, is quite a bonus."

Last issue, the band's positive karma helped "I Want You" romp to No. 23 on the Hot 100 as the Greatest Gainer/Airplay. In this issue, it moves to No. 16, with 71% of its popularity from airplay and 29% from sales.

The uptempo pop song, with its sing-along chorus and runaway stream-of-consciousness verses in the vein of Reunion's 1974 hit, "Life Is A Rock (But The Radio Rolled Me)," is indeed infectious, despite the fact that it's a tough one to decipher, much less comprehend.

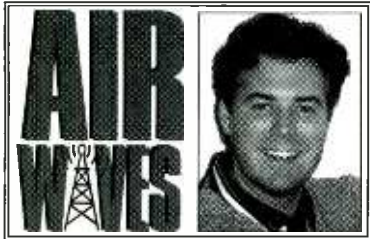
Take, for example, the opening lines: "Anytime I need to see your face I just close my eyes and I am taken to a place where your crystal mind and magenta feelings take up shelter in the base of my spine sweet like cherry cola . . ."—all of that, mind you, in a mere nine seconds.

Lyricist Hayes says that he views the track as a kaleidoscope. "It's three or four different songs," he explains. "For me, it's a subconscious rave based on this recurring dream I've been having for five years. There's this woman that seems so real, so familiar, and yet I completely know that she doesn't exist."

"You know, it's strange those first 30 seconds when I wake up—that whole sensation that when I close my eyes, I can get back there," Hayes says. "There are a lot of crazy metaphors I use to describe all of this—like a deep-sea diver in a raincoat—and lots of

pop-culture references."

"Top 40 radio is back in a big way, and here is fun, uptempo, positive music. This song fills a void," says Columbia senior VP of national promotion Jerry Blair. "Behind that is a great group—sweet guys and great



by Chuck Taylor

songwriters—with a great album that contains at least four or five hit singles. It's rare nowadays that that is the case."

The story of Savage Garden (named for the beautiful yet savage world of vampires, per the writings of Anne Rice) is a quickly paced series of short chapters opening in the band's native Brisbane about four years ago.

"I had been in a cover band ripping off other people's songs to make a living," says Jones. "It had come to a point where we had publishing interest in those songs we had written. The publishing company suggested that we needed a front man."

So he put a "musicians ISO singer" ad in a local newspaper and was impressed with Hayes' parallel methodology on musical styles and success. "I knew he was right," Jones says.

But when the band's publishing deal failed to lead to a recording contract, the group began to fragment. "During that period, Darren and I talked about what kind of music we would write," Jones says. Adds Hayes, "We sat down at the piano, knowing the band's days were numbered, and wrote 'A Thousand Words' [a track on Savage Garden's upcoming self-titled album]. We then agreed to put everything on hold for a year to write some songs."

From that came a demo, which the guys randomly sent to some 100 record labels, industry executives, artist managers, and the like. "We sent them to everyone in the world, because we wanted to be heard," says Hayes. "Then we just sat back and waited."

No labels called, alas, but Savage Garden did get responses from a number of management firms, including veteran Aussie artist manager John Woodruff, who took the pair under his wing and put them through the motions of recording an album.

"Boy, was that a learning experience," recalls Hayes. "We were taken to Kings Cross, one of the seediest parts of this country, where we basically recorded the album in producer [Charles Fisher's] bedroom. It was our first time away from home; we hit some real highs and lows and learned a lot about each other."

The album was finished in August 1995, and the record was shopped overseas for a label deal. Then, in what feels like an instant to Jones and

Hayes, the first single, "I Want You," was released via an arrangement with Warner Music in Australia, and Savage Garden suddenly had a hit to cultivate. Says Jones, "We had a top 10 hit before we even had a video."

"It was crazy for three weeks," adds Hayes. "My life sort of fell apart and came back together."

"I Want You" not only went on to hit No. 1 in Australia, but it became the biggest-selling single by a homeland artist in '96. The follow-up release, "To The Moon And Back"—which quickly extinguishes any further resemblance to Roxette—also hit No. 1, surpassing sales of its predecessor.

"I Want You" arrived in America when Columbia VP of A&R Mitchell Cohen met with Woodruff and liked what he heard.

"It's one of those one-listen songs. You hear it and it sounds well-executed and catchy, and you think it's the kind of song that will be reactive," he says. Cohen "lived with" the album for 24 hours, then, convinced of its depth, headed upstairs. "One song in isolation doesn't prove a hell of a lot. It was clear there were other types of songs with the kind of songwriting depth so that if we broke the single, we had an artist behind it."

The U.S. version of the album, with a couple of new songs and a few remixed versions of other tracks, will hit the street April 15, representing another stride for the ambitious partners.

The style of the album is "unashamedly pop," says Hayes. "And no, I'm not scared to say that. It's just clothes that you dress a song up in. When I was growing up, my world was 'Star Wars,' Michael Jackson, Duran Duran; these were the supergods of my youth. When you get to a stage of writing music, you react to your influences. I like to think that we might have evolved, but while you might find a few loops, underneath we're made up of pretty basic rock'n'roll structures. And lyrically, I would hope we offer more than the average Milli Vanilli record."

Columbia has a subtle marketing plan in place for the band's introduction in the U.S. The video, serviced to MTV and VH1, will not be added until the song is firmly entrenched in the Hot 100, according to Blair. That point in time, the label hopes, will coincide with release of the album, allowing name recognition to link the hit with the artist. "Hopefully, by then, the dots will be connected," Blair says.

No U.S. tour is in the works until the album has produced further hits, he adds.

Meanwhile, the band hopes to squeeze in at least a moment or two during the promotion process to absorb its "overnight" success.

"The initial goal was to get the song released," says Jones. "I look at myself and say 'We've done it, now what?' We've got a foot in the door, which blows me away. First, I plan to run around the room and do back flips. Then I want to make the next album great, write new tracks, get involved in the artwork, everything. You have to constantly readjust for what you want next."

## Hicks, Ginsburg Fly Under Radar With Megamerger

IT SEEMED DECEPTIVELY simple. Evergreen Media's Scott Ginsburg and Chancellor Broadcasting's Tom Hicks talk; they agree to merge their multibillion-dollar companies. Later, over dessert, Ginsburg has a thought: "Hey, Tom, let's go buy Viacom!"

OK, maybe it wasn't quite that easy, but the recent megamerger of Evergreen and Chancellor, and the subsequent acquisition of Viacom's radio properties, was a deal that caught much of the industry by surprise.

The newly named Chancellor Media Corp. named Hicks chairman and Ginsburg president/CEO.

"We were actually having preliminary discussions for about three weeks prior, centered around the possibility of merging our companies," says Ginsburg. At the same time, however, both companies were independently bidding for the 10 Viacom properties.

"Once we basically shook hands on our deal, we thought it prudent to contact First Boston and Viacom, to notify them of our intention to bid jointly for the properties," he adds. "We submitted our bid [\$1.07 billion] to Viacom at noon Central Time; we had a signed deal back in our hands five hours later."

Everyone involved had to sacrifice something. In Ginsburg's case, it was the longtime Evergreen name. "That was a highly emotional issue, nothing more," he says. "The name had nothing to do with how we treat our people or operate our stations; the Evergreen name was only a matter of corporate pride."

Evergreen's ability to act quickly on new acquisitions was accomplished by "our ability to take many moving parts and integrate them into a well-defined business plan," Ginsburg says. "That's our secret: Our business plan always contains moving parts in the form of mergers and acquisitions. That gives us the opportunity and the ability to move quickly, because we knew how to accomplish our goals."

Ginsburg believes in what he calls "anticipatory management." "In a world of constant change, the operators that cannot get ahead of the curve of change will be enveloped and swallowed," he says. Successful operators are the ones who are prepared for this new, fast-moving environment. "I see many operators with their eyes as big as saucers, just thinking about the size of the numbers being thrown around."

There's another positive factor in the new firm's favor: "We're not in the cable business; we're not in outdoor; we're not in TV, the theme-park business, or other entertainment fields," Ginsburg says. "We're the industry's largest radio company. This is a company that's been able to successfully

combine the entertainment aspects and business issues of broadcasting into a well-functioning company."

The entertainment portion of the menu is evidenced by Evergreen's long-standing dedication to procuring such high-profile (and expensive) air talent as WRCX Chicago's Mancow Muller, WLUP Chicago's Jonathan Brandmeier, KIOI San Francisco's Don Bleu, and KLOL Houston's Stevens and Pruett.

How will Ginsburg and Hicks handle the melding of three corporate philosophies under one roof? Hicks, like Ginsburg, is based in Dallas. (Hicks owns the Dallas Stars hockey team.) "A working relationship is based on what you observe when you see someone on the firing line, and after spending time with Tom, I knew we could make this work," he says. Both Chancellor and Evergreen were admittedly bottom-line-oriented compa-

nies, but Ginsburg knows it also takes something extra. "We have to have respect for our employees, our shareholders, advertisers, and listeners," he says.

Another recent byproduct of consolidation is the merging of former enemies under one corporate umbrella (often in the same building) to form "one big happy family."

"A good healthy battle does keep both sides motivated; however, I certainly understand the reasons behind the struggle: Both stations are battling for similar demos, similar revenue dollars, and oftentimes the same promotions," Ginsburg says. "Our job is to help minimize any conflict and keep any competition healthy, but you just can't dictate to people how they're supposed to act."

Ginsburg has a message to those who claim radio isn't rocket science. "It's every bit as difficult as anything else in life because of the passion involved. This isn't an eight-hour or even a 12-hour day—radio is in your system 24 hours a day. It's an avocation as well as a vocation."

That raises another issue—whether Ginsburg will be a long-term player in broadcasting. He admits that there were those who figured he was "just visiting," would make a quick killing, and then jump out. "This business is my love, it's my life. This is where I belong," he says.

"It's a new day for us to learn how to manage this many properties," Ginsburg adds. "We may stumble and fall in some areas, excel in others. Remember, we're still inventing this business as we go along. We have to be prepared to learn a new trick or two to make it work. However, if you center your decision on how you treat your people, that new day isn't so hard to deal with."

KEVIN CARTER













# DEATH ROW'S KNIGHT SENTENCED TO NINE YEARS

(Continued from page 12)

may soon multiply, for the label is the target of a federal investigation, and a U.S. grand jury has subpoenaed documents pertaining to the operation of the company (Billboard, March 8).

Czuleger declined to return Knight to probation for an armed 1992 assault on rappers Lynwood and George Stanley.

Knight's sentence in that case was suspended, and he was placed on probation for five years in a 1995 plea bargain. He was jailed in October and his probation was revoked in November, after it was learned that he participated in a Sept. 7 assault at the MGM Grand Hotel in Las Vegas. Two hours after that brawl, Death Row rapper Tupac Shakur was mortally wounded while riding in Knight's car; to date, no one has been charged in the shooting.

Courtroom observers believe that Knight, who was credited with 375 days already served, could end up being imprisoned for as long as 3½ years. He has 60 days to appeal the sentence.

State Department of Corrections regulations say that a prison inmate is barred from operating a business. While some industry observers believe that Death Row would be hamstrung by the imprisonment of Knight—who became the company's lone point man after the departure of erstwhile partner Dr. Dre last year—spokesman George Pryce claims that the rap imprint continues to operate smoothly.

"The company's been run successfully for the last five months by [Death Row GM] Norris Anderson and [business affairs manager] Kelvin Tubbs while he's been incarcerated," Pryce says. "They will continue to do so. Whether there will be title changes, I don't know . . . It's business as usual here."

Pryce says Death Row has a full release schedule on tap, with albums due in spring or summer from Michelle, Lady Of Rage, Nate Dogg, Operation From The Bottom, Danny Boy, and Gina.

The latter artist is the daughter of L.A. Deputy District Attorney Lawrence Longo, who helped arrange Knight's 1995 plea bargain. The disclosure of her contract with Death Row, and the fact that Knight resided last year in a Malibu, Calif., home owned by the prosecutor and rented by attorney David Kenner, led the L.A. district attorney's office to remove Longo from the case in September; he was informed in February that the office planned to fire him for actions creating the appearance of conflicts of interest.

A newly published report in The L.A. Times alleges that, after the Stanley brothers received a Death Row contract in 1994 as part of a settlement of a civil suit against Knight and prior to the 1995 plea bargain in the criminal case, Longo brought his daughter to a recording studio to audition for the brothers.

Donald R. Wager, Longo's attorney, says that his client has not yet been removed from duty and that Longo met Feb. 27 with the chief deputy district attorney in an attempt to salvage his job.

"They told him [March 3] that they wanted to talk to him further about how [Knight's] plea agreement was arrived at," says Wager, adding that no date has been set for another meeting.

The attorney continues, "He hasn't done anything illegal, unethical, or improper . . . but it's clearly a fact now that the office has suffered some embarrassment because of the way these actions have been interpreted."

Testimony during Knight's hearing by a representative of the state attorney general's office indicated that Longo's activities may be the subject of a criminal investigation.

## 'A DANGER TO THE COMMUNITY'

At the Feb. 28 hearing, after a round of defense motions on the label chief's behalf—all of which were curtly denied by Czuleger—and testimony that sought to portray him as an asset to the African-American community, Knight offered his own defense in a meandering and often-incoherent 15-minute statement.

His case had been vigorously argued by a phalanx of six high-powered defense attorneys, including Knight's longtime lawyer Kenner; Donald Re, who had defended former independent promotion man Joe Isgro in his federal racketeering case; and Milton Grimes, who represented Rodney King in his L.A. police brutality case.

In a statement to the court, Grimes said the label chief could be a "major savior" for a "generation of young people" if he were allowed to remain free.

Three African-American community activists, including Washington, D.C.-based gang mediator and rap music critic Rahim Jenkins, also offered testimonials on Knight's behalf. Two forensic psychiatrists disputed a diagnostic report that found Knight was an unfit candidate for probation.

It was the case made by prosecutor William Hodgman, a onetime member of the prosecution team in the O.J. Simpson murder case, that apparently swayed Czuleger's decision to deny Knight probation.

Hodgman noted that Knight had been found guilty or entered guilty or no-contest pleas in five other assault or weapons cases dating back to 1987. In each case, including one in which he entered a plea under an alias, he had been awarded probation. In his final summation, Hodgman asked the court, "How many bites at the probation apple does this defendant get?"

Knight, clad in a blue L.A. County Jail uniform, depicted himself as a changed man in his statement.

"I've been hearing the Lord speak," Knight said. "I learned a lot from being incarcerated. I'm closer to God now."

He added that he was eager to do work for the black community and professed that he would no longer release on Death Row albums containing the word "nigger."

But Knight also lashed out at the prosecution during his speech, claiming that he had been painted as a "bad guy," a "monster," and a "Frankenstein."

He described the Stanley brothers as the "aggressors" in the 1992 assault. Concerning the September attack in Las Vegas on reputed gang member Orlando Anderson—a videotape of which shows Knight apparently kicking Anderson once—Knight said, "It's not a nine-year kick."

In the end, Czuleger told Knight, "I've given you every benefit of the doubt, because you've got a lot going for you." But he added that the "danger element" mitigated against returning Knight to the street.

"In the interest of public safety, I cannot put you back on probation," Czuleger said. "I have to think about the potential victims out there . . . How can I trust someone who says, 'I didn't do it?'"

Czuleger continued, "You haven't accepted responsibility for your actions. You are a danger to the community." With that, he denied proba-

tion and passed sentence on the impulsive defendant.

Knight clearly had the backing of most of those in the crowded courtroom—the majority of the spectators were African-Americans sporting yellow ribbons on their clothing. The gallery included Death Row artist M.C. Hammer; Snoop Doggy Dogg, who was successfully defended by Kenner in an L.A. murder trial last year, was seen entering a courthouse elevator during the noon recess.

One unlikely supporter on hand was C. DeLores Tucker, chairman of the National Political Congress of Black Women and in the past an outspoken

critic of Death Row's gangsta rap releases. Tucker was seen warmly clasping the hand of Knight's mother in the courtroom.

Tucker said of the rap exec and the late Shakur, "This [music] industry has used them," and she excoriated Ted Field, one of the principals of Death Row's distributor, Interscope.

Tucker also said she has spoken with Kenner about settling a 1995 suit lodged against her by Death Row, in which the label charged she had mounted a "smear campaign" against it (Billboard, Sept. 2, 1995).

Outside the courtroom, defense attorney David Chesnoff, who said that

Knight's sentence would be routinely appealed, was sharply critical of the prosecution. He called the L.A. district attorney's office "the most dishonest I've ever dealt with," and added, "I've tried cases in 30 states, and I've never seen a defendant mistreated like this one here."

During the hearing, Chesnoff claimed that a Las Vegas homicide detective had materially perjured himself in testimony before the court last year, and that Knight's case had been "politicized."

The attorney added, "It's not hard to understand why a lot of people don't have faith in our system."

## MCDONALD'S TO OFFER DISNEY COMPILATIONS

(Continued from page 5)

ers, rather than rascals.

McDonald's will offer consumers who make a food purchase the opportunity to buy three different themed music compilations—"Buddy Songs," "Rascals Songs," and "Hero Songs"—that will sell for approximately \$4 for CDs and \$3 for cassettes.

The promotion, dubbed "Celebrate Disney Music," is the largest in the label's history. It will be anchored by an onslaught of TV and radio advertising, in-store displays, and point-of-purchase materials. It will run in early summer, serving as a launching pad for Disney's latest soundtrack, "Hercules," due May 20.

A portion of the proceeds from the promotion will be donated to Ronald McDonald House Charities, which benefit children and their families.

Each compilation will include eight songs from classic Disney soundtracks. "Hero Songs" will feature the cast version of the song "Go The Distance" from "Hercules." The soundtrack, available at retail, will include a version of the Alan Menken-David Zippel song by platinum-selling Columbia vocalist Michael Bolton.

The compilations will advertise a variety of related Disney titles available at retail. However, instead of tagging the promotion premiums to just one retailer, as EMI did with Musicland, Walt Disney will include the names of up to 17 different retail accounts on its promotional premiums, depending on the region in which the product is distributed.

Among the retail accounts that will be listed on the premium compilations are Spec's Music, Circuit City, Zany Brains, the Wall, Nobody Beats the Wiz, Lechmere, Musicland, Borders Books & Music, Tower, Meijer, Camelot, Hastings, Best Buy, Venture, National Record Mart, Disc Jockey, and Target.

Although Walt Disney Records' sister company, Buena Vista Home Video, has adamantly opposed the selling of videotapes at fast-food outlets, Walt Disney Records VP of marketing (U.S.) Mike Bessolo says the campaign makes sense for the label.

"We look at them as almost musical advertisements," Bessolo says. "A lot of music, especially catalog, is not top-of-mind with consumers. You need to hear it . . . Our objective was to put together a program that was all about celebrating Disney music. A program that would literally have America thinking about and singing Disney songs."

Once consumers are reminded of the Disney songs, the label is hopeful that consumers will go back to retail to buy into the Disney music catalog.

"We worked with McDonald's and their distribution system and we broke

the country down into seven geographic regions, which allowed us to tag as many music retailers as physically and logistically possible," Bessolo says.

Although Disney and McDonald's will not reveal the track listings on the compilations, Bessolo says the campaign is "not just about the top-of-the-line titles. It's also about those lesser titles that people have forgotten about, but when they hear them, they will enjoy and remember them and will want to go back and get the full album."

EMI's 1994 promotion, which sold more than 9 million units (Billboard, Oct. 15, 1994), included titles by such star attractions as Garth Brooks, Elton John, Tina Turner, and Roxette.

While the Disney titles won't likely have the sales thrust of a Brooks sampler, the titles should do quite well, given McDonald's promotional push and Disney's track record with soundtracks.

Although the label's recent efforts, including 1996's "The Hunchback Of Notre Dame" and 1995's "Toy Story," sold moderately with sales of 522,000 and 319,000, respectively, according to SoundScan, some of the label's other efforts in the '90s have been blockbusters at retail.

## 2 MORE STUDIOS TO ISSUE TITLES ON DVD

(Continued from page 12)

says Mike Fidler, Sony DVD marketing VP. "I'm confident they'll be there."

Six months ago, hardware manufacturers had largely given up predicting Hollywood involvement or their own delivery dates. In his remarks, Toshiba video marketing VP Steve Nickerson kidded himself and the company about the number of times in the past year Toshiba said it would post "tentative" shipment schedules.

Now it's for real, and Toshiba figures to sell at least 25% of a total 1 million DVD players Nickerson predicts will be purchased in 1997. Toshiba's prices should help. At \$599 and \$699 suggested list, the two models are well below most other machines, and the usual 15%-20% discounts could knock the price as low as \$480.

Toshiba also expects to benefit from close ties to Warner, its partner in developing DVD, and Ingram. Fross will naturally concentrate on the 34 Warner-distributed titles (including three from New Line Home Video and eight from MGM Entertainment) that are to be launched in seven cities at \$24.98 suggested list, beginning the week of March 24.

Columbia TriStar is the only other studio participating. Its four titles are being delivered to retailers nationally

The "Aladdin" soundtrack, released in 1992, has sold more than 2.4 million; 1994's "The Lion King" sold more than 7.1 million; and 1995's "Pocahontas" has sold more than 2.3 million copies to date, according to SoundScan.

The label also has a rich history of catalog it hopes to highlight with the campaign. For example, in 1965, the label, then known as Buena Vista, scored its first No. 1 album with the "Mary Poppins" soundtrack, which spent 14 weeks at the top of Billboard's Top LPs chart.

While Wal-Mart's exclusive Aerosmith EP premium has angered other retailers (see story, page 12), those whose names will be listed on the Disney-McDonald's premium product are reacting with guarded optimism.

Says Russ Solomon, president of 164-store, West Sacramento, Calif.-based Tower Records, "In the stock market world, something like this is called neutral, but maybe it will help energize the children's market."

Vicky Marshall, music co-op manager for the 158-store, Ann Arbor, Mich.-based Borders Books & Music, is also optimistic about the promotion. "I think it will drive people to stores to  
(Continued on next page)



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**GRAMMY GRAB BAG:** While winning a Grammy doesn't guarantee an artist a sales surge, a performance on the televised show usually has enough punch to sway consumers. This year, the acts whose singles sales rose the most after the show both performed and won several awards. **Eric Clapton** and **Babyface's** acoustic arrangement of "Change The World" helped the song post an 82% sales increase. The Reprise single moved almost 5,000 more units than pre-show levels and re-enters Hot 100 Singles Sales at No. 48 after falling off that chart last week. "Change The World" also rebounds 39-30 on the Hot 100.

**LeAnn Rimes**, who sang and won a number of awards for "Blue" (Curb), re-enters Hot 100 Singles Sales at No. 71 after a three-week absence from that chart. She earned a 41% gain at retail.

**NO SPEAK:** "Don't Speak" by **No Doubt** (Trauma/Interscope) has quietly reigned atop Hot 100 Airplay for 13 nonconsecutive weeks. If the song were commercially available, it would be in the Hot 100's top five. Singles must be commercially available in order to chart on the Hot 100. However, a CD single import of "Don't Speak" has found its way stateside. Import sales are not counted toward the Hot 100.

Dance label **ZYX Music** is capitalizing on the success of "Don't Speak" with a remake by **Clueless**. That version is No. 17 on the Hot Dance Music/Maxi-Singles Sales chart.

**MARIAH'S ALLURE:** Add **Mariah Carey** to the growing list of artist/producers who work as both artists and label moguls. "Head Over Heels" by **Allure Featuring Nas**, the first group from Carey's label, Crave, debuts on the Hot 100 at No. 35. The single scanned 17,000 pieces, enough to enter Hot 100 Singles Sales at No. 32.

**LEAPFROG:** "I'm Not Feeling You" by **Yvette Michele** (Loud/RCA) zooms 79-44 on the Hot 100 because of newly available cassette and CD single configurations. The title earns the Greatest Gainer/Sales award for its growth at retail. These new formats help the title sell 13,000 more pieces this week than the previous survey period. "I'm Not Feeling You" debuts on Hot 100 Singles Sales at No. 35.

"I'll Be" by **Foxy Brown Featuring Jay-Z** (Violator/Def Jam/Mercury) rebounds 99-77 on the Hot 100 after the introduction of cassette and CD single versions to retail. Prior to last week, the title was only available as a 12-inch.

"Let It Go" by **Brandy's** brother, **Ray J**, jumps 21 positions to No. 34 in its second week on the Hot 100 (EastWest/EEG). The single, which moved nearly 30,000 pieces, also moves 31-17 on Hot 100 Singles Sales because of a 60% sales improvement. All the single's Hot 100 chart points are derived from sales. No doubt the inclusion of "Days Of Our Lives" by **Bone Thugs-N-Harmony** on the B-side, which was previously only available on the "Set It Off" soundtrack, has helped the sales of the single. "Days Of Our Lives" peaked at No. 39 on Hot 100 Airplay on Sept. 28, 1996.

**YOU TWO:** U2's latest, "Staring At The Sun" (Island), posts a 54% improvement in audience impressions (19 million) and scoots 56-34 on Hot 100 Airplay. "Staring At The Sun" enters Modern Rock and Mainstream Rock Tracks charts at No. 16. The single is slated to hit retail April 8. "Last Night On Earth" is also receiving early airplay at mainstream rock stations.

## ALISHA'S ATTIC

(Continued from page 15)

for a new act."

Christian Smith, head of music at top 40 outlet Key 103 Manchester, has playlisted all three Alisha's Attic singles and says the duo now has a distinctive sound. "Now that they're on the third single, it's quite obvious it's them," he says. "At the time of year the record company launched them, a lot of new things were being launched, but a few other groups had one hit and disappeared. They seem to have kept it going."

At retail, HMV head of rock and pop Jonathan Rees says of the album, "[Mercury] has done quite well with it, because they released it just before Christmas when it could have got totally lost, but it didn't. I was quite skeptical about them, but it carries on, and it looks like [the album] could have a good bit of life left in it throughout the year."

Rees reveals that sales at HMV through March 5 gave "Indestructible" a No. 12 midweek in-store position.

On Feb. 26, the sisters Poole left for a monthlong international promotional trip, taking in Japan and Australia. "Me and Shellie just want to get back on the tour bus," says Karen Poole, noting that after their initial British live dates at the end of 1996, another U.K. tour is planned.

Stateside, the single "I Am, I Feel" is going to modern rock radio April 7, to be followed by a push at top 40, according to a U.S. label executive. An import promotional CD that included non-album B-sides has been sent to college radio and specialty shows. The band will play some U.S. shows in May and launch a full stateside tour in the summer.

For all their record success, Karen Poole says, "I don't think people really appreciate us until they've seen us live. The album's quite produced and programmed, but we come across much more exciting onstage."

Such was the case when Alisha's Attic was featured at the time of its chart debut on Channel 4's now-discontinued live music series "The White Room," performing the album track of that name, which is slated to be the duo's fourth single.

The sisters wrote all 13 tracks on the album with Terry Martin, with publishing by PolyGram Music. Karen Poole says they are already well advanced on songs for the second album. "We knew Terry from school," she adds. "We do the programming together. Shellie usually does acoustic guitar and the melody, and I do the lyrics. Working with Dave [Stewart] was pretty daunting. But he's a really cool guy. He made us right at home, and he sprinkled the fairy dust on top of what we'd already done."

The fact has been downplayed in much of their publicity, but Karen and Shellie are the daughters of Brian Poole, founder of '60s chart stars the Tremeloes. "I don't think the fact that dad was in music made much difference," says Karen. "We left home when we were 15, 16. We really wanted to do it for ourselves. We're genuinely shocked with the way it's gone for a debut album, but people don't realize we were working in pubs and clubs for seven or eight years before we got a record deal."

Adds Berman of the wide support for his protégées, "It reiterates that a record company shouldn't, and can't, impose an image on an act. That look, the whole personality of the project, is completely natural."

Assistance in preparing this story was provided by Terri Horak in New York.

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## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	3	4	<b>GHETTO LOVE</b> DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)	14	13	3	<b>DO THE DAMN THING</b> THE 2 LIVE CREW (LIL' JOE)
2	—	1	<b>INSOMNIA</b> FAITHLESS (CHEEKY/CHAMPION/ARISTA)	15	—	6	<b>FALLIN' IN LOVE</b> LA BOUCHE (LOGIC/RCA)
3	7	2	<b>UNDER THE WATER</b> MERRIL BAINBRIDGE (UNIVERSAL)	16	—	1	<b>6 UNDERGROUND</b> SNEAKER PIMPS (CLEAN UP/VIRGIN)
4	—	1	<b>I SHOT THE SHERIFF</b> WARREN G (G FUNK/DEF JAM/MERCURY)	17	19	5	<b>THE WORLD IS MINE</b> ICE CUBE (JIVE)
5	5	3	<b>T.O.N.Y. (TOP OF NEW YORK)</b> CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)	18	20	2	<b>EMOTIONAL GIRL</b> TERRI CLARK (MERCURY NASHVILLE)
6	8	5	<b>ONE O'CLOCK</b> SABELLE (WORK)	19	16	2	<b>SWEET SEXY THING</b> NUFLAVOR FEATURING ROGER (REPRISE)
7	11	7	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) MAYBE HELL NOTICE HER NOW</b> MINDY MCCREARY (BINA/RCA)	20	—	1	<b>MAKE UP YOUR MIND</b> ASSORTED PHILAVORS FEAT. BIG DADDY KAME (HALL OF FAME/EPIC)
8	10	5	<b>SUMTHIN' SUMTHIN'</b> MAXWELL (COLUMBIA)	21	15	10	<b>MACARENA (COUNTRY VERSION)</b> THE GROOVEGRASS BOYZ (IMPRINT)
9	4	13	<b>IN YOUR WILDEST DREAMS</b> TINA TURNER FEAT. BARRY WHITE (VIRGIN)	22	—	1	<b>A LITTLE BIT OF LOVE</b> RUPAUL (RHINO)
10	—	1	<b>FULL OF SMOKE</b> CHRISTION (ROC-A-FELLA/PRIORITY)	23	21	10	<b>IS THAT A TEAR</b> TRACY LAWRENCE (ATLANTIC)
11	9	2	<b>JUST THE WAY YOU LIKE IT</b> TASHA HOLIDAY (MCA)	24	18	3	<b>I CAN SEE</b> SF SPANISH FLY (UPSTAIRS/WARNER BROS.)
12	17	3	<b>TRUE DAT</b> LEVERT (ATLANTIC)	25	12	5	<b>YOU WILL RISE</b> SWEETBACK FEAT. AMEL LARRIEUX (EPIC)
13	6	3	<b>HELLO</b> POE (MODERN/ATLANTIC)				

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











## Guiding The Way Through Rock And Roll Writing

New from Billboard Books is "The Rock and Roll Reader's Guide." Nearly a half a century after the unofficial birth of rock and roll, there is a vast and varied wealth of writing on the subject. Until now there has not been an authoritative bibliography of these writings contained in a single volume.

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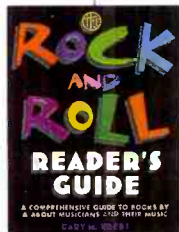
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For more information contact Romy Ashby at 212-536-5285.



## Need Record Retail Info? Go Direct To This Directory

The seventh edition of Billboard's Record Retailing Directory hits the streets on March 5. The directory is a vital information tool for record companies, distributors, duplicators, replicators, accessory manufacturers, one-stops, and store display manufacturers and can help build business/retail connections in the United States, American Samoa, Guam, Puerto Rico and the Virgin Islands.

The 1997 Record Retailing Directory is a comprehensive guide comprising of 7,000 listings of U.S. record retailers, independent record and chain stores,

chain headquarters and audio book retailers. The listings are annually updated and organized in alphabetical order by city, state and store name. This directory is packed with phone and fax numbers, store names and addresses, chain store planners and buyers, store genre or music specialization and audio book retailers nationwide. No other directory contains this specific information.

The Record Retailing Directory will be available at 1997's NARM and NAIRD conventions. To order the directory call 1-800-344-7119.

For more information contact Joellen Sommer at 212-536-5094.



## Musician's Guide Now Available On Floppy Disc

Now in its seventh year, Musician's Guide To Touring and Promotion is completely updated for 1997 and available on floppy disc. The guide features important contact information for major and indie labels, local media, record stores and more. It also contains a College Radio/Booking

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## The Allure Of Owning Your Own Label

ARTIST-OWNED LABELS have a long history on the Billboard Hot 100. Three of the most famous from the '60s are A&M, founded by Herb Alpert and Jerry Moss; Reprise, created by Frank Sinatra; and Apple, started by the Beatles. In the '70s, the Rolling Stones issued "Brown Sugar" as the first single on their Rolling Stones imprint, the Moody Blues transferred over to their own Threshold logo, and members of Led Zeppelin sang their Swan Song. Joan Jett appeared on her own Blackheart label in the '80s, and in the current decade, there have been a great number of artist-owned label start-ups. There's Crescent Moon (Gloria Estefan), MJJ (Michael Jackson), Aftermath (Dr. Dre), and, of course, Maverick (Madonna). The latest artist-owned label to appear on the Hot 100 is Crave, operated by Mariah Carey.

She is co-writer and co-producer of "Head Over Heels" by the femme quartet Allure featuring rapper Nas. The single, issued under the Trackmasters logo with Crave as the promotion label, enters the Hot 100 at No. 35 and Hot R&B Singles at No. 17.

Allure is the third act to have a single titled "Head Over Heels" in Hot 100 history. In a coincidence that only a Chart Beat reader could love, the Go-Go's' "Head Over Heels" debuted at No. 58 exactly 13 years ago this week. In September 1985, Tears For Fears charted with a song called "Head Over Heels." There might have been an earlier "Head Over Heels" in 1982, but Abba's tune of that title was an A-side in most of the rest of the world, while in the U.S. it was relegated to the B-side of "The Visitors."

WE THREE KINGS: Elvis Presley, the King, has been No. 1 on Billboard's album chart, as has Michael Jackson, the King of Pop. So you'd expect the King of All Media to do the same, and he has. "Howard Stern Private Parts: The

Album" (Warner Bros.) enters The Billboard 200 at the top. If the film "Private Parts" debuts at No. 1 at the box office, it will be the first double-debut at No. 1 in chart history.

"Private Parts" is only the second soundtrack album to be No. 1 in the last 12 months, following "Gridlock'd." Starting with "Wayne's World" in 1992, there have been 12 soundtracks to reach pole position in the '90s, with "The Bodyguard" having the longest stay, at 20 weeks.

The album's peak position puts Howard Stern in an elite club of disc jockeys who have hit the top of a Billboard chart. Howard, say hello to Rick ("Disco Duck") Dees.

'JAM' UP AND KELLY TIGHT: One soundtrack that has proved to be a cornucopia of singles is "Space Jam." R. Kelly's "I Believe I Can Fly," still hanging in at No. 6 on the

Hot 100, is joined in the top 10 by Monica's "For You I Will," which debuts at No. 9. It's another hit for songwriter Diane Warren and producer David Foster, whose recent collaborations include Toni Braxton's "Un-Break My Heart" and Celine Dion's "Because I Loved You."

DOWN UNDER: Savage Garden is the latest act from Australia to have a hit on the Hot 100. The duo's "I Want You" bullets 23-16, while Gina G and Merrill Bainbridge are also in the top 40. The last time so many artists from Down Under were in the top 40 was June 1988, according to Johnathon Jackson of Owen Sound, Ontario. "Electric Blue" by Icehouse, "Beds Are Burning" by Midnight Oil, "Under The Milky Way" by the Church, and "New Sensation" by INXS were lined up in consecutive order in positions 28, 29, 30, and 31. Jackson suggests that 1988 was the best year yet for Australian acts, with Kylie Minogue and Rick Springfield also enjoying top 40 hits.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	109,598,000	120,991,000 (UP 10.4%)	CD	66,879,000 77,351,000 (UP 15.7%)
ALBUMS	93,735,000	101,552,000 (UP 8.3%)	CASSETTE	26,547,000 23,977,000 (DN 9.7%)
SINGLES	15,863,000	19,439,000 (UP 22.5%)	OTHER	309,000 224,000 (DN 27.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,297,000	10,894,000	2,403,000
LAST WEEK	LAST WEEK	LAST WEEK
13,489,000	11,054,000	2,435,000
CHANGE	CHANGE	CHANGE
DOWN 1.4%	DOWN 1.5%	DOWN 1.3%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,483,000	10,352,000	2,131,000
CHANGE	CHANGE	CHANGE
UP 6.5%	UP 5.2%	UP 12.8%

	DISTRIBUTORS' MARKET SHARE (2/3/97-3/2/97)						
	WEA	INDIES	UNI	PGD	SONY	EMD	BMG
TOTAL ALBUMS	19.6%	18.7%	14.4%	13%	12.6%	11.3%	10.4%
CURRENT ALBUMS	18%	17.6%	16.4%	11.2%	11.4%	12.6%	12.8%
TOTAL SINGLES	21.6%	6.2%	9.2%	16.5%	7.5%	11%	28%

ROUNDED FIGURES FOR WEEK ENDING 3/2/97  
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan