Restructuring INDI Drops 250 Labels

BY ED CHRISTMAN

NEW YORK—The independent distribution arm of Alliance Entertainment Group is dropping some 250 labels, which represent about 500 imprints, from its distribution portfolio as part of a restructuring aimed at bringing the division back to profitability and making it more competitive in developing new artists.

In November, Al Teller, co-chairman of Alliance Entertainment Corp., announced that he was restructuring and consolidating the company.

(After page 80)

AEROSMITH TO GET GLOBAL PUSH FROM COLUMBIA

BY MELINDA NEWMAN

NEW YORK—Nietzsche was not talking about making albums when he said, “That which does not kill me, makes me stronger,” however, the members of Aerosmith feel as if the German philosopher could have been talking directly to them. Set- down have seen the band split up and reunite, worked to create its tightest, most spirited albums in its 25- year history, and hit the studio.

(After page 81)

Channel V Awards Draw China’s Leading Talents

BY GEOFF BURPREE

TAIPEI, Taiwan—Asian music video service Channel V demonstrated growing clout Feb. 1, when the 1996 edition of its annual Chinese Top 20 Awards attracted the presence of leading pop luminaries and senior industry executives alike.

The event was taped at the Interna-
tional Convention Centre here in front of an estimated 1,000 people and was aired by V the following night to more people.

(Continued on page 88)

Electronic Music Poised For Power Surge In States

BY LARRY FLUCK AND DOUG REECE

LOS ANGELES—As major labels search for a fertile new sound to attract U.S. consumers, to open up their wallets and intercept a wave of a record shock sales, the electronic dance music movement is being nurtured beyond its creatively pure and culturally rich underground environment. It’s an evolution, spurred on by a firestorm of consumer press attention.

(Continued on page 79)

IN MUSIC NEWS

Columbia/Legacy
Issuing Vintage Santana Live Set

PAGE 9

Lori Carson Primed For Retail Success With Restless Set

BY BRADLEY BAMBARGER

NEW YORK—“Like a lover whispering in your ear” is how singer-songwriter Lori Carson describes the desired effect of her music, and through her solo albums and work with the Golden Palominos, she has indeed developed a subtle, seductive, singular voice.

With “Everything I Touch Runs Wild,” due from Restless March 55, Carson stands to speak to a wider audience than ever before. Her third album is the first in Restless’ new distribution deal with BMG, which comes

(Continued on page 80)
THE FOLLOW-UP TO THEIR MULTI-PLATINUM ALBUM THROWING COPPER

SECRET SAMADHI
RAR2/CD-11390

FEATURING THE FIRST TRACK AND VIDEO "LAKINI'S JUICE" HEAVY ROTATION
FEBRUARY 15: SATURDAY NIGHT LIVE FEBRUARY 18: ALBUM IN STORES AND WORLDWIDE TOUR BEGINS

PRODUCED BY JAY HEALY AND LIVE MIXED BY TOM LORD-ALGE MANAGEMENT: DAVID SESTAK AND PETER FREEDMAN ©1997 RADIOACTIVE RECORDS J.V.

www.americanradiohistory.com
Sometimes it seems as if nobody believes in spirits anymore. Yet there is a stubborn folkloric hypothesis on the British Isle of Man that the witch is occasionally heard walking in its mountains at dusk in evidence of yelps and unindes, the elfin spirits of air and water.

In accounts amass in the early part of this century by such scholars as W.Y. Evans-Wentz, witches claim to have paused in glens, halted in the whipped winds, and later replaced them on fields after returning home. Local ears usually found the melodies entrancing, but when they were informed of their origins, praise praised was frequently replaced with doobters biting ridicule, the opinion being that nothing so wondrous could ever happen—a source of envy.

The most popular theory for the mystical sounds given by the resident faithful was that they were fallen angels, albeit those who had remained neutral and not fallen right over to Lucifer when Lucifer shouted his revolt. Their fate was to approximate heaven on earth, knowing a return to their previous idios was impossible.

Such mystic predicaments almost match the lingering lingering in American society today. The record industry’s recent stock pop exile after the mammoth 1977 impact of the “Saturday Night Fever” album (more than 10 million copies sold worldwide) and 1978’s “Spirits Having Flown” (20 million global units). Call it an acceptance of paradise disparity possessed, but all the forfeited and wondrous pride of the recent past would eventually translate into a new feeling of liberation for the three brothers Gibb. The new “Still Waters” album (Polydor, due April 22) allowed them to make music that denied none of the past letdowns but also defined an outlook that is self-reliant instead of preoccupied with previous deprivations.

To call “Still Waters” The Bee Gees’ best record since the mold-disintegrating groove masterstroke of “Saturday Night Fever” is a comprehensive judgment for those adept who’ve seen at least three other recent records of comparative merit go ignored domestically: “One” (Warner Bros., by B.B. King, No. 1, “Lamont Dozier Win Again,” the 1993 Polydor set “Size Isn’t Everything,” whose hefty European hit “For Whom The Bell Tolls” was one of the few undeniably elevating cuts on High Civilization”) (Warner Bros., 1991), which, although it supplied another U.K. chart win with “Secret Love,” would prove The Bee Gees’ most unredeemed album, was this possessed of upheaval. The album showed the seeds of both the jungle and drum’n’bass’ themes now only entering the pop mainstream.

It’s much fairer to say that “Still Waters” is the last stage of an almost universal creative resurgence in which automatic listeners will luxuriate, perhaps finding it akin to the uncanny melodies one encounters during hikes in certain haunted hills beyond the Irish Sea.

“The fact that you’re getting is an honest album from us,” says Barry Gibb. “For a few years, people were saying, ‘Oh, it is a Bee Gees record, don’t even listen to it.’ That is what hurt us the most—the thought that you, of all people, should have passed us by, favor of natural every such album might have ‘Bee Gees-free weekends.’ The heart and soul you hear on our songs in this new album is our hunger. In each track, there’s the idea that no matter who surrounds us, we are really alone anyway, individually, an idea that we were made a part of us. We need to take this up to things we demand and expect of ourselves. What came out of the last decade for us, spiritually, was maybe a new level of humility, compassion.

“We call ourselves the enigma with the stigma,” Barry confides, erupting in chuckles. “The thought within the first single, ‘Alone’ (which will be serviced to top 40 and AC radio on March 19), is that nobody really wants to be alone, and when you’re in pain, nobody else feels it. But these actually can be good reasons to reach out.”

Each verse of “Alone” speaks volumes about artistic prophets without honor who begin to question the very existence of the siren song of “That’s how called them forward,” says. “Is there glory there, or is there the pain? Maybe it’s just the place where the heart was put?”

The isolation of the narrators’ inner ache is acute, until they pass their long night of doubt and graph that it’s the central fact of that imagination—and not the place that is the far greater gift: “So I play/I’ll wait/And I play it’s not too late/You know we came so far/Just the heat of a lonely heart/And it’s mine/And I don’t want to be alone.”

A reliably fitting feature of these songs is the way Gibb utilizes the dramatic instrumental devices and organic intricacy of meter that have always distinguished the trio’s arrangements, in this instance a marching drum confrontation with the tense toll of an acoustic guitar. But Barry is convinced that what clinched the track’s “emotionally” was brother Maurice’s decision to add bagpipe-pitched keyboard beds to what was fundamentally an R&B framework. “The effect is like a longing,” Maurice admits, “and it’s like the French accent or the one in that sense, giving this uplifting tone to what’s really a romantic groove, something like a quiet heartbreak.

In essence, we are singing about feelings we’re actually trying to hold on to ourselves,” adds Robin Gibb, who supplies the song’s flute-like falsetto descant, as well Barry’s usual vocal. “Other people out there don’t know how to express that, but it’s what they want to hear, too.”

Conversely, to customary estimations, the Bee Gees have always pushed pop beyond familiar sentimentality and into an uneasy terrain of struggle and sudden jealousy, even on an early signature work like New York Mining Disaster 1941” (based on the Aberfan mining calamity in Wales that killed more than 200 children). The vulnerable invention in “Still Waters” “On My Lover’s Prayer,” “With My Eyes Closed” “Closer Than Close,” “Why” “Irresistible Force,” with its plea for a “personal God,” results in nothing less than a new ruff of Bee Gees standards. Still, a series of private crises formed the crucible of such craft.

“I had heart trouble about a two years back,” says Barry. “It made me reassess my life, my self-identity, and appreciate the great worth of family.”

“Me quitting drinking several years ago,” says Maurice, “was the best thing that happened to me.”

“Valuing the input of my kids from my first and second marriages was important,” says Robin, especially from my son Stenner, who once said to me, ‘I know more about the Bee Gees than you do.”

As for the consistent danceability of much of the group’s material, closer examination of even their “Fever” classics discloses a notable absence of the typical pop/rock rhythms in our songs are personal ones, absorbed from everyday experiences,” says Barry. “I have a mental picture of us boys around 1965 in the Manchester suburb of Chorlton-cum-Hardy, after we’d moved from the Isle of Man. We would go down Keppel Road from school that, come hell or high water, we were going to make it as singers in a band. I think that we walked down that road on that day is still one of the main currents in our music.”
How to Keep the Sky From Falling

**By MICHAEL GREENE**

The sky is falling! The sky is falling! Recent-ly everyone from The Wall Street Journal, USA Today, The New York Times, and the New York American to Vanity Fair and CNN have spent a lot of time rapping on our industry, assailing our leadership, and forecasting the imminent fall of the record business.

In all of this media sweetness, peace, and love, I think it’s important for us to honestly address the issues and develop a fresh new perspective from which to advance solutions to this most recent economic hiccup.

Let’s face it: The very term “music business” is inherently schizophrenic and fraught with contradictions, exceptions, and nuances that regularly confound even the most seasoned practitioner. Earthquakes and hurricanes threaten to upset the delicate balance of music that is music in the mainstream.

So what’s the deal? How do we ensure the vitality of our industry? How do we keep the sky from falling?

First, we must effectively protect the environment necessary for the creator to flourish, free from the threat of the ever-present flak that rains down on the business battlefield. We must ensure that our artists, bands, and individuals must successfully balance the demands of their multifaceted communications with those of artists or niche genres that require time and nurturing to mature as a positive entry in their ledgers. That’s a difficult task and requires mature leadership to inspire the work force and to develop the media materials and platforms on which artists can watch one another’s backs, communicate effectively, and constantly strive for a cohesive sense of community. Certainly a quest easier said than done.

Let’s look at the facts: Much of the artificially inflated double-digit growth of the past decade was predicated upon the mass conversion of vinyl to CD format. This is nothing new. Our industry has already led the way and benefited greatly from technological reinvigoration, which is obviously a great advantage, and CD remains a great value—we really have nothing to make apologies for.

But, we must continue to build the record and create realiable record sales and build an entire infrastructure on such shifting sands is shortsightd and downright foolish. Ten million copies of “Dark Side Of The Moon” after the industry is once again praying for a new format (“I want my DVD”) to convince consumers to retoll once more. There is no question that DVD will be a different, more powerful, and intelligent format, but how many times can you put “new and improved” on the label and expect people to ante up again once for a new format that they reluctantly paid for before folks started to see the ef-fected by the rise of like music, and virtually eradicated any record sales?

Left with ridiculous recording bud-gets to recoup, artists and record companies pressure to conform to the marketplace, it’s a score a home run right out of the box or sony-bums, baby.

This frantic, competitive, and very expensive rush to sign and market the newest hit wonders must be abandoned. Even if artists show short-term promise, we must take the time to look deeply into the material—to meet them with the best possible writers and produc-ers (not necessarily the most well known, by the way), develop their multimedia applications, and be willing to wait to release an album until it contains at least four really great songs. The public is fed up with paying $15 for one hit and 11 album remains. It forgoes understanding the establishment of a fan base, and—lest we forget—there should be a fan of an artist, not a record company.

And lastly, we must think twice about getting an artist who would be unwilling to support in the event their career takes the long way home. That’s a commitment that I rarely see anymore, speaking volumes about the mis-guided long-term interests and priorities of this business.

Recently, Michelle Shocked challenged the record industry’s monolithic structure for its chilly effect on her artistic process. “People say I’m difficult, but did you ever hear anyone describe a label as difficult?” Shocked said in a recent London Times interview about the lawsuit in which she cited the 13th Amend-ment (which abolishes “slavery and involun-tary servitude”) in order to regain control over her career and artistic direction. “By nature, artists should change. When they are difficult, it is a reflection of the imbalance of power. The corporate culture is based on intimidation, so the record companies are more willing to sell out to businesspeople and lawyers could try to define the artist.”

Then, of course, there’s mother of all challenges to our culture—that the growing attack on our artistic freedom. If, as Shocked is president/CEO of the National Academy of Recording Arts and Sciences.

Michael Greene
NOMINATED FOR FIVE 1997 GRAMMY AWARDS

RECORD OF THE YEAR
SONG OF THE YEAR
BEST FEMALE ROCK VOCAL PERFORMANCE
BEST ROCK SONG
BEST POP ALBUM

AND

TWO 1997 NAACP IMAGE AWARDS
OUTSTANDING FEMALE ARTIST
OUTSTANDING SONG OF THE YEAR

THE TRIPLE PLATINUM ALBUM
New Beginning

PRODUCED BY DON GAGNE AND TRACY CHAPMAN
ENGINES BY PETER SFORE AND JOHN CULLEY
FOR DUNGEON MOUNTAIN ENTERTAINMENT

EMI ELECTRA COMPACT DISCS AND CASSETTES
New Company Aims To Offer Guidance To Labels

**BY CHUCK TAYLOR**

NEW YORK—In an effort to offer labels relevant public opinion on their artists and realistic projections of album sales, a new five-year-old record company founded by Ron Gregory is launching a new venture in tandem with Coleman Research, the nation's third-largest radio research firm.

Music Forecasting, based in Owings Mills, Md., says its service will provide a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)

Awards. In albums discs, produced Alpert not with his recording fourth annual Latin Lifetime has licensed his firm.

Herb Alpert

NEW Ray- year reissue program covering 14 in top artist & to the band Tijuana Brass, or the group's & to the the last notch of Latino- Tinm-ration bill, or the international standard music Left, Arista Records presi-

Rhino term and make a more intimate link between the street and the confines of boardrooms and labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue about whether an album was heavy in their (Continued on page 72)
Over 3,000,000 albums sold.
Back to back platinum #1 singles.
1997 American Music Award winner for Favorite Male Artist, Soul/R&B.
Nominated for two 1997 Soul Train Awards.

KEITH SWEAT

Keith Sweat's triple-platinum self-titled album is only the latest achievement in a career that's still smooth after ten years and eleven million albums. It's his fifth straight #1 R&B album, the fastest selling of his career and still going strong. He has scored twelve top ten R&B hits, with six #1's including the #1 Pop and R&B smashes TWISTED and NOBODY, and his new single JUST A TOUCH was #1 most added at R&B. And he was the producer and writer behind Silk's double-platinum debut Lose Control and Kut Klose's hit debut Surrender.

PERFORMER. WRITER. PRODUCER.
THE SEDUCTION CONTINUES.

Executive Producer: Keith Sweat
Management: MANITCHEA

© 1995 Elektra Entertainment Group, LLC. All rights reserved. www.elektra.com
Many thanks to Retail, Radio, WEA Distribution and the Fans for this incredible success!
Legacy’s Live Santana Set Documents ’68 Show

BY PAUL VERNIA

NEW YORK—Nearly 30 years after Carlos Santana burst on the scene with the self-titled "Santana," fans of the latest Billboard Century Award winner will receive the ultimate treat via Columbia/Legacy’s "Live At The Fillmore—1968" release. Part of the label’s "Live From The Vaults" series, the Santana release follows titles featuring the Who, Ted Nugent, Carole King, and the Isle of Wight festival. The two-CD "Live At The Fillmore" will be specially priced at $19.98 and packaged in a BrilliantPak jewel case with an appropriately psychedelic cover, according to Legacy president (U.S.) Jeff Jones. "The record has an amazing energy to it," says Jones. "It just sounds like this band has come together during this moment. And that's the philosophy of 'Live From The Vaults,' to try to capture a moment in time, whether it's Ted Nugent in England when he did three shows in one day or this Santana weekend show in San Francisco or the amazing concert that the Who did in the Isle of Wight." Santana says, "I'm very flattered that Columbia/Legacy is releasing this. I just really feel grateful that they're doing it." Recorded over a weekend engagement at Bill Graham's storied Fillmore West at the height of San Francisco's psychedelic explosion, the Santana release features live versions of such band staples as "Soul Sacrifice" and "Jingo," plus previously unavailable selections like "Chank A Funk" and "Freed Neckbones." "It's sound very raw," says Santana, who is still based in San Francisco. "I could tell by the way we were playing that we were listening a lot to Eddie Harris, Chico Hamilton, and Horace Silver." Legacy's initial marketing plan consists of "a very strong approach with the press," says Jones. "We've already seen amazing reactions from ICE magazine and from Billboard, and we expect some great coverage from Guitar magazine, Rolling Stone, and Vibe." The $19.98 pricing will allow Legacy to do "extensive co-op advertising, price and positioning campaigns, and point-of-purchase [POP] materials," according to Jones. He adds, "We will work with the Columbia Records promotion staff to set up radio promotions with classic rock stations across the country, and we'll also incorporate this whenever we do promotions for our other 'Live From The Vaults' titles." Retailers view "Live At The Fillmore" as a new Santana release. Peter Kapp, rock buyer at 59-store, Carteret, N.J.-based Nobody Beats the Wiz, says, "I think this title is terrific. We did very well with the Who 'Live From The Vault' piece, and Santana is very much a current artist. The band continues to sell out, particularly in this market. "Whether or not they have hit records, they've been able to sell out Madison Square Garden. There's a real solid fan base, particularly for their live music, and that's what this is. It's not outakes or things that don't really work. There's some really exciting playing on this record." Kapp says he will use "Live At The Fillmore" as an opportunity to promote the Santana catalog, which is a steady seller. (The artist's first 13 releases have been certified gold, (Continued on page 68)

White Town Is A U.K. Fave

EMI Artist Now Headed Stateside

BY PAUL SEXTON

LONDON—An artist who for seven years has been a star only in his own bedroom has hit the mainstream. Radio audiences and record buyers are flocking to White Town. "Your Woman," a home 8-track recording made on a shoestring budget, gave White Town, the nom de plume of Ian Wiggins, a hit when released by Brilliant/Chrysalis last month. The track, on which an insistent synthesizer motif plays against a telephone-line lead vocal, debuted on the U.K. singles chart at No. 1 the week of Jan. 25 and is now attracting early attention from European broadcasters. Music & Media airplay data to Feb. 4 showed a total of 38.3% of all platinum stations, the magazine's top audience category, monitored in Europe playing the song. Taste-making U.S. stations have also jumped on "Your Woman" well in advance of its planned March 11 release by EMI. The track is already being heavily featured at XHRQ Los Angeles and KITS (Live 105) San Francisco, where music director Aaron Axelson says, "It's our most played record, with 33 spins in a week, and our most requested record two weeks in a row." White Town's "Women In Technology" album will follow in the U.K. on Feb. 24 (EMI plans a Feb. 25 stateside bow). While some skeptics feel that the act may simply be this year's Babylon, (Continued on page 89)

Dedicated Adjusts Status

U.S. Wing Loosens Ties With Arista

BY PAUL SEXTON

LONDON—Dedicated Records is the label that called upon a multimillion-selling major to help maintain its independent integrity. The label is now relinquishing the prospect of a busy 1997, its first full year with a stand-alone U.S. operation, with releases imminent from veteran British artists and new American-signed acquisitions. Yet the operation continues to have "optional" promotional support from its American mothership, Arista Records, with which Dedicated earlier had a more formal agreement for U.S. releases (Billboard, Oct. 2, 1996). It also enjoys the muscle of American distribution via BMG, while the London-based company, formed in 1990 by managing director and former long-time Chrysalis Records executive Doug D'Arcy, continues to run here as an indie, distribution by Vital. The label is probably best known for the hit British acts Cranes and Spiritualized, both of which will soon release new albums. New signings include Muva, from the U.K.; Holland-based trio Silkscreen; and from the U.S., Comet, Long River Train, 38 Amp Fuse, and Muller. Mesquite, Texas-based band Comet provided Dedicated U.S. with its first release under the new deal last October with the album "Chandelier Musings," from which the emphasis track "Rocket Flare" is about to go to college radio. But D'Arcy notes that although Dedicated is still anything but a follower of fashion, the label has taken on a new look as well as a new team. "Three things are different," he says. "One, we're now able to release records directly through BMG Distribution, prior to them being available to Arista in the U.S. We retain our license in North America, and that's given us the opportunity to sign U.S. acts. "Secondly, at a certain time we were something of an art rock label, and we've been able to broaden out the kind of signings we've made, into a more 'mainstream' alternative world, which gives us some more commercial opportunities. Third thing is, I've got some different people involved: In the U.K., I've got a general manager, Geoff Muncey, and a new general manager in the U.S., America. D'Arcy continues, "Arista provides certain essential support services without which I couldn't do it—like royalty accounting and the copyright and legal affairs area. They've been very supportive of the idea, which is for us to go..." (Continued on page 17)
Mary Lee’s Corvette Is Ready & Ripe
Trio’s Promotional Sampler Turns Into Debut Album

BY SHAWNEE SMITH

NEW YORK—When singer/songwriter Mary Lee Kortes finally raised enough money to take her band, Mary lee’s corvette, into the studio, her intention was to record an eight-song promotional CD sampler to sell to fans during the band’s local shows. But when Philadelphia’s triple-A station, WXPN, added a few of the group’s songs to the disc to its playlist, the sampler quickly became the New York-based trio’s self-titled album on Ripe & Ready Music.

“I got a copy of Mary Lee’s release, and I started playing it on ‘World Cafe,’” says Bruce Warren, music director at WXPN and host of that nationally syndicated show. “Her records got immediate phone response. People were saying, ‘I love this,’ ‘Who is this,’ and ‘Where can I find the record?’ At the time, (the CD) wasn’t really available, but Mary Lee changed that pretty quickly.”

Having initially pressed only about 1,000 CDs on her own Leonora Records label, Kortes later linked with Montclair, N.J.-based Ripe & Ready to assist her in getting the album into stores.

“We coordinated the [Jan. 21] album release with Mary Lee’s in-store at Barnes & Noble in Marlton, N.J., Jan. 25,” says Mike “Mango” DeUrsio, president of Ripe & Ready. Big Daddy Music Distributors distributes the label’s product to one-stops, Tower, HMV, and several mail-order companies. “The people in that area heard her on the radio and apparently called Barnes & Noble to get the CD. [Barnes & Noble] asked Mary Lee to come down and perform, and she called me to help get the CD in stores.”

The disc is now available in select markets in which interest has been building via radio play and touring. Recorded live to 2-track—"because that’s all we could afford,” Kortes says—“Mary lee’s corvette” was produced by Kortes’ husband, Eric “Roscoe” Ambel, who has produced critically acclaimed albums for the Bottles Rockets, Steve Earle, and Andy Lafren. Married for five years, Ambel says he fell in love with Kortes before hearing her music.

“Being that I listen to music for a living and 90% of it sucks, listening to her tape was one of the scarier moments in my life,” he adds.

Ambel says Kortes’ work with fellow band members Joe Chifolo, who plays the accordion, and Andy York, who also serves as guitarist for John Mellen, is a testament to her talent. “You can only do a live [performance] to 2-track with a really great singer, because everything, both the musical and technical arrangements, have to be done perfectly at the time it’s performed. This is no vanity project; the CD is her live performance captured.”

Kortes originally asked Ambel to play guitar for the project, but he saw it through.

(Continued on page 88)
THE SKY IS NOT THE LIMIT...

AS REBA AND MCA NASHVILLE CONTINUE THEIR RELATIONSHIP INTO THE NEXT MILLENNIUM

We couldn't be more proud
YOUR MCA NASHVILLE FAMILY

© 1997 MCA Records Nashville, a division of MCA Records, Inc.
Artists & Music

Cowabunga! It's A 'Simpsons' Set

Rhino Album Features Show's Music, Dialogue

BY JIM BESSMAN

NEW YORK—As “The Simpsons" composer Alf Clausen himself notes, nobody involved with the now-classic show ever knew it would become so much a part of American culture.

"We don’t really realize it ourselves because we’re so wrapped up in day-to-day production," says Clausen. "No way do we get the full impact of the show."

Sure enough, “The Simpsons"-trancendental music that was recorded before it. On March 18, the hit animat-
ed series will transcend another medium with Rhino Records’ release of "The Simpsons: Songs In the Key Of Springfield."

Subtitled "Original Music From The Television Series," the 51-cut disc contains songs, themes, underscore music, and interstitial dialogue from characters in his liner notes "an international institution, a monstrous cult hit, and a cultural icon." All the main "Simpsons" characters are showcased via the voices of regulars Dan Castellaneta, Julie Kavner, Nancy Cartwright, Yeardley Smith, Harry Shearer, and Hank Azaria; some of the show’s many celebrity guests are also featured, including Tony Bennett, Jon Lovitz, Robert Gossett, Tito Puente, Beverly D’Angelo, and Jeff Goldblum.

Now in its eighth season on Fox, "The Simpsons" will surpass "The Flintstones" as Fox’s longest running animated prime-time series when its 167th episode airs Sunday (9).

"We get lots and lots of fan mail begging us to put out original soundtrack music from the show, so this is partly a service to the fanatics," says "The Simpsons" creator and executive producer Matt Groening. He says he’s "taken aback," not only by the amount of enthusiasm for the project, but also by the requests received from project-aware fans to include even the most obscure music cues.

"They ask for songs or cues that I barely remember," says Groening, "and because we cram so much stuff into each episode, these cues are very alien. But I’m the kind of guy who plays [Warner Bros. cartoon scorer] Cull Stalling in my car, and if you’re a ‘Simpsons’ fan, the album allows you to listen to the music in a different context."

Groening couldn’t well get to hear this.

(Continued on page 18)

Celine, Vince, Pumpkins Among Grammy Performers: Release And Tour Updates

After Atlantic passed on releasing a live album by Bad Religion, the band figured out another strategy. The live disc will now be available in the U.S. on import through Dragvet, a German-based Epic label imprint. The album, called "Fetish," contains 27 live tracks recorded during the band's recent 60-show European and American tours. Dragvet is the band's label home outside of North America. Kim Wrigley, formerly of Atlantic Records band Winger, has resurfaced with a solo album, "This Conversation Seems Like A Dream," on Domo Records. He starts a tour March 6.

O THE ROAD: Prodigy, whose still-untilted album will come out in late May or early June on XL/Mute/Maverick, will play four or five U.S. dates in April to kick-off of the set's release. A longer tour will follow in the summer… U2 will start its U.S. tour in Las Vegas in late April. The band's new album, "Pop," will be released by Island March 4... Aerosmith will start its world tour May 8 in Göteborg, Sweden (see story, page 1)... John Mellencamp begins a theater tour March 10. The singer will perform multiple dates in seven cities. Fellow Hoosiers the Why Store will open the gigs.

Richard Carpenter will start a world tour later this year. He will perform hits made famous by him and his sister, Karen, as well as a number of classical tunes and new compositions written by him since Karen's death in 1983... The Presidents Of The United States Of America will start a U.S. tour, appropriately enough, on Feb. 22, George Washington's birthday.

SHARPEN THOSE NO. 2 PENCILS: Rhino Records and Tower Records have joined together for the Rhino Musical Aptitude Test, a musical equivalent of the SATs, that will take place April 27 at Tower's New York and Los Angeles stores and on the Internet. The test consists of 300 multiple-choice and fill-in-the-blank questions, which participants will have one hour to answer.

The questions are being devised by Rhino staffers and outside music experts. Contestants can begin registering for the exam in March at Tower’s New York and Los Angeles stores. The grand-prize winner will receive a multi-utility, all-expense paid trip to top international attractions around the world (no specifications have been announced, but we’re thinking places like Grace-land and Abbey Road, etc.).

SURFING WITH SANDERS: The Butthole Surfers took a break from their tour schedule to make an appearance on Garry Shandling’s HBO series, ‘The Larry Sanders Show.’ Shown, from left, are Rip Torn, who plays Arthur on the ‘The Larry Sanders Show’: the Butthole Surfers’ King Coffey and Gibby Haynes; Garry Shandling; and the Butthole Surfers’ Paul Leary, Kyle Elliot, and Owen McMahon.

‘Twist’ Of Brazil’s Jobim Is 1st Release For i.e. music

BY JIM MACNIE

NEW YORK—The lift and groove of Brazilian music has proved to be quite palatable over the years, offering a range of interpretive options to both pop and jazz artists.

But when i.e. music’s "A Twist Of Jobim" streets March 18, listeners will have a chance to see if several nuggets from the pen of Brazil’s most heralded composer, Antonio Carlos Jobim, can successfully be smuggled into the contemporary jazz format.

A various-artists outing helmed by producer/arranger-guitarist Joe Ritenour, the disc is i.e. music's marketplace debut. A whole bunch of contemporary jazz and R&B artists including Al Jarreau, Dave Grusin, Oleta Adams, the Yellowjackets, Herbie Hancock, and El Debarge play on the record.

"We’re serious about this label, and we wanted the first release to make the right kind of statement," says Ritenour, who is also one of i.e. founders.

A "Twist Of Jobim" brings an overtly contemporary jazz slant to classic tunes such as "Dindi," "Water Of March," "Stow Flower," and, of course, "The Girl From Ipanema." Most of the pieces have been embellished by listeners since Jobim’s songs took on an international reputation during the early 1960s.

"When I first heard his stuff, America was in the throes of dumb pop music—at least from a musician’s standpoint," offers Grusin, who is 62 years old. "All of a sudden here was a wave of stuff from Brazil with interesting rhythms, harmonies, and melodies; it raised the possibility that maybe the days of smart pop won’t go away. It really revitalized the creative process in a lot of us."

Jobim, who died at the end of 1994, worked with Frank Sinatra, Gerry Mulligan, and Stan Getz, among many others. Hisamba and bonso nova tunes attracted those who recognized that sophistication and whimsy aren't fees.

What distinguishes the music on "A Twist Of Jobim" is the effervescent funk and watercolor hues of contemporary jazz.

Ritenour performs the lead track, "Water To Drink," as a bouncer with backbeat. Hancock and he turn "Stone Flower" into a hyperbass with several dynamic shifts. Grusin’s "Bonita" is an oddity—a solo piece.

Just a piano," Grusin says, "although I think I later expanded the end of it with some electronics. It’s a gorgeous piece. Jobim wrote for Candice Bergen in the movie "Murphy Brown.""

The overall tone of the record is smooth jazz, although some well-integrated and often dashing instrumental flourishes are evident.

"Lee loves the man’s work, but wanted to honor him in a way that would be more readily acceptable to the masses," says Ritenour, a personal friend of the composer.

(Continued on page 19)
MUSIC & VIDEO DISTRIBUTION

New Year, New Name,
and growing...

Same Great Family.
Atlantic Geared Up For 2nd Sobule Set
Relentless Touring Is A Cornerstone Of Campaign

BY STEVE MIRKIN

NEW YORK—While Jill Sobule's self-titled first album for Lava did well, selling 90,000 units, according to SoundScan, and "made a nice impact," Jason Flom, president of the Atlantic imprint, thinks the album could have "done better still."

Ron Shapiro, Atlantic's senior VP/CM, has an even blunter assessment: "As hard as she worked, and we worked on the last album, some mistakes were made."

With "Happy Town," due in stores March 18, Flom and Shapiro hope to avoid those pitfalls.

The paradigm for this campaign is the way the label worked Tori Amos, Everything But The Girl, and Duncan Sheik. "We have learned a lot of lessons from those artists, and we're going to reaply those lessons to Jill," says Shapiro.

He says he will provide "Happy Town" with the same level of commitment. "When we say we're going to stay with something for a year or two, and we're going to make it happen...people are starting to believe us."

Both Flom and Shapiro agree that the main problem with the last album was the choice of singles. Following up hit single "I Kissed A Girl" with "Supernovas" from the "Clueless" soundtrack seemed a smart choice at the time, but, according to Flom, its relative failure lost whatever momentum "Girl" had built for Sobule. For Shapiro, it was also a marketing misstep. "Those two songs are only a small part of who this artist is," he explains.

Sobule doesn't serve herself in assessing the reasons for the album's disappointing performance. "It's so much easier to do cute and kitsch," she says, "than to be real." But the experience was "sobering," and for some six months after working the album, Sobule felt so blocked she couldn't even listen to the radio, much less pick up a guitar.

"I'll hear other bands and say, 'Why couldn't I have done that?' It took all the joy out of music for me."

The turning point for Sobule was her decision to take drum lessons. "It gave me a whole new perspective," she says, "I started to think in terms of rhythm rather than chords."

The results can be heard in the set's more rhythmic songs, such as "Happy Town" and "When My Ship Comes In."

Sobule became confident enough to take the drum chair on a few of the album's songs. "My dream now is to be on the cover of Modern Drummer," she says, laughing, "I want to have a signature drumstix."

While Shapiro stays short of promising that, he says Atlantic will "do everything we can to not let Jill speak for herself." He hopes to accomplish this through what he characterizes as a "powerfully focused artist-development campaign which will counter the essence of the artist comes first."

While radio is already familiar with Sobule from "I Kissed A Girl," Atlantic's regional reps, Shapiro says, are aggressively setting up the new album, taking "Bitter," the first single, to modern rock and triple-A stations the third week of February. "This is a priority artist for us who was not best served by their previous impression," he says.

Sobule feels that retail will also be receptive to the new album, and he will support the album with co-op advertising, listing stations, and in-store appearances. Atlantic will ship 75,000 copies of "Happy Town."

But for Shapiro, playing live is the most important element in the campaign. "We'll put Jill on the road for relentless touring so people see the magic of her in concert."

To emphasize the point, he adds, "You tour her and tour her and tour her. When you have an artist who is engaging and whose material is diverse, it's the only way to do it. An evening with Jill is truly an experience, and not just a haurorous interlude."

The initial tour, starting in March, will pair Sobule (who hopes to have a band ready in time for the tour) with another Atlantic artist. Depending on sales and radio response, she will return to selected markets to play clubs on her own, with residency tours a possibility.

"As far as I'm concerned, there's not a city in the country that doesn't need to be introduced to Jill Sobule," Shapiro says. "We do very intense artist development, market by market. We build fans regionally." As an example, he says, "You play Boston in March to 50 people; come back in June, there's 100; in August you're playing to an audience of 1000."

Details are sketchy because the marketing department has not had time to listen to the album, which has just been mastered. Additionally, choices for album cover art and inside photos were still being selected. Each decision clearly plays a part in the..."
RICHARD BERRY

GOING HOME.
Alt Rock Chills With Slush Set On Discovery

Alternative rock’s flood of angry young men (and women), dour sentiments and cloned guitar metal may be receding in favor of brighter fare. Exhibit A in the sea change is Slush, the Southern California quartet whose debut album will be released March 11 on Discovery Records. The disc, “North Hollywood,” named for the vital community of musicians, writers, dancers, actors, and artists based in the San Fernando Valley, just over the hills from Tinsel Town, is packed with urgent pop-flavored rock. The first single, “Touch You (Mercury’s Sad),” and 11 other tracks are built on catchy hooks and an aggressive guitar attack that relies on neither grunge nor punk.

---

Saturday February 22, 1997
at The Directors Guild of America, Los Angeles
Panel Topics
The Director/Composer Relationship
Deal Makers, Deal Breakers: The State of the Business
Anatomy of a Scoring Session • Songs and Soundtracks
Call Now To Register • 213-525-2121
Registration Fees • $125.00
(Includes Breakfast, Lunch and Cocktail Reception)
Payment by American Express, Visa, Mastercard, Check
ATTENDANCE IS LIMITED
Nashville, 8 million) and “Patsy Cline’s Greatest Hits” (Columbia, 3 million). Platinum-plus debut albums in January included rap unit Mo Thugs Family (Relativity, 2 million), country prodigy Propellerhead (Columbia, 2 million), hard rockers Korn (Epic, seasonal/market-makers Elmo & Patsy, Epic, and rap pose Whipped Ass (Vestron Projection, Priority). The late rapper 2Pac posthumously notched a first million-seller under the alias Makaveli, for “Don Killuminati: The Day The Theory” (Death Row/Interscope).

Hauling in their first gold albums were Mo Thugs Family, Rimes, Makaveli, and provocative Lil’ Kim (Big Boy), solo Wu Tang Clan member Ghostface Killah (Epic), nouveau R&B artist Ginuwine (G50 Music), and country act Riccochet (Columbia). Superstar producer Babyface roped his first platinum single as an artist, for “This Is For The Love Of You” (Epic), while rapper NAS collected his first gold 45 for “Street Dreams.” A complete list of January RIAA certifications follows.

MULTIPLATINUM ALBUMS

Boston, “Boston,” Epic, 16 million

Bostie & the Blowfish, “Crashed Rear View,” Atlantic, 15 million

“Greatest Hits,” Atlantic, 9 million

Celine Dion, “ Falling Into You,” 500,000, 8 million

Smashing Pumpkins, “ Mellon Collie And The Infinite Sadness,” Virgin, 8 million (two-CD set)

Simon & Garfunkel, “Bridge Over Troubled Water” (Columbia), 4 million

Garth Brooks, “In Pieces,” Capitol Nashville, 6 million

Tim McGraw, “Not A Moment Too Soon,” Curb, 5 million

Wynonna Judd, “ Wynonna,” CMA, 5 million

Barbara Streisand, “ Chesire Album,” Columbia, 4 million

Toni Braxton, “ Secrets,” LAFace, 4 million

George Strait, “ Strait Out Of The Box,” MCA, 4 million (two-CD box set)

James Taylor, “JT,” Columbia, 3 million

Luther Vandross, “The Best Of Luther Vandross—The Best!” Epic, 3 million

R.E.O. Speedwagon, “The Hits,” Epic, 3 million

Kansas, “ Best Of Kansas,” Epic, 3 million

Oates Band “A Decade Off The” Epic, 3 million

Babyface, “ For The Cool In You,” Epic, 3 million

Cinderella, “ Long Cold Winter,” Mercury, 3 million

The Presidents Of The United States Of America, “ Looks That Kill,” Columbia, 3 million

Dan Fogleberg, “ Dan Fogleberg—Greatest Hits,” Epic, 3 million

Keith Sweat, “ Keith Sweat,” Elektra, 3 million

Various artists, soundtrack, “The Crow,” Interscope, 3 million

LeAnn Rimes, “Blue,” Curb, 3 million


Metallica, “Loading,” “Blue Clear Sky,” MCA, 2 million

Pink Floyd, “The Final Cut,” Columbia, 2 million

Luther Vandross, “ Never Too Much,” Warner, 2 million

Dan Fogleberg, “The Innocent Age,” Epic, 2 million

111, “311,” Capitol, 2 million

Whitney Houston, soundtrack, “The Preacher’s Wife,” Arista, 2 million

The Cranberries, “To The Faithful Departed— Live,” 2 million

Michael Bolton, “The Hunter,” Columbia, 2 million

Various artists, soundtrack, “Roman & Juliet” (Columbia), 2 million

Moby, “Don Killuminati: The Day Theory,” Death Row/Interscope, 2 million

Rage Against The Machine, “Rage Against The Machine,” Epic, 2 million

Lil’ Kim, “Hard Core,” Big Beat, her first

Vanessa Williams, “ Star Bright,” Mercury, her fourth

LL Cool J, “All World,” Bushwick/Interscope (Priority), 2 million

Da Brat, “Anotha Plan,” Columbia, her second


Various artists, soundtrack, “The Mirror Has Two Faces,” Columbia

Korn, “Life Is Peachy,” Epic, her first

Ghostface Killah, “Ironman,” Epic, his first

Makaveli, “Don Killuminati: The Day Theory,” Death Row/Interscope, his first

Babyface, “The Day,” Epic, his third

Korn, “Life Is Peachy,” Epic, her second

Various artists, soundtrack, “ Chicken Run,” Columbia

Moby, “Out There,” Elektra, his second


Various artists, “Space Jam,” Atlantic


Ishmael Taylor, “Love,” Columbia, 2 million

“PLATINUM ALBUMS

Smashing Pumpkins, “Smashing Pumpkins, The Aeroplane Flies High” (five-CD set), Virgin, their fourth

Pearl Jam, “No Code,” Epic, its fourth

Babyface, “The Day,” Epic, his third

Makaveli, “Don Killuminati: The Day Theory,” Death Row/Interscope, his first

Elmo & Patsy, “Grandma Got Run Over By A Reindeer,” Epic, their first

Patsy Cline, “The Patsy Cline Story,” MCA, her second

Westside Connection, “Stay Down,” Priority, its first

Kenny Loggins, “Return To Pooh Corner,” Sony Wonder, his fourth

Jodeci, “Meme,” Epic, its fifth

Whitney Houston, soundtrack, “The Preacher’s Wife,” Arista, her fifth

Randy Travis, “High Lonesome,” Warner Bros., his eighth

Whitney Houston, soundtrack, “The Preacher’s Wife,” Arista, her fifth

“Greatest Hits,” Atlantic, 9 million


Resident Evil,” Sony Wonder, its fourteenth

“Greatest Hits,” Atlantic, 9 million

“Greatful Dead,” “Hundred Year Hall,” Arista, its 11th

“Out Of This World,” Arista, its second

Various artists, “MTV Party To Go, Volume 10,” Tommy Boy

Mo Thugs Family, “Family Scriptures,” Elektra, its first

Various artists, soundtrack, “Space Jam,” Atlantic

BOSTON, HISTORIC LEAD JANUARY RIAA CERTIFICATIONS

(Continued from page 10)

DEDICATED ADJUSTS TO ITS STATUS

(Continued from page 9)

out there and build the story on bands at college radio, at press, get them out on the road, and then to go to Arista at the point where we need the marketing push they can deliver.

“In the U.K., the market’s sufficiently small that an indie like us can take a record all the way and loads of indies have proved it time after time, from Nude (home of Suze) to Depcric (Elastica’s label) to whatever. Otto Mann, who joined Dedicated U.S. last May, oversees the American operation from the label’s New York head quarters in SoHo, in a building also occupied by another ocean-crossing British indie, Beggars Banquet. He inherited the title from Karen Brown, who succeeded the company at the time of Dedicated’s marriage to Arista.

“Because we have BMG distribution, that differentiates us from an indie,” says Ottmann, “however, our business is based on being a small record label—we have low overheads; there’s only four or five of us here. We have constant dialogue with Arista, and Roy Lott [Arista (U.S.) executive VP/General Manager] is particularly supportive of.

Lott concurs: “While this deal might mean that the Arista company as a whole is not necessarily as involved [with Dedicated], it certainly doesn’t mean that certain of us are any less involved,” he says, “When Jake and the guys do a record and management and marketing are not marketing at the beginning, our approach is certainly not ‘Don’t call us, we’ll call you.’ I always want to hear the music.

“There’s more than one route to the consumer, and I see this as an addition to our current strategy rather than something that a more-cost-effective, and potentially better, job can be done if it’s done by the Dedicated unit rather than by the A&R unit,” Lott continues. “For example, a Cranes French album [a reference to their ‘The Tragedy Of Orestes And Elektra’]—would we expect a gold album with that No? Should they be able to do it of course.”

Lott adds that the circumstances under which Arista would become involved with any particular Dedicated project are now intentionally informal. “This is why I love working with Doug D’Arcy,” he says. “Rather than the corporate formulae ‘It’s got to do X units, it’s ‘We’ll know. We’ve been around the block a few times.’” The Arista executive says that the reconfigured deal is not a reflection of any failure on Dedicated’s part to break any of its acts beyond their respective fan bases. “The theory that it reflects disappointment would be inaccurate,” Lott stresses. “What we’re doing here is creating a means to get under the radar.”

INTERNATIONAL IDENTITY

Nevertheless, D’Arcy concludes, the label has built up an international identity—we’ve been around long enough to have a catalog that we’re able to sell and work, and we operate on really low costs, even now. The pressure is to be something substantial to justify the label and take it to another level.

“We’ve been behaving more like an indie over the past couple of years, and that’s freed us up to take more risks, because I think that’s what indies do, and that’s given us better access to talent.”

Admitting that he would have liked Dedicated to be able to manage his own bands, Lott says, “We have pursued some of the major signing ‘buzz bands’—[but] we tend to get outbid because our resources are limited compared to all of the majors. I don’t necessarily feel it’s been a negative, for we believe that we’ve been forced to look elsewhere for talent, and we’ve been able to find it.”

Munoyer, who joined Dedicated’s London operation late 1995, says, “We’re exchanging music across the two continents, and it’s very exciting times for us. We have looked at our A&R policy quite thoroughly, and as a label we are putting out more records than we have done for the last couple of years, but always with an eye on quality rather than quantity.”

MULI AND MORE

The U.K. label was greatly encouraged late last year to see Liverpool duo Muli’s “Desire” single picked up by B.B.C. Radio 1, which gave this impressive piece of trip-hop/post-a pop four-week on the playlist. Muli will release two further singles before an album in the summer.

Muli’s Laura Campbell says that the band was courted by “three or four other” labels, one of them a major that she thought was the right choice.

“I’ve been wanting to do this for years, so I wanted to be sure the label would work with me and give me the things they offered. They told me things the others weren’t offering. The fact that they’ve not got a great amount of bands on the label means they can spend more time with us. [The London staff] seemed really into it as well; they’re really good team, and they seemed to work really well together. And they’ve got good bands, like Global Communication and Spiritualized.”

The London label is also developing the rock three-piece Silkscreen, “We’re releasing their record in Holland, where they have an ongoing following,” says Munoyer. Also planned is the debut album by Liverpool hardcore band dBi.

Ottmann and his U.S. team, including dedicated to the “D’Arcy” route, say, “It’s because we were given us Saturday Night At The Atomic Speedway,” which has a Feb. 25 U.S. street date, and an upcoming release by Deluxe, N.Y., act Muller.

Both the London and New York arms of Dedicated set great store by new projects from the English Country remix duo Global Communication (which recently released the house single “CERTIFICATIONS (Continued from page 10)” (Continued on page 20)

www.americanradiohistory.com

17
were three things that made it work: the writing, the voices, and the great music—obviously, not the animation. And that’s what I wanted for “The Simpsons,” because our animation is also of variable quality. So by anchoring it with fully orchestrated acoustic music—and not synthesizers and drum machines—it lends authority to the show.

The album, though, “is really a tribute to the great work of Alf Clausen,” Groening adds. “He knocks himself out for the show every week, and it just kills us to listen to his music on the big speakers in the remix studio—which isn’t the same as hearing it on TV. So the CD will really do Alf’s music justice.

Clausen, who’s been with “The Simpsons” since the 14th episode (the first “Halloween” special), came to the show after composing for “Moonlighting” and “All” (no relation). He produced “Songs In The Key Of Springfield,” composed more than half the music, and recorded it with his Alf Clausen Orchestra, which, at 35 pieces, is the biggest TV orchestra next to the one used for “Star Trek.”

“What’s so interesting about the show is that the writers are really tuned into popular music,” says Clausen. “So it’s a very unusual job in that it draws from every possible musical influence. I cut my teeth as musical director of TV variety shows like ‘Donny And Marie,’ so I learned to write in different styles, and after over 150 shows, they’ve thrown every possible style at me.”

That’s “philosophy is that we’re not a cartoon, but a drama where the characters are drawn—which has always served me well in deciding the music. He says, ‘When in doubt, score the emotion first—not the action, like in Mickey Mouse.’

In addition to the radio promotion, Cagen says that “Songs In The Key Of Springfield” will be a special instance for Rhino of “complete and fully excited support” from WEA’s sales and field reps in targeting tastemaker accounts and securing displays and co-op advertising. “Every once in a while they pick up on one of our projects and make it their own,” she says.

As merchandising has always been a “Simpsons” specialty, Rhino is following suit with a counter-top bin featuring a cutoff of the Simpsons on their raw format cover. Separate 1-by-2 flats with cutouts of Homer’s and Bart’s faces will encourage store personnel to get more creative with wacky displays than plain album cover pieces, says Cagan.

Non-traditional retail, including mail-order catalogs, supermarket chains, drugstores, and bookstores, will also be served. Cagan notes, adding that the album will be packaged in a special blister-pack configuration for top stores.

A sticker postcard featuring cover art will be used for a teaser campaign and may also be used for traditional in-store giveaways, Cagan says. Discussions are under way with various licensees to get as many “Simpsona” items as possible for giveaways—to really blow this thing out, she says.

Consumer contests at retail, meanwhile, will involve limited-edition “Simpsons” animation cels, to be awarded within sales territories and at major chains. A special CD worth $2,500 can be won in a national contest in Tower’s Pulse! magazine.

Cels will also be prizes in contests through Rhino’s mail-order department on its World Wide Web site. Rhino will further tie in promotionally with Fox’s Web site.

So far, print advertising is slated for Entertainment Weekly, and Cagan expects a heavy press response, “since it’s the first time that actual music and dialogue from the show has ever been released.” (The 1990 Geffen title “The Simpsons Sing The Blues,” which included the hit “Do The Bartman,” was featured original music by the cast.)

More Rhino “Simpsons” titles are hoped for (Cagan says, depending on the licensing of music performances by the show’s legion of star stunts.

One of the first guests, Tony Bennett, fondly recalls his “Simpsons” experience. “It was one of the most pleasant days ever,” says Bennett, adding, “I love the show and still watch it. They make a lot of good social statements, and I’m surprised (Fox owner Rupert) Murdoch lets them get away with it.”

For Groening, Bennett’s appearance on the November 1990 “Dancin’ Homer” episode represented a crucial “endorsement” for the then-young show.

Notes Cagen, “We’re so thrilled to get out some of this music, which the fans have been clamoring for for a long time. And the nice thing is that it really is actual music from the series that everybody knows, not ‘music inspired by’ or what you wish it would be.”

SLUSH ON DISCOVERY

(Continued from page 16)

First encounter: “They weren’t jaded. It was almost a small-town vibe. There’s a calm about them that balances out my craziness.”

Peters, who had previously played in dozens of bands, including Jesus Christy in North Hollywood and the Need in his native Hawaii, in August 1994 was asked to play a poetry slam. He rounded up Zuckerman and Costigan and Jesus Christy bassist Dwayne Lyon (later replaced by old pal Jamie Lau), led three rehearsals, and turned in a rousing debut gig.

Peters and company rapidly found favor for their boisterous brand of rock at such North Hollywood hangouts as the Blue Saloon and Eagles Coffee Pub, the latter also home to formative shows by NoHo musicians Grant Lee Buffalo, Enzoe Moore, Wheel, Spanish Kitchen.

(Continued on page 19)
Alt Rock Chills with Slush Set on Discovery

(Continued from page 18)

and Julie Ritter: The Slush sound was readily exported beyond the Valley to the Troubadour, Alligator Lounge, Ojai's Den, Hello's Gate, the Rox, and the Viper Room. "I would go to hear them, and they would have legions of fans that would follow them from club to club," Birenbaum says. The group also has toured Western states with Grant Lee Buffalo.

The band, signed to Discovery in January 1996 by Bell, helped build enthusiasm via a mailing list that now numbers more than 1,200 fans. Also generating attention is a Discovery Records Web site that features an offbeat Slush-hunted tour of North Hollywood.

Joe Chiccarelli, whose resume boasts credits with Frank Zappa, American Music Club, and Stan Ridgway, co-produced with Slush all tracks except "Touch You" and "Catastrophe Supreme," handled by Thom Wilson (Offspring, Iggy Pop, Magnapop). Wilson, who mixed the album, played a critical role in its sonic success.

"We wanted a fresh take on the material," Birenbaum says. "Them is to his core a very passionate person. There's a snap and an energy that flows from song to song."

"North Hollywood," which has already stirred interest among television and movie music supervisors, initially will be promoted to alternative and rock radio. "Touch You," the debut single that streeted Jan. 21, was added to Miami album rock outlet WZTA its first week of release.

Peters expects "North Hollywood" to cross several formats. "It's not a straight-ahead pop record or rock or punk," he says. "We've always had a cool ability to reach a lot of people, from 13-year-old girls to 45-year-old men and women. We do appeal to the fraternity guys, but we also appeal to our friends in Silver Lake."

Touring plans call for extensive college and club performances. "It's gonna be 'hit the road, Jack' for the band," Birenbaum says. "The mandate is to get them in front of as many people as possible—clubs, retail, radio, press."

Now we don't want to get off on a rant here but...
Artists & Music

FOR A YEAR, YOU'VE READ WHAT THE CRITICS HAVE SAID.
NOW, SEE THE FILM.

Surely, the editors of Adweek magazine have to be some of the most critical critics of advertising. And now you can follow all the plot twists, rug pulls and comedy routines these highly selective critics selected as the best. For after a whole year of reading about great TV spots, we think it's time you finally watched them. That's why our editors spent hundreds of hours reviewing and selecting commercials to put together this reel of the best U.S. spots of the year for you. So why not order yours now? And you can watch the commercials that won critical acclaim on the same medium the critics did.

[Adweek Logo]

DEDICATED
(Continued from page 17)

ingle “The Way”/“The Deep”) and Cranes and Spiritualized. Cranes’ “Population Four” album is planned for a Tuesday (11) U.S. release, with Spiritualized’s “Ladies & Gentlemen, We Are Floating In Space” likely to come out at the end of March. Both acts, according to Ottmann, have loyal fan bases.

SoundScan reports U.S. sales of 27,000-29,000 units for each of Cranes’ three albums.

“We’ve been with Dedicated pretty much since they started,” says Cranes’ Alison Shaw; “and we don’t know anything else, to be honest. We signed a six-album contract, because the whole idea was that they seemed to be interested in us being a long-term thing. “We’re definitely happy we signed to Dedicated,” Shaw adds. “The main thing is, we’ve let their visions at our own pace. They gave us the freedom to do weird, creative things we might not have been able to do elsewhere.”

Cranes will begin a six-week tour of the U.S. in early March, according to Shaw; adding that the band is looking forward to meeting the New York staff.

RETAIL RELATIONS

“Dedicated has a great label presence with small mom-and-pop shops,” adds Ottmann, noting the label’s close relationship with key indie outlets.

Chris Rasmussen, manager of one such store, Secret Sounds in Bridgeport, Conn., says, “They’re always looking for new acts, and sometimes we can point them in the right direction.” Of the label’s new material, he says, “I like what they’ve sent so far. The new Cranes album will do quite well, and Spiritualized fans are die-hard fanatics. Anything on them or any related band, they’ll snap it up.”

As Dedicated approaches its seventh anniversary, D'Arcy continues to exude admirable enthusiasm for his work, as well as gratitude to still be in the indie arena. “Everybody nowadays assumes that start-up labels are like a slot machine, you put the coin in, pull the handle, and maybe something comes out. If you get a big win, great. If nothing comes out, you’re lost.”

“It’s not really like that,” he adds. “I think even the companies that are funding the start-ups are starting to realize this: You’ve got to have either deep pockets or a long view.”

[Adweek Ad]

Have you visited Billboard Online yet?

- Billboards Februay 15, 1997
Billboard’s Heatseekers Album Chart

Compiled from a national sample of retail store and racksales reports collected, collated, and compiled by
SoundScan

FEBRUARY 15, 1997

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 20 of The Billboard 200 chart. When a album reaches this level, the album and the artist are subsequently albums are immediately eligible to appear on the Heatseekers chart. All albums available on cassette and CD. Weekend indicates that LP is available. Albums with the greatest sales gains. © 1997, billboard.com/Spinnin'

Pop Up Ringtones

Weekly Top 10 Ringtones

IN YOUR HEAD

Astonishing Full-Feature Stereo Sound

The list of ringtones is compiled through SoundScan surveys of the nation’s leading retailers. The ringtones are based on direct sales and are not cumulative. The list is updated every Monday.

Viva La Matteo: Though “Sugar Water,” the first commercial radio single by Werner Bros. act Cibo Matto, will probably not be serviced until March at the earliest, the band’s “Super Relax” EP is already performing well. The EP, which was released Jan. 28 by Warner Bros., is doing particularly well in the Pacific Region and is being played heavily at college radio and on specialty shows. The duo will kick off a nationwide headlining tour Thursday (18).

Folk Explosion: “Labido Speedway,” the A&M debut album by Orbis, whose members include Lunch Records founders Jeff Lowe Robbins and Paul Buckley, will also feature new member Wally Gagel. Gagel, who co-wrote Folk Explosion’s hit “Natural One” and produced that band’s forthcoming album, “Dare To Be Surprised,” pays homage to Orbis. The band’s first single, “Medicine,” was serviced to modern rock and college radio Feb. 5, along with a CD-S that features a cover of Echo & the Bunnymen’s “Do It Clean.” A clip for “Medicine” is being lensed by Gavin Bowden (Live, Red Hot Chili Peppers).

Mean while, Shrimper Records released Folk Explosion member John Davis’ solo album, “Blue Mountains,” Jan. 21.

The Anglo File: In spite of the obvious language barrier, “Avalanche De Exil” by the new set by WEA Latina rockers Cafe Tacuba, seems to be translating well with reviewers and at such publications as Spin, Rolling Stone, and USA Today. The label hopes to keep crossover momentum rolling by servicing a video for the band’s single, “Chihtanga Bandera,” to mainstream video outlets and continuing its push for college airplay.

The band will also contribute a single with guest vocals by David Byrne to the Red Hot Organization’s latest effort, “Silencio = Muerte: Red, Hot + Latin.” WEA Latina reports that the album has sold more than 50,000 units since its release Nov. 15.

Weirdest of the Weird: “Blue Red Knee,” the U.S. debut album by Japanese pop-panthers the Fugs, is actually a compilation featuring tracks from the band’s four earlier, non-U.S.-released albums. The set, which was issued Jan. 15 by Casual Tongues, on features such underground favorites as “Mari In Love” and the act’s cover of “Tequila.” The band, which is booked by New York-based Shibari Entertainment, will begin its American tour in March.

Roadwork: Enclave act September 67 begins a one-month stint opening for Wilco Monday (10). The band’s album, “Lucky Shoe,” was released in October...
K-Tel 35th Anniversary

**Issue Date: March 8**
**Ad Close: Feb. 11**
Billboard's March 8th issue celebrates the 35th anniversary of K-Tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-Tel organization.

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

NARM

**Issue Date: March 15**
**Ad Close: Feb. 18**
Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 16-17. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

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

Koch International 10th Anniversary

**Issue Date: March 15**
**Ad Close: Feb. 18**
As part of our annual NARM issue, Billboard will honor the 10th anniversary of the independent distribution firm (and record company) Koch International. Our celebratory coverage will be anchored around the company's history, while providing insights on Koch's current projects and future plans. Other features will look at the labels under the Koch umbrella, compile a timeline of the company's strategic events, examine its international force, and include a one-on-one interview with Michael Koch.

**Contact:**
Ken Flotrowski
212-536-5223

Pro Tape/ITA

**Issue Date: March 22**
**Ad Close: Feb. 25**
Billboard's annual section on Pro Tape finds its home in our March 22 issue. Coinciding with the ITA convert on (Tuscon, March 19-23), this spotlight reviews the current state of the market in light of recent acquisitions. Coverage will explore the new opportunities for other tape suppliers in the wake of the market's consolidation, profile the KOHAP Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

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

Reach Billboard's 200,000
As new age integrates different musical influences and directions into its repertoire, more than ever its sounds are being embraced by audiences worldwide.

Billboard turns its spotlight onto this not so "new" market in our March 22 issue. We'll take an in-depth look at the general state of the business, including a report on the music's global impact. Coverage will also highlight those artists and labels experiencing success.

Contact:
Lezle Stein
213-525-2329

---

South Africa's efforts to increase its international presence within the music industry are materializing. In our April 5th issue, Billboard's editorial provides a comprehensive analysis of this evolving market, from its A&R trends to its diverse artists. Other features include late-breaking developments in South Africa's music business, the development of new concert venues, and a graphic summary of data relating to the market (sales turnover, economic indicators and media/involvement).

Contact:
Christine Chinetti
44-171-323-6686

---

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7,000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

Contact:
Western U.S./Canada:
213-525-2299
Eastern U.S.:
212-536-5225

---
Zhané Eyes Format Breakout

ILLTOWN TO WORK 2ND SET TO R&B, TOP 40/JAZZ

BY SHAWNEE SMITH

NEW YORK—Building upon the strong foothold the R&B community that Zhané established with such hits as "Hey Mr. DJ" and "Groove Thang," Iltown Motown plans to break "Saturday Night," the first single from its sophomore project, at top 40 and jazz formats when it streets internationally April 22.

"They felt the last album didn't expose who they really were," says Iltown CEO Kay Gee, who was the primary producer on "Zané." "What I did with them (on the first album) is true disco like 'Hey Mr. DJ,' but they kind of got pigeonholed along the way, and a lot of the other types of music on their first album didn't get released. So my No. 1 objective on this album was to kind of stay out of the way and let them do more production and stress their creativity."

"The ballads and the jazz-influenced songs mean so much to us," adds Zhané's Jean Norris. "It's something we know we definitely have to do, but we kept the same versatility of the first album. We balanced the jazz-influenced songs because [those] are the songs that mean so much to us, and we can't deny that part. They show that we're not just a one-dimensional group."

To further the group's vision, Motown is having two staffs, R&B and top 40 jazz/AC, promote the album to their respective radio formats through what Motown A&R director Richard Blair terms "single selection."

While R&B and top 40 stations were serviced with "Request Line" Jan. 21, "Saturday Night" is the proposed top 40 track.

For the week ending Jan. 30, Broadcast Data Systems detected 504 spins of "Request Line" at R&B stations and 224 spins on top 40 outlets.

"Crush," the third single, will be the group's formal introduction to jazz formats. At press time, Motown had not set a date for the release of "Crush," but jazz/AC stations will be serviced with a sampler of the jazzier Zhané tracks from the new set about four weeks before the album is released.

A 12-inch single of "Saturday Night" will be shipped to record pools April 12. To go to [jazz/AC] any sooner would be giving away a large part of our album before consumers can buy it," says Motown pop promotion senior VP Barbara Seltzer.

In the meantime, Motown is servicing all radio formats with customized "Request Line" singles. Zhané's Renee Neufville sings each station's request line phone number instead of the generic "556-0429" sung on the original lyric.

"Though no booking agency has been selected, the EMI-published duo will begin its European promotional tour at the end of February," adds a spokesperson.

As part of its US., promo tour, Zhané performed at several venues in New Orleans during Super Bowl weekend, including a previously recorded "NFL America" commercial aired on MTV. The group, in collaboration with Washington Redskins Scott Galbraith, Indianapolis Colt Ray Buchanan, and rapper Doug E. Fresh, will be featured on the NFL-Jams compilation, a single from the NFL Jamz compilation on the Gridiron label. Zhané will also perform at the NBA's "Sights and Sounds Feb. 8 in Cleveland.

The group's cover of Chic's "Good Times," which is also on "Saturday Night," appears on Mercury's "NBA At 50: A Musical Celebration" compilation.

Talented Trio. MCA recording artist Mary J. Blige, center, takes a break from recording "Share My World," the artist's latest album, with producers Jimmy Jam, left, and Terry Lewis. The album is slated for release this spring.

Music Biz And Artists Salute Black History Month; MVP Scores With Compilations

BLACK HISTORY MONTH: PolyGram Group Distribution (PGD) is holding a March dinner in support of the United Negro College Fund (UNCF). During the evening, "Rolanda TV" talk show host Rolanda Watts and Rosie C. Brown, former Bronx Community College president and noted Tuskegee Airman, will be honored for their contributions to education and community. Also, PGD will present a financial endowment to the UNCF.

"This is the beginning of what will become an on-going commitment for PGD to support historically black colleges," says PGD black artist development national director Al Jones, who cites PGD field marketing VP Curt Eddy and PGD catalog development senior VP John Esposito as key to helping the campaign take a reality.

To commemorate Black History Month in February, PGD has also released a promotional compilation CD that features PGD catalog acts such as Barry White, the S.O.S. Band, Herb Alpert, and Atlantic Starr. The set was serviced to retail, radio, press, and select consumer outlets. The distributor began developing awareness of its Black History Month campaign in January by servicing post cards, posters, and catalog sales brochures bearing cover art promoting Black History Month.

BMG is conducting a "Blackology—The Choice Is Yours" campaign, which began at an evening reception at Black Entertainment Television's (BET) studios in Washington, D.C., on president Clinton's inauguration day (Jan. 19). SureFire Records vocalist Teddy Byrd and LaFace act Az Yet were guest performers.

The company has also committed to a yearlong campaign designed to increase awareness of sickle cell anemia, which primarily affects the black community. Feb. 24-28, the company is sponsoring a computer online chat designed to discuss social, economic, and spiritual issues affecting today's youth. It will be hosted by BMG marketing VP Terri Rossi. Celebrity guests scheduled to join her online each evening from 10 p.m. to midnight include LaFace co-founder/and president Antonio "La." Reid, TLC's T-Boz, Live rapper KRS-One, and the revered Bernie King, daughter of slain civil rights leader Martin Luther King, Jr.

The chat will be held at BMG's World Wide Web site at www.peep.com.

Columbia Home, the New York-based direct product marketing company, has enhanced its own Web site (www.columbiahome.com) to allow users to readily access catalog information on such labels as Stax, Chess, Motown, Malaco, Def Jam, and Blue Note. The site also features "Praet Of The Day" that examines key people, places, and events in Black history.

The Black Rock Coalition is holding a panel discussion titled "The State Of Black Radio" Feb. 19 at 6 p.m. at City Gallery in New York. The meeting will discuss the problems and possibilities for creating a rhythm alternative radio format.

Panelists for the free meeting include Billboard Hot 100 chart manager Theda Sandiford-Waller and WBLS New York's Hal Jackson and Gary Byrd, and will be moderated by WNEW New York's Earl Douglas Jr.

The American Society of Composers and Producers continues hosting its lecture series throughout February as noted musicians/songwriters/producers James Mtume and Bernie Worrell host Black History Month conversations on Feb. 19 from 6:30-9 p.m. in the ASCAP building in New York.

Previous speakers during the monthlong event included Sarsfin producer Voza Rivers and author Nelson George.

JODY WATLEY is working on her debut album with Black Entertainment Television promos. Scheduled for a late summer release, the still-untitled set will be an eclectic mix of dance, progressive R&B, and sultry ballads.

Watley signed with Atlantic at the end of 1996. The veteran artist, who began her recording career with the Solar act Shalamar, says she's working with top-flight producers along with some up-and-coming board talent.


The label's "Roots Of Jazz Funk: Volume One" paints an impressive soundscape that includes work by Cannonball Adderley ("Work Song [Live From Japan]"), Art Blakey And The Jazz Messengers ("Moanin" ), Horace Silver ("Song For My Father"), and Lee Morgan ("The Sidewinder"). I just love compilations that don't include filler tracks, and these two sets feature some of the best music around.

Other compilations recently released in the series include "Vintage Blues: Volume Two" and "Vintage Rhythm: Volume One." The collections were compiled by Ken Poston.

MARK YOUR CALENDAR: The International Assn. of African American Music (IAAAM) will hold its IAAAM (Continued on page 26)
**TOP R&B ALBUMS**

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

**SoundScan**

**FEBRUARY 15, 1997**

**NEW**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>SOUNDRACK DEATH ROW MOVIE INTERSCOPE (10/9/96) <strong>Greatest Gainer</strong></td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>MAKAVELI</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>REDMAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>ARIANNA</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**GREATEST GAINER**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALIENIA</td>
<td>BLACK ROYALTY 770TV</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>MASTER P PRESENTS...WEST COAST BAD BOY II</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>MAKAVELI</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>REDMAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW SONG</td>
<td>ARIANNA</td>
</tr>
</tbody>
</table>

**TOP 10**

1. **NEW** 1 | SOUNDRACK DEATH ROW MOVIE INTERSCOPE (10/9/96) **Greatest Gainer** |
2. NEW 2 | VARIOUS ARTISTS | Master P Presents...West Coast Bad Boy II | NO LIMIT RECORDS/INTERSCOPE (10/12/96) |
3. NEW 3 | MAKAVELI | DON'T BALL WITH THA KING | NO LIMIT RECORDS/INTERSCOPE (10/12/96) |
4. NEW 4 | REDMAN | DEF JAM RECORDS/INTERSCOPE (10/12/96) **New Port** |
5. NEW 5 | ARIANNA | NEW SONG/NEW WORLD |創 12/97 |

**NEW**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**NEW SONG**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALIENIA</td>
<td>BLACK ROYALTY 770TV</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>MASTER P PRESENTS...WEST COAST BAD BOY II</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>MAKAVELI</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>REDMAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW SONG</td>
<td>ARIANNA</td>
</tr>
</tbody>
</table>

**New Port**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**New Song**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**New World**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**New World Order**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**New World Order**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>

**New World Order**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NEW</strong> 1</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>2</td>
<td>NEW 2</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>3</td>
<td>NEW 3</td>
<td>LIL' KIM</td>
</tr>
<tr>
<td>4</td>
<td>NEW 4</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>5</td>
<td>NEW 5</td>
<td>MAXWELL</td>
</tr>
</tbody>
</table>
## Billboard® Hot Rap Singles
**February 15, 1997**

### R&B Section

#### RHYTHM AND BLUES

(Continued from page 26)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL (MIX)</th>
<th>PROMOTION (LABEL)</th>
<th>WEEKLY PERFORMANCE</th>
<th>LAST WEEK PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>JAY-Z</td>
<td>LIeve</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>POWDER</td>
<td>Puff Daddy</td>
<td>Fearless</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>WHAT'S GOIN DOWN</td>
<td>Mary J. Blige</td>
<td>Arista</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>THINGS I'LL NEVER CHANGE</td>
<td>Rapper P</td>
<td>Jive</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>LET IT BLEED</td>
<td>Usher</td>
<td>Arista</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>WHERE WE AT</td>
<td>Sisqo</td>
<td>Jive</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>MADURA</td>
<td>The D.O.C.</td>
<td>Jive</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>90's MAMMY</td>
<td>Ginuwine</td>
<td>Jive</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>BIG UP</td>
<td>Bounty Killer</td>
<td>VP Records</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>HAVIN A MIAMI HOOD</td>
<td>Trick Daddy</td>
<td>Jive</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>LADIES</td>
<td>Jagged Edge</td>
<td>Jive</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>YOU CAN HAVE HER</td>
<td>Sisqo</td>
<td>Jive</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>94'S LADIES</td>
<td>Mase</td>
<td>Arista</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>THE THEME</td>
<td>Jay-Z</td>
<td>Jive</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>I'M A HORSE</td>
<td>MC Lyte</td>
<td>Jive</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>SPACE JAM</td>
<td>Plies</td>
<td>Jive</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>THE MC</td>
<td>Nas</td>
<td>Jive</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>LET'S RIDE</td>
<td>D.J. Trans</td>
<td>Jive</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>PO PIMP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>20</td>
<td>THE FOUNDATION</td>
<td>N.O.G.</td>
<td>Jive</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>21</td>
<td>LOVE ME FOR</td>
<td>Aaliyah</td>
<td>Jive</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>22</td>
<td>YOU COULD BE MY BOO</td>
<td>Aaliyah</td>
<td>Jive</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>23</td>
<td>CAN'T KNOCK THE HUSTLE</td>
<td>Da Brat</td>
<td>Jive</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>MUSIC MAKES ME HIGH</td>
<td>Da Brat</td>
<td>Jive</td>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>25</td>
<td>SITTING ON TOP OF THE WORLD</td>
<td>Da Brat</td>
<td>Jive</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>26</td>
<td>STRESSED OUT</td>
<td>Da Brat</td>
<td>Jive</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>27</td>
<td>BACK OF THE CLUB PART 2</td>
<td>Da Brat</td>
<td>Jive</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>28</td>
<td>THAT'S HOW IT IS</td>
<td>Da Brat</td>
<td>Jive</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>29</td>
<td>YARDCOCK</td>
<td>Da Brat</td>
<td>Jive</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>30</td>
<td>LOUGHS</td>
<td>Da Brat</td>
<td>Jive</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>31</td>
<td>SOUL ON ICE</td>
<td>Da Brat</td>
<td>Jive</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>32</td>
<td>SHAKA LEE SOMETHING...</td>
<td>Da Brat</td>
<td>Jive</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>33</td>
<td>RE-ENTRY</td>
<td>Da Brat</td>
<td>Jive</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>NO FEAR</td>
<td>Da Brat</td>
<td>Jive</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>35</td>
<td>TEAR DA CLUB UP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>36</td>
<td>WHAT'S UP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>37</td>
<td>ALL I SEE</td>
<td>Da Brat</td>
<td>Jive</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>38</td>
<td>RE-ENTRY</td>
<td>Da Brat</td>
<td>Jive</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>39</td>
<td>MY KINDA N'GGA</td>
<td>Da Brat</td>
<td>Jive</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>40</td>
<td>THE LUMP LUMP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>41</td>
<td>ELEVATORS (ME &amp; YOU)</td>
<td>Da Brat</td>
<td>Jive</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>42</td>
<td>GETTING READY (IT COMES FROM THE CHOKE)</td>
<td>Da Brat</td>
<td>Jive</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>43</td>
<td>THE WORLD IS ON FIRE</td>
<td>Da Brat</td>
<td>Jive</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>44</td>
<td>SHAKA LEE SOMETHING...</td>
<td>Da Brat</td>
<td>Jive</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>45</td>
<td>NO FEAR</td>
<td>Da Brat</td>
<td>Jive</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>46</td>
<td>TEAR DA CLUB UP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>47</td>
<td>WHAT'S UP</td>
<td>Da Brat</td>
<td>Jive</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>48</td>
<td>GETTING READY (IT COMES FROM THE CHOKE)</td>
<td>Da Brat</td>
<td>Jive</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>49</td>
<td>THE WORLD IS ON FIRE</td>
<td>Da Brat</td>
<td>Jive</td>
<td>52</td>
<td>52</td>
</tr>
<tr>
<td>50</td>
<td>SHAKA LEE SOMETHING...</td>
<td>Da Brat</td>
<td>Jive</td>
<td>53</td>
<td>53</td>
</tr>
</tbody>
</table>

### BUBBLING UNDER Hot R&B Singles

- Records with the present sales point the week in **red**. Italics indicate the Recording Industry Association of America (RIAA) certification for sales of 500,000 units. **ITALIC** certification for sales of 1 million units. Catalog no. for cassette single. * Asterisks indicate sale is for cassette single; cassette single unavailable. **(C) Cassette single availability; (D) CD single availability. (M) Cassette single availability. (V) Vinyl single availability. **(V) CD single availability. © 1997, Billboard Communications, and SoundScan, Inc.
Latin Music Conference & Awards
April 28, 29, 30
Hotel Intercontinental
Miami

Radio Seminar & Awards
Oct. 16, 17, 18
Renaissance Orlando Resort

4th Annual Dance Music Summit
July 16, 17, 18
Chicago Marriott Downtown

19th Annual Music Video Conference & Awards
Nov. 20, 21, 22
Beverly Hilton, Los Angeles

Plan your 1997 with us...
In the Mix: The Fine Folks at DeConstruction Records are stoking, for a hectic spring—one that should see the mainstream hit a roll—while continuing to carve new territory along the U.K. underground.

On March 10, the label will unleash "Dead Elvis," the mouthwatering full-length debut of Death In Vegas. Composed of Heavenly Social resident Russell Mael of the Sparks, producer Richard Fearless with producer Steve Heller, the set expands upon the experimental, genre-shattering toes of the singles "Quiff Shampoo," "Dirt," and "Reece," with a soundscap of electro-pop, reggae, alt-rock, and electronic flourishes. This is one of those rare albums that begs to be consumed as a complete piece, though cuts like "Reckitt," the next U.K. single, with DJ and producer Vangelis on keyboards, that no stateside major has jumped on this project—particularly given the current A&R feeling frenzy over the electronic sound.

Coming later this month is "Structured Sound," a compilation showcasing a cross-section of dance acts associated with the year-old deConstruction subsidiary Concreete Records. We defy you to try and pin-point the style of this disc...it fluctuates between new, spacious, pellling and satisfying way. It's all in there: scorching synths, drum 'n' bass rhythms, trip-hop ambiences. Basically, this is an elixir for dance fans who are weary of the same old house theme.

And if this weren't enough, the label is nearing completion of the hotly anticipated new M People album, due in June, as well as new collections by Lionrock, Dave Clarke, Way Out West, A.C. and the Crisis, and Espiritu. Pretty fierce, eh?

Tis the season for India. The diva is bordering on omnipresent these days, and we couldn't be happier that clubland is back on her active agenda. In addition to her endless tour schedule and a push of remixes and EPs on Nuyorican Soul's cover of the Soul-Soul Orchestra classic "Runaway" (Giant Steps/GRP), she offers some floor-friendly grooves on "Mega Mix," a reissue album of tunes from her two most recent London projects on SRecords/Solo Recordings. We advise you to broaden your horizons by indulging in the popular flurry of cutie photos that has beenostringstream along our Flagpole, but we are aware that most dance fans will gravitate more toward the house-anchored "La India Con Lavo" and "Promisimo" that are both anchored by the twang of "Little" Louie Vega and Kenny "Dope" Gonzalez. The latter English-language jam is particularly intriguing, given its sleek disco rhythms and smooth, amazazz jazz keyboards. Could be a crossover smash given the right amount of promotional TLC.

Also seemingly moments away from being everyone's mind is Robin S. While the diva ends a three-year absence from the front lines of clubland with an eponymous album on Big Beat in April. The collection showcases the singer's previously untapped gift for songwriting—not to mention a vocal maturity that will leave even the most die-hard fans of "Show Me Love" pleasantly surprised. Among the set's many highlights is the gospel-soaked "Shine On Me," which she wrote with veteran hitmaker Michael O'Hara. "He was the first writer to take me seriously," she says. "He took me under his wing and shared his success with me."

If you're understandably insufficient for a tip of the project, have a listen to the "Space Jam" sound track, which features "Giving You All That I Got," a wriggling house anthem produced by Todd Terry.

Beyond the Mix: Canadian dance activist Vince Degiorri and his hit-savvy to the States by joining RCA Records as director of international A&R. He says that his focus will be on nurturing and expanding upon the label's visibility in the dance market. His first project is assembling a solid 12-inch package for the new Wild Orchard single, "Talk To Me." The way he's "selling" the music produced by Junior Vasquez, has been interpreted with trend-conscious beats by the teams of Vision & Lorimer and Stonebridge & Nick Nice.

Although he's keeping his prospects under tight wraps, Degiorri says that he also has his eye on his first signings to the label. Given a track record that includes introducing La Bouche to the BMG International family, we have little doubt that it's mighty good stuff.

It's always a good day when the mailbag includes a tape of new music by a band you've never heard of, like Miss Luce's "Do You Remember." Stone. Over the past three years, we've seen her gradually evolve into a prodigy. Despite her youth, she's just completed mixes on the forthcoming Judy Creek's single "Ivy," due on Popular Records later this month, as well as on the current Henry Street hit "Funk Phenomena" by Armand Van Helden—both of which kick with hearty house rhythms and an ample dose of Frisco-styled alternation jazz spice. DJs claiming to be in need of a fresh perspective would be wise to give these versions some turntable time.

Stone is also in the studio concocting material for Alfecte, an unsigned Seattle-based group. Several credible grooves and pop-wise hooks is now that on we cannot imagine this ensemble being a free agent for long. Meanwhile, the label has another potential hit with "Get Away" by Shauna Davis. Folks with a sharp ear for hooks and a knack for staying on top of imports already know and love this anthem from its hugely successful Canadian run last year. Produced by Stonebridge, this track shimmers with a Euro-chilled groove and a vocal that is by turns soaring and quietly suggestive. Don't miss it.

Finally, Warner Bros. freshens up Paula Cole's cute single "Where Have All The Cowboys Gone" with a string of remixes that take the setface tone through house, hi-NRG, and acid-jazz sounds. Of the bunch, DJ EFX and Big Ed offer the more interesting and user-friendly versions, pumping a racin' backbeat and effectively beefing Cole's quirky performance into a brand-new hook. Harder heads will prefer John Dekkard's aggressive, techno-infused mix, while King Britt provides a fine soundtrack an evening of chilling with his reconfiguration of the song. Let your mood guide you in your mix preference.

Virgin's Chemical Brothers Fill 'Hole' With Retro Flavors

[By Julie Taraska]

NEW YORK—With the single "Setting Sun," having wets fans' appetite for their hybrid of techno and rock, the Chemical Brothers unveil their highly anticipated sophomore set, "Dig Your Own Hole," April 1 on Virgin Records.

On the album, the London-based duo of Ed Simons and Tom Rowlands build upon the cauldron of acid house, hip-hop, and pop that constituted their 1995 debut full-length, "Exit Planet Dust," released by Junior Boy Oman. Virgin in the U.K. and Virgin affiliate Auralwakes in the U.S., "Exit" has raked up U.K. sales of 250,000 units, according to the label, and U.S. sales of 107,000, according to SoundScan. Worldwide sales of the album are approximately half a million, according to the label.

Mid-’90s America is the time and place of "Dig Your Own Hole," with older hip-hop, 4/4 techno, and electro beats dominating the flavors. "Rockin’ Beats" and "Elektrab Band" features the group's leading sound merchants Schubert D and Keith Murray, respectively, while psychedelic pop imbues "Setting Sun" and the guitar squall of "The Private Planet," where, pure, clear vocals appeared on "Alone." From "Exit Planet Dust," return to singing on "Where Do I Begin?""

That’s when Virgin hits the airwaves with "Don't Stop," a very different track, according to SoundScan, was readily embraced by modern rock radio. Stations such as KTTS (LIVE 105) San Francisco, WPNX (Boston), and KDOS/KBCD (Groove Radio) Los Angeles "were stepping out on the track before it was actually released," says Peter Wohlshe, co-director of Auralwakes (U.S.). "Modern rock radio has been stoking, for a hectic spring—one that should see the mainstream hit a roll—while continuing to carve new territory along the U.K. underground.

We’re not fascinated by American hip-hop, but we do like it," says Simons. "We did manage to pull off a record with lots of cutups and good party breaks, [where] everyone would be dancing on the block and Billy Joel records being scratched...just a romantic vision of that." "I think it’s a meeting of hip-hop and techno," adds Rowlands. "Hip-hop used to be quite an exciting thing, full of weird shit and people sampling all different things. [But on the album] there’s also stuff that is pretty pure techno, like "Don’t Stop The Rock," which has those big drums and breakdowns, claps and funny little sounds."

The album’s eclecticism is both its strength and weakness. Judging from the response to "Setting Sun," a hard-edged techno track released last October that features Oasis’ Noel Gallagher on vocals, opinions of U.S. and U.K. programmers have varied.

In the U.S., "Setting Sun," which has sold more than 30,000 copies according to SoundScan, was readily embraced by modern rock radio. Stations such as KTTS (LIVE 105) San Francisco, WPNX (Boston), and KDOS/KBCD (Groove Radio) Los Angeles "were stepping out on the track before it was actually released," says Peter Wohlshe, co-director of Auralwakes (U.S.). "Modern rock radio has been traditionally very guitar-oriented, and this album is more like the Chemical Brothers’, that have a very aggressive, almost-rock approach.

Row has echoed the sentiments. In December, the channel placed "Setting Sun" in stress rotation as a Buzz Clip. Citing its ability to cross musical boundaries, the placement underscores the fact that MTV’s weekly electronica show 'am', favors the track because "it will introduce the genre to a lot more people who might not normally listen to the electronic music. It’s so in-between."

The abrasiveness of "Setting Sun," however, met with some resistance at U.K. radio. There, where the single has sold 300,000 units, according to Virgin U.K., programmers’ more-conservative approach made some wary of the Chemical Brothers’ potential beats. Chris Evans, then host of "The Breakfast Show" on BBC Radio One, even yanked the track off mid-morning, claiming it was not "appropriate" for that time of day.

Rob Manley, A&R manager at Virgin U.K., dismisses the incident as the reaction of "one very opinionated DJ." Simons and Rowlands, however, believe the situation indicates a deeper concern and think that they have a "charismatic problem," says "Setting Sun" is a math that has been in the U.K. singles charts for a couple of weeks. The track has been played on radio and will receive a substantial discount upon its pur-chase.

Astralwakes’ Wohlshe says that the band will service music directors, PDs, and specialty and dance accounts with the album as well as an edit of the new single. For the four weeks prior to release of "Dig Your Own Hole," Astralwakes will make sure radio is aware of the band, the album, and its street date. Special programs with major chains are planned, as are in-store appearances, and a "Best of the Chemical Brothers" compilation. The band has been touring regularly and is currently on tour in Europe.

As for the Chemical Brothers, they are planning a tour of the U.S. soon, with a sequel to their upcoming "Setting Sun" video. They are, however, sensitive to the differing U.S. and U.K. musical cli- mates, saying that they have not yet experienced a certain amount of affectation in England, while people who actually write about us treat us like a heavy metal band. "There are [U.S.] bands [like Queens of the Stone Age] that aren’t bothered, because our music cuts across boundaries."

In America, critics seem more interested in the music, and [we get] some sort of critical appraisal, so it’s that good that we have those two different things."

The Chemical Brothers

breakouts

FEBRUARY 15, 1997

1. IT HAS BEGUN PSYKOSYNCRHOSIS
2. SUNSHINE ON MY MIND
3. 1 ONLY SHAT JONES WARREN ZANE
4. I’M NOT A MASON
5. DICK HEAD AND DEAN CONWELL
6. I’M NOT A MASON
7. THE SACAGAWS SOUL
8. THE SACAGAWS SOUL
9. DAVE GEORGE WILLIAMS HANDS ON A LIGHT
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists. 

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEVER MISS THE WATER</td>
<td>RE-JEKT</td>
</tr>
<tr>
<td>GET UP (VIVID 2024)</td>
<td>BYRON STINGLEY</td>
</tr>
<tr>
<td>ULTRA FLAVA (BVE 2020/4/MV)</td>
<td>HELLER &amp; FALARY PROJECT</td>
</tr>
<tr>
<td>DON'T CRY FOR ME ARGENTINA</td>
<td>WARNER BROS. 43093</td>
</tr>
<tr>
<td>SOUL TO BARRE (EIGHTBALL 109)</td>
<td>JOI CARDOW</td>
</tr>
<tr>
<td>BACK TOGETHER (RING STAGE)</td>
<td>URBAN SOUL FEAT. SANDY B.</td>
</tr>
<tr>
<td>DON KAM - JUST A LITTLE BIT EXTERNAL (KAM02/1995)</td>
<td>GINA G.</td>
</tr>
<tr>
<td>RUNAWAY GAIN STREET STYLE DISCO/HIP HOP</td>
<td>NUPRIORIC SOUL FEATURING INDIA</td>
</tr>
<tr>
<td>COSMIC GIRL WORK 70501</td>
<td>IAMMROHAN</td>
</tr>
<tr>
<td>STEP BY STEP (ARRA PRODU)</td>
<td>WHITNEY HOUSTON</td>
</tr>
</tbody>
</table>

**GREATEST GAINER**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSEMINATION CHEECH &amp; CHONG (13330/ARISTA)</td>
<td>CHEECH &amp; CHONG</td>
</tr>
<tr>
<td>DON'T STOP MOVIN' (WCA 39301)</td>
<td>LIVIN' JOY</td>
</tr>
<tr>
<td>SAY... IF YOU FEEL ALRIGHT (MERCURY 7/25/93)</td>
<td>CRYSTAL WATERS</td>
</tr>
<tr>
<td>HIGH TIMES (KISS STEFAN)</td>
<td>AMBER</td>
</tr>
<tr>
<td>LOVE OF THE TAMMY BOY (TAMMY)</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>THE BOSS (ATLANTIC 42546)</td>
<td>THE BRAXTONS</td>
</tr>
<tr>
<td>SET ME FREE (JELLYBEAN 25/8)</td>
<td>DEEP 6</td>
</tr>
<tr>
<td>NO ONE CAN LOVE YOU MORE THAN ME (AIR 40/49)</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>LIVING IN ECSTASY (WAX 30011)</td>
<td>FONDA RAE</td>
</tr>
<tr>
<td>BLUE SKIES (PIERROT EMMEN/EMMI)</td>
<td>BT FEATURING TONI AMOS</td>
</tr>
</tbody>
</table>

**GREAT HOT DEBUT**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>PARADISE IS HERE</td>
<td>RE-JEKT</td>
</tr>
<tr>
<td>DISLOCATION</td>
<td>GROOVE MATICS</td>
</tr>
<tr>
<td>MOMENTS... STRONG RHYTHM (21/4/92)</td>
<td>NOISE MAKER</td>
</tr>
<tr>
<td>IT'S JUST ANOTHER GROOVE</td>
<td>THE MIGHTY DUB KATZ</td>
</tr>
<tr>
<td>DE LA CASA</td>
<td>KAMIKAZE MUSIC 80432</td>
</tr>
<tr>
<td>SAY YES</td>
<td>KAMIKAZE MUSIC 80432</td>
</tr>
<tr>
<td>PUMPIN' NO HO 34-00/000/ISLAND</td>
<td>PROJECT UGO</td>
</tr>
<tr>
<td>DOLLY MARTIN PRESENTS BLUEGOWN</td>
<td>DOLLY MARTIN PRESENTS BLUEGOWN</td>
</tr>
<tr>
<td>STAY WARM/PREMIERE</td>
<td>MESSHEL MEGOGOLO</td>
</tr>
<tr>
<td>I'M ALIVE GOLDSMITH 001/STRICLY RHYTHM</td>
<td></td>
</tr>
<tr>
<td>UN-BREAK MY HEART (ARISTA)</td>
<td>TONI BRAXTON</td>
</tr>
<tr>
<td>UP TO NO GOOD</td>
<td>THE PORK NINGS</td>
</tr>
<tr>
<td>LET FREEDOM RING (WAVAG 1688)</td>
<td>PRETTY POISON</td>
</tr>
<tr>
<td>TOUCH POPULAR (23666/GAY)</td>
<td>FRANCE JUJU</td>
</tr>
<tr>
<td>ONLY 4 U</td>
<td>CALIFORNIA</td>
</tr>
<tr>
<td>FAKES &amp; PHONES</td>
<td>DJIAE</td>
</tr>
<tr>
<td>LET THE BEAT HIT EM</td>
<td>SHELBY JAY</td>
</tr>
<tr>
<td>CALLING YOUR NAME</td>
<td>E-TYPE</td>
</tr>
<tr>
<td>THE GIFT</td>
<td>MISS JOANN LAW</td>
</tr>
<tr>
<td>TAKE ME OVER (MAY 1989)</td>
<td>HOUSE OF GLASS FEATURING JULI ALTIMIANE</td>
</tr>
<tr>
<td>GOOD FOR YOU</td>
<td>SHERYL COBEY</td>
</tr>
</tbody>
</table>

**SON OF A PREACHERMAN**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUL S.K.</td>
<td>SONY</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UN-BREAK MY HEART (WCI 0215/1FAVEC 24255/ISLAND) 12 weeks at No. 1</td>
</tr>
<tr>
<td>2</td>
<td>LET ME CRY MY THROAT (ARUBA/REMASTERED)</td>
</tr>
<tr>
<td>3</td>
<td>COLD ROCK A PARTY (MI 06/EASTWEST)</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'M GONNA BE THERE</td>
<td>TROY &quot;T&quot; JOHNSON</td>
</tr>
<tr>
<td>MEET ME AT THE 100-YARD (RCA)</td>
<td>LONI FERGUSON</td>
</tr>
<tr>
<td>DANCE TOGETHER (T)</td>
<td>WALTHER K.</td>
</tr>
<tr>
<td>I DON'T WANT YOUR LOVE (TCY)</td>
<td>JAMES PLAY</td>
</tr>
<tr>
<td>DO YOU BELIEVE IN THE MIGHTY DUB KATZ</td>
<td>THE MIGHTY DUB KATZ</td>
</tr>
</tbody>
</table>

**RE-ENTRY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROFESSIONAL WIDOW</td>
<td>TORMAX</td>
</tr>
<tr>
<td>THE BOSS ONLY</td>
<td>ATLANTIC 854653</td>
</tr>
<tr>
<td>THAT'S HOW IT IS</td>
<td>JOY \ K.S.OLIO</td>
</tr>
<tr>
<td>WHERE DO YOU GO (ATLANTIC 32787)</td>
<td>P.D.C. PLAY</td>
</tr>
<tr>
<td>I'M STILL IN LOVE WITH YOU (EASTWEST)</td>
<td>BELL BROS.</td>
</tr>
<tr>
<td>WHAT DO THEY DO (BYSTORM)</td>
<td>ECLIPSE</td>
</tr>
<tr>
<td>THE LIVING ROOM</td>
<td>KATHY R.</td>
</tr>
<tr>
<td>THE CYBERPARTY</td>
<td>JONI</td>
</tr>
</tbody>
</table>
Big House Lays A ‘Cold’ Foundation
MCA To Issue Band’s Demos As 1st Album

**Country ARTISTS & MUSIC**

**BIG HOUSE**

with the musicians. To be able to fit into the Hot Band was really hard, and once you got into the Hot Band, you became part of the family. That's has that same kind of vibe. Not all bands have that.

Big House is composed of Monty Byrom on guitar and lead vocals, David Neuhauser and Chuck Staton on guitar, Sonny California on harmonica and percussion, Ron Mitchell on bass, and Tanner Byrom (Monty's brother) on drums. Each had performed in various Southern California bands and had known one another for years. They got together to play a gig on Dec. 31, 1994, and Big House was born.

"Anybody that grew up listening to real country music and anybody that loves good soul music, because I think there is a common bond there, you are going to like Big House," says Monty Byrom. "If you like real singers who truly love what they do, then you will like this record... When you hear the record, that's what you are hearing live. That's everybody in the band playing (on the record), and we just continue it on stage.

Neuhauser agrees. "These are the guys that we'd call whenever we were frustrated with whatever else we were doing in music and just wanted to have fun," he says. "These are the guys we'd call to go have fun playing music."

Big House is a product of the Bakersfield music scene. "Being raised around Merle [Haggard] and Buck [Owens], it's the kind of music we've always played," he says. "I grew up being the singer in the band, loving Otis Redding, so that's where the soul comes from. We really do write what we love and play what we love. It's a good feeling.

Monty Byrom and Neuhauser have been writing songs together for about 10 years, and three cuts recorded by the Stray Cats, Eddie Money, and David Lee Roth. Formerly signed to Warner-Chappell in Los Angeles, they currently write for MCA Music in Nashville and wrote or co-wrote all the songs on the band's MCA Nashville deal.

Big House recorded its debut album in two days in Los Angeles with Byrom and Neuhauser producing. "We'd do what you call dubbing," Neuhauser says. "We'd all play, then we'd go in and, instead of adding stuff, we'd take it all out, which is kind of the opposite way of making records for a lot of people.

Byrom and Neuhauser ended up co-producing the album with Peter Bunet, who had seen the band perform and wanted to work with them. "We ended up going back in and cutting 'Small Country,' 'You Ain't Lonely Yet,' and 'Road Man' with Peter, and that's when we knew we wanted to work with Peter. You just know when it's right," Byrom says.

The band landed its label deal when MCA Nashville's senior director of Warner-Chappell in Los Angeles, Tony Brown, saw a tape of the band's music, loved it, and played it for Brown. Willoughby and Brown flew to the West Coast for a showcase. "They played for 45 minutes and blew us away live," Willoughby says. "It was just like we heard on tape, and [we] cleared them a 'hit song' right there.

"Monty is an exceptional singer," Brown says. "His voice is not necessary in the traditional country music sense but can be rock voice, it's just a real kind of voice that sounds good on the radio, and the songs that he and David write... the lyrics just really fit well. So I think when people hear them, they will know these guys aren't putting on. They are the real deal.

Brown says the demo songthe band pitched was good enough to become its debut album. "That's happened to me twice," he says. "For Lyle Lovett's first album that I did, we mixed the demos because the demos were so good." MCA Nashville chairman Bruce Hi

**NASHVILLE**

Music Row’s Hotel & Office Alternative

**The Spence Manor**

Daily/Weekly/Monthly • Everything Furnished One & Two Bedroom Suites • Kitchens • Phone Fax • HBO • Security • Corporate Rates Catering to Entertainment Industry Professionals 615 / 259-4400

**BILBOARD** FEBRUARY 15, 1997

www.americanradiohistory.com
BIGHOUSE LAYS A 'COLD' FOUNDATION

(Continued from page 39)

with our distribution company. Universal,<br>
said. "Our biggest fan of late is Beach<br>Café, for our Western division, one on<br>Memphis for our Central divi-

tion, and one in Washington, D.C., for
our DC offices."

Our strength is also in the<br>behind that we thought we wanted our dis-
tribution [people] to get really fired up<br>about this band. We provided them with a<br>four-song EP campaign that was released<br>to one of our distribution companies. It<br>got a buzz internally with our distribu-
tion company and our promotions staff<br>thought it was good. Then we followed up<br>with a post-card teaser campaign, which was<br>a series of five construction-themed cards that we sent to radio, media, and<br>local industry executives.

As the label prepares for next month's<br>street date, Weigand says that it is cap-
italizing on the single's weather-related<br>hook. "We’ve launched an aggressive<br>campaign targeting local TV news pro-
grammers in the area," she says. "We<br>targeted meteorologists across the coun-
try. They received a copy of the single along with a letter inviting them to a<br>sound check for a winter-weather spot or for<br>a lead-in to the weather. Also we plan on<br>sponoring cold-weather traffic reports at<br>local stations." Weigand says MCA is plan-
ing a strong advertising campaign that<br>will include print, radio, TV, Internet, and<br>online advertising of this album as well<br>as print advertising in trade and con-
sumer publications. Big House will be<br>featurd on MCA's Internet site with five<br>pages, including tour dates, his information, and audio and video clips.

MCA will also sponsor a club pro-
motion targeting cold-weather big <br>impact. "We’re playing 500,000 Big House<br>coasters and tent cards [to be used during]<br>a three-day promotion around the<br>street date of the record. We are going to<br>try to create a dance contest, sort of a<br>musical-chairs contest to ‘Cold Out-
side.’ And we are going to make special<br>plaque for the winner," Weigand says.

The name of the band itself lends<br>itself to a variety of marketing oppor-
tunities, and Weigand is exploring a number of options. "We<br>have approached Home Depot and<br>Lowes about possibly getting involved and maybe playing an event, pos-
ibly involving Black & Deck," she says. "We’ve already spoken to those people about possibly putting together some type of sponsorship." Big House is managed jointly by Al<br>Benetuta (brother of Peter Benetuta) and<br>Dan Einsatz of Al Bunetta Man-
agement, with the latter’s high-up Bobbie<br>Randall management; it is booked by<br>Bernie Driickol at the William Morris<br>Agency. In a time when many acts have<br>several hits hit the chart before get-
ning their first taste of touring, Big<br>House has already been on the road,开场 dates for Collin Raye, Wynon-
a, Travis Tritt, Marty Stuart, and<br>Patty Loveless.

"We have quite Patty Loveless fans,"<br>Byrom says. "So when we got that gig, we<br>were a little nervous. We were open-
ing for her in Mississippi the night after<br>(the Country Music Awards.) We opened<br>for the WYCD Hot CountryPluck and<br>the place was empty [except for one] per-
son sitting in the back of the hall. About<br>halfway through the sound check I<br>looked over at Bobbie and asked who<br>that was, and he went back and then<br>said that he was Patty. Sitting there. So<br>we did a couple more songs, and she<br>stood up at the end of the sound check, and<br>she applauded. I never forget that<br>until that day. And he told us out for<br>the rest of those shows."

Instead of sending Big House on a<br>promotional tour of radio stations, Big<br>House is scheduled to play this year for<br>the band for 75 key sta-
tions recently in Orlando, Fla. "The<br>band is so good, we felt it was time for them to be seen," says MCA Nashville senior VP of promotion Scott<br>Borchetta. "It’s harder to take a group of six guys around radio as opposed to a solo artist, and their personality live makes such an impact we felt that was the strength to play on." The band also recently did a gig with<br>Tommy Lee for which Big House was<br>engaged as a big House supporter. "From the first time I heard ‘Cold Outside’ a few months ago, the thing that caught me was the intensity of the song on the record," he says. "It just kind of engaged you. The band loves playing . . . I got a sense from Monty’s singing that he felt what he was singing. There’s an honesty and an intensity to them that cuts through."

Thomas says the band that the<br>music wasn’t put together by a label, but came together on their own, gives Big House a unique edge. "They found themselves. Two of them are brothers. There’s this real sense that they joined as a band a long time ago, and we’re just now hear-
ing them," he says. "They sound like a much more mature act. This album sounds to me like a third or fourth album."

If the single continues to gain mo-
mentum and becomes a hit, industry<br>observers will be looking to see if Big<br>House can follow it up. Recently, edgy<br>country bands that make a big initial<br>splash often have trouble continuing<br>that momentum. Willoughby doesn’t<br>think that will be a problem for Big<br>House. "They have the material that could carry them up all the way," he<br>says. "They have four or five songs that could follow this one."

"I don’t agree," says Thomas. "Big House has a style," he says. "I’m totally impressed with these songs and the way they put together. They have a sound. You go through this album, and they definite-
ly have a direction, and the follow-up to ‘Cold Outside’ is ‘You Ain’t Lonely Yet . . .’" Then when you throw in a ballad like ‘Amorillo’ or ‘Love Ain’t Easy,’ you can say it’s still the same [band]. I think a lot of the reason people can’t follow up after a big -single is that they’re not anything to follow it up with. This record is chock-full of well-written songs, and I think Monty’s voice catches on. You want to hear more of him."

Rolling Out The Country.

CMT and Wal-Mart are joining forces to provide more than 260 free Wal-Mart country concerts this year. Making the announcement, from left, were Anderson Merchandisers president Bill Laddie, tour performers Cledus T. Judd, George Ducas, Deana Carter, Bryan White, Wade Hayes, and CMT GM Paul Hastaba.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td><strong>No. 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><strong>IT'S A LITTLE TOO LATE</strong></td>
<td><strong>MARK CHESTNUT</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>2</td>
<td><strong>DEAR JOHN</strong></td>
<td><strong>DAVID KERR</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>3</td>
<td><strong>GONE</strong></td>
<td><strong>NEAL MCCOY</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>4</td>
<td><strong>IF SHE DON'T LOVE YOU</strong></td>
<td><strong>THE BUFFALO BAND</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>5</td>
<td><strong>GOOD AS I WAS TO YOU</strong></td>
<td><strong>ORRIN NILES</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>6</td>
<td><strong>POOR, POOR PITIFUL ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>7</td>
<td><strong>HE'S MY CAR</strong></td>
<td><strong>MARCUS MILLER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>8</td>
<td><strong>DON'T YOU WORRY 'BOUT ME</strong></td>
<td><strong>JAY LANE</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>9</td>
<td><strong>IT'S OVER</strong></td>
<td><strong>WYNN WYZARD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>10</td>
<td><strong>I WANT YOU TO BE MINE</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
</tbody>
</table>

**NEW Songs**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td><strong>YOU ME AND FOREVER</strong></td>
<td><strong>DAVID KERR</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>12</td>
<td><strong>JUST BECAUSE</strong></td>
<td><strong>NEAL MCCOY</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>13</td>
<td><strong>YOU KNOW THAT I'M RIGHT</strong></td>
<td><strong>THE BUFFALO BAND</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>14</td>
<td><strong>GOOD AS I WAS TO YOU</strong></td>
<td><strong>ORRIN NILES</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>15</td>
<td><strong>POOR, POOR PITIFUL ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>16</td>
<td><strong>HE'S MY CAR</strong></td>
<td><strong>MARCUS MILLER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>17</td>
<td><strong>DON'T YOU WORRY 'BOUT ME</strong></td>
<td><strong>JAY LANE</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>18</td>
<td><strong>IT'S OVER</strong></td>
<td><strong>WYNN WYZARD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>19</td>
<td><strong>I WANT YOU TO BE MINE</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
</tbody>
</table>

**Top Country Singles Sales**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>WE DANCED ANYWAY</strong></td>
<td><strong>JOHN MICHAEL JONES</strong></td>
<td>1</td>
<td>ATLANTIC 56579</td>
</tr>
<tr>
<td>2</td>
<td><strong>YOU ME AND FOREVER</strong></td>
<td><strong>DAVID KERR</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>3</td>
<td><strong>JUST BECAUSE</strong></td>
<td><strong>NEAL MCCOY</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>4</td>
<td><strong>YOU KNOW THAT I'M RIGHT</strong></td>
<td><strong>THE BUFFALO BAND</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>5</td>
<td><strong>GOOD AS I WAS TO YOU</strong></td>
<td><strong>ORRIN NILES</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>6</td>
<td><strong>POOR, POOR PITIFUL ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>7</td>
<td><strong>HE'S MY CAR</strong></td>
<td><strong>MARCUS MILLER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>8</td>
<td><strong>DON'T YOU WORRY 'BOUT ME</strong></td>
<td><strong>JAY LANE</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>9</td>
<td><strong>IT'S OVER</strong></td>
<td><strong>WYNN WYZARD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>10</td>
<td><strong>I WANT YOU TO BE MINE</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td><strong>YOU ME AND FOREVER</strong></td>
<td><strong>DAVID KERR</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>12</td>
<td><strong>JUST BECAUSE</strong></td>
<td><strong>NEAL MCCOY</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>13</td>
<td><strong>YOU KNOW THAT I'M RIGHT</strong></td>
<td><strong>THE BUFFALO BAND</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>14</td>
<td><strong>GOOD AS I WAS TO YOU</strong></td>
<td><strong>ORRIN NILES</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>15</td>
<td><strong>POOR, POOR PITIFUL ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>16</td>
<td><strong>HE'S MY CAR</strong></td>
<td><strong>MARCUS MILLER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>17</td>
<td><strong>DON'T YOU WORRY 'BOUT ME</strong></td>
<td><strong>JAY LANE</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>18</td>
<td><strong>IT'S OVER</strong></td>
<td><strong>WYNN WYZARD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>19</td>
<td><strong>I WANT YOU TO BE MINE</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
</tbody>
</table>

**Hot Shot Double Debut**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td><strong>YOU ME AND FOREVER</strong></td>
<td><strong>DAVID KERR</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>12</td>
<td><strong>JUST BECAUSE</strong></td>
<td><strong>NEAL MCCOY</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>13</td>
<td><strong>YOU KNOW THAT I'M RIGHT</strong></td>
<td><strong>THE BUFFALO BAND</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>14</td>
<td><strong>GOOD AS I WAS TO YOU</strong></td>
<td><strong>ORRIN NILES</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>15</td>
<td><strong>POOR, POOR PITIFUL ME</strong></td>
<td><strong>TRACY BYRD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>16</td>
<td><strong>HE'S MY CAR</strong></td>
<td><strong>MARCUS MILLER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>17</td>
<td><strong>DON'T YOU WORRY 'BOUT ME</strong></td>
<td><strong>JAY LANE</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>18</td>
<td><strong>IT'S OVER</strong></td>
<td><strong>WYNN WYZARD</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
<tr>
<td>19</td>
<td><strong>I WANT YOU TO BE MINE</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td>1</td>
<td>AMERICA 51036</td>
</tr>
</tbody>
</table>


**Top Gospel Albums**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUNDBOARD</td>
<td>A THOUSAND YEARS</td>
<td>10</td>
<td>1997</td>
</tr>
<tr>
<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>MY GOD</td>
<td>15</td>
<td>1997</td>
</tr>
<tr>
<td>BEVERLEY ROBERTS</td>
<td>GOD'S GREATEST Hit</td>
<td>4</td>
<td>1997</td>
</tr>
<tr>
<td>BEVERLY ROBERTS</td>
<td>SONG OF SUICIDE</td>
<td>3</td>
<td>1997</td>
</tr>
<tr>
<td>STEVE WINANS</td>
<td>STAND UP</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>WENDY MACHINER</td>
<td>YOUR LOVE</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>DIANNA SHAW</td>
<td>MIGHTY MIGHTY</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>JESUS MACHINE</td>
<td>FROM THE HEART</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>BRENDA FLETCHER</td>
<td>LOVE IS THE GAME</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>THE GOSPEL CHOIR</td>
<td>I'LL SEE YOU IN THE RAPTURE</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>RICHARD SHAW</td>
<td>WONDERS OF LOVE</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>THE GOSPEL CHOIR</td>
<td>IN THE HEAT OF THE NIGHT</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>THE FAMILY</td>
<td>COMING HOME</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>DOUG WILLIAMS</td>
<td>HAPPY HEARTS</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>COMMISSIONED</td>
<td>HE IS RISING</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>DONALD LAWRENCE &amp; THE TRINITY SINGERS</td>
<td>HEAVEN'S GATE</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>RICKY DILLARD</td>
<td>NEW BEGINNINGS</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>HERNANDEZ</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>A J SWIFT</td>
<td>FEAR NOT</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>BRENDA FLETCHER</td>
<td>I'M A JOY</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>CHARLES HARRIS</td>
<td>A RIGHTEOUS PATH</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>THE CANTON SPIRITUALS</td>
<td>GLORY</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>MY GREATEST HITS</td>
<td>2</td>
<td>1997</td>
</tr>
</tbody>
</table>

**Higher Ground**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>REV. ARNOLD CHEVERS &amp; THE SONGBIRDZ</td>
<td>LIVE IN MISSISSIPPI</td>
<td>2</td>
<td>1997</td>
</tr>
<tr>
<td>REV. DEVEUS SMITH &amp; THE WINGS OF FAITH MASS CHOIR</td>
<td>HE'S ABLE</td>
<td>2</td>
<td>1997</td>
</tr>
</tbody>
</table>

**In the Spirit**

by Lisa Collins

FOR THE NEW GENERATION: Celebrated Bishop T.D. Jakes—the most-requested speaker on the nation's African-American religious circuit—hunts new territory with the Tuesday (11) release of "Woman, Thou Art Loosed! Healing & Restoration." The musical venture with Mobile, Ala.-based Integrity Music is the first for Jakes, who is backed by an all-female mass choir from the New Orleans and Dallas gaues. Guest vocals are turned in by Shirley Caesar, Vickie Winans, Sheryl Brady, and others.

The album was recorded live during a national women's conference held last September at the Superdome in New Orleans and is based on the theme of his best-selling book, "Woman, Thou Art Loosed! That theme? Leaving behind the pain of the past while moving forward in Christ.

THE MELODY & THE WORD: "Awesome! That's how gospel queen Shirley Caesar describes her forthcoming live project, which was recorded in November with Hezekiah Walker's church choir in New York. "I went back," Caesar reveals, "and did three of my old songs, 'You Don't Have to Miss Mama Away,' 'Sleeping Through the City,' and 'This Joy I Had (The World Didn't Give It To Me)."

"I tell you, if this album doesn't do well, I will be because Ward Records didn't do their job," Caesar says. But Word execs have little to fear with the April release, as they are riding high on the success promulgated by the next three albums. For instance, on distortion next month. There's a lot of potential, but clearly, the focus for now is, "Rosewood."

Then there's the autobiography due this year from Thomas Nelson Publishers titled "The Melody & The Word: The Life of Shirley Caesar." And from detailing her impressive accomplishments, the book will key in on the private side of gospel's first lady of song—from her biggest disappointments to her pet peeves.

LEGACIES: The gospel industry struck a solemn chord Jan. 31 with news of the passing of Bishop Jeff Banks. New York, N.J. The 50-year-old gospel veteran, who has enjoyed success with the Revival Temple Mass Choir, had been battling cancer. In 1957, Banks, along with his brother, became the first gospel act to appear at the Newport Jazz Festival. His most recent release, "I Ain't What God Says I Am!" (Savoy Records), was recorded in 1966.

BRIEFLY: Kirk Franklin has re-signed to a multi-million dollar contract with Los Angeles-based Group Centric Records. Beverly Crawford is in the midst of planning her live album, which is to be recorded in the first quarter.... And in commemoration of Black History Month, Verity Records is releasing "Verity Records Live At The Apollo," a tribute to gospel music. The project, which is set to hit the streets Feb. 25, features vocal performances from Daryl Coley, John P. Kee & The New Life Community Choir, the Canton Spirituals, Vanessa Bell Armstrong, and Richard Smallwood.

MASS MOVES TO STAR SONG: Changes continue with EMI Christian Music Group's Sparrow and Star Song labels, which have been involved in a series of recent moves. Says VP of A&R at Star Song and will report to Sparrow Communications Group president Peter York. "This is a major event for Sparrow and Star Song as there are no plans to replace Moseley (last year, Star Song president Durrell Rivers, VP of digital marketing and sales, Danny Maguire, and Star Song VP of strategic marketing development Matthew Price all exited the label.) York refers speculation that Star Song will be folded into Sparrow and says that phone call for the label to remain two separate entities. "It's sort of the hammer around town that they're just going to fold that into Sparrow," York says. "And the fact of the matter is, we're absolutely not. We are going to grow it into a successful entity with its own personality and its own distinct character. I think it rightfully should carry on. It's got a tremendous heritage that needs to live on. I know EMI believes that, and I know the Star Song executive team..." 

Mays announces to the media that Star Song Communications president Jeff Moseley, who announced his resignation Jan. 23, is now defending the (and you're going to fold that into Star Song), so I'm going to take the challenge," Mays says. "It's a great legacy... Hopefully, I can live up to that."

NEWS NOTES: Five-time Grammy winner Larnelle Harris has signed with Brentwood Music and left an enthusiastic voice-mail message with us saying he was "looking forward to the opportunity to build a great relationship with a great company." Forefront hosted a party at Nashville's Planet Hollywood Jan 29 during the Christian Bookellers' Show. (CMA) Expo celebrating several recent accolades, among them being named Billboard as the No. 2 Christian label for... (Continued on next page)
**Top Contemporary Christian**

**FEBRUARY 15, 1997**

**COMMENTARY (Continued from page 4)**

In our current environment, a chilling transformation can start to take place, as artists begin creating music not for themselves and their audience, but to appease the whims of retail chains, radio programmers, A&R folks, and the so-called Moral Majority, who are determined to substitute their standards for those of the people.

Assuming we are able to get the artists, labels, publishers, and others on the same philosophical and economic page, then we will have a fighting chance at collectively battling these nasty memes and give off the music a chance to be heard. Ah, but in the current radio environment, that too may be a pipe dream.

The last decade has seen a massive shift toward marketing to, and not broadening to, narrowcast, with impossibly restricted formats that virtually screen out the creative spirit and encourage musical apartheid. (Needless to say, our great indigenous American musical forms, like jazz and blues, have been relegated to the graveyard shifts of public radio stations, whose funding is routinely placed on this chopping block.)

The incredibly inflated prices that radio licenses command these days make it almost impossible for the relationship between music and radio to ever revert as it did in decades past. As radio's owners have changed, so have its priorities.

On those rare occasions when something interesting does slip through, most radio programmers even refuse to bother with something as simple as front- and back-announcing. The message they send to the consumer is that it doesn't really matter who made this music—it's an aural wallpaper anyway.

This year, the Recording Academy, in partnership with BMI, M1, and ASCAP, has taken a fresh new look at the issue of artist identification on the radio. We have been monitoring station nationwide to determine how many stations are practicing front- and back-announcing, setting up systems to gauge the public's attitude about the issue, and we will publicly acknowledge those stations that are dedicated to the practice.

On Feb. 25, we will present the first NARAS Radio Active Awards at the Grammy Nominees Reception to the outstanding broadcasters that diligently maintain that important connection between the music and radio.

We must never forget that our music industry and our culture at large are ultimately dependent upon the imagination and inspiration of our songwriters, musicians, and artists. As I am sad as the next guy that records are no longer selling faster than McDonald's hamburgers, but the time has come for us to stop acting like we are a drive-through, fast-food industry.

Rather, we must make every effort to ensure that this artistic spirit is not sacrificed to demands of commercial or political expediency. There's common ground to be found, but it is only through communication that we can establish a genuinely symbiotic relationship between the public, our artists, label, radio, and retail to find that vital sense of community we so desperately need.

---

**HIGHER GROUND (Continued from preceding page)**

1996 and netting four Grammy nominations for best rock gospel album. Among the revelers at the packed event were de Talk's Toby McKeehan, Michael Smith, and Michael, as well as members of Big Tent Revival, Audio Adrenaline, Consider the Lily, Skillet, Small Town Poets, Blythe, Geoff Moore & the Distance, and Code of Ethics; also in attendance were numerous ForeFront and EMI Christian Music Group executives.

EMI Christian Music Group has partnered with To The Nails Records founder/producer Brandon Ebel to form BEC Records, a progressive modern rock label to be distributed in the CBA market by Chordiant and in the general market by EMI Music Distribution. Projects to be released during BEC's first year include albums by the Superstar, Value Pac, and Joy Electric. Ebel will handle A&R and marketing efforts for the label as well as retaining his existing duties at To The Nail which will now continue to be distrib-

(Continued on page 72)
The Deal Is Dunn. Sony/ATV Tree Publishing has made a new deal with Ronnie Dunn of Brooks & Dunn. Dunn first signed with the company in 1990 and then re-signed in 1995. Shown with Dunn is Donna Hilley, president/CEO of Sony/ATV Tree Publishing.

Rewarding And Awarding Night. Vic Damone was the featured performer at the recent 1997 National Licensed Beverage Assn. (NLBA) Awards in Las Vegas. For the last three years, ASCAP has sponsored the entertainment for the NLBA banquet. Shown, from left, are Karen Sherry, ASCAP’s VP of communications; Ivan Mogull, executive producer of Damone’s new double CD, “Greatest Love Songs Of The Century” (Q Records); NLBA president Jim Simpson; NLBA executive director Deborah Leach; Damone; and ASCAP VP of licensing Vincent Candilora.

Time For A Deal. Dance artist Sabelle, center, has signed a writer deal with PolyGram Music Publishing. Her self-titled first album will be released Feb. 18 on Sony’s Work Group label, which released a single, “One O’Clock,” from the set in January. Shown with Sabelle, from left, are Holly Green, PolyGram Music senior VP/East Coast operations GM, and Claude Micheli, senior creative director at PolyGram Music.

Tribute On Writer’s 100th. The New York Sheet Music Society recently honored the late songwriter Jay Gorney, co-author of “Brother, Can You Spare A Dime?,” in tribute to the 100th anniversary of his birth on Dec. 12, 1996. Shown, from left, are Morton Dunning, rep-resentative of the Gorney music catalog, who produced a special CD of various performances of “Brother, Can You Spare A Dime?”; Sandra Gorney, his widow; and songwriter Edward Eliscu, who had collaborated with Gorney.

Landing Living Music: Helene Blue Musique Ltd. has acquired global representation of Living Earth Music and Living Music Records, the catalog and recordings, respectively, of Grammy Award-winner Paul Winter. His recent project was co-producing Pete Seeger’s latest album, “Pete,” which has been nominated for a Grammy in the traditional folk category. Shown, from left, are Nancy Abbott Young, director of creative services, Helene Blue Musique Ltd.; Winter; Helene Blue, owner of Helene Blue Musique Ltd.; and Paul Schulman of Sound Marketing, consultant to Winter.

Master Songwriters’ Deaths End A Link To The Past

AN ERA FADES: Despite all the wondrous gifts of song that have survived to this day from the legacy of Tin Pan Alley and the great theater, it’s still true that the “golden era” is long gone.

Yet, it was comforting for many who take the pop song seriously to know that some of its best talents were around. True, their best creative years were far behind them. But often they were still able to tell us in song and story the way it was, providing living testimony to a period that, when the 21st century dawns, will be referred to as “the early 20th century.”

Within a period of little more than a month, the songwriter craft has lost three major figures from that period, Irving Caesar, Burton Lane, and Gerald Marks. Their deaths have virtually closed the door on a group of still-living songwriters who developed a catalog of great songs starting in the ’20s or early ’30s. Lyricist Edward Eliscu is a happy exception that comes to mind.

In Caesar’s case, his career got off the ground with his 1919 collaboration with George Gershwin, “Swanee.” Like Irving Berlin, Caesar, who matched Berlin in longevity (both died at the age of 101) lived to that rare point where some of their copyrights entered the public domain in the U.S. All the hits by Lane, who died at 84, and Marks, who died at 96, were written starting in the ’30s, so their earlier works are protected for years to come.

It could be said that those who originated great art are given a continuing public presence of sorts longer after they’re gone. But for many of us, there is still great sadness in the realization that these songwriters can no longer tell us, once again, what it was like to be there and why they composed a particular turn of phrase instead of something else.

Barring discoveries of “trunk songs,” we have also lost the clinging hope, however unlikely, that they still had another great song or two up their sleeves.

ON HIS OWN: Veteran music publishing executive Paul Tannen, leaving his post as VP of catalog exploitation at EMI Music Publishing in New York April 1 to reactivate his independent music publishing and catalog exploitation business, Tannen, at EMI Music for the last five years, will be based in Stamford, Conn., where he’ll focus on the promotion and catalog exploitation of copyrights for several publishers, including the development and production of music compilation packages. Tannen reported to Jo Ann Boris, executive VP at EMI Music.

In another development at the company, Alan Warner, the musicologist who has assembled CD-promo packages for publishers, most recently at Warner-Chappell, is joining EMI Music on the West Coast as VP of resources, bolstering an already existing unit that seeks covers for film and TV soundtracks.

SIGNED: Los Angeles-based Bob A-Lew Music has signed publishing deals with Reacharound, the Trauma/Interscope act.

FOR THE RECORD: In the previous issue’s column, an item on a panel discussion, hosted Feb. 6 by the New York Publishers’ Forum, incorrectly gave the last name of moderator Monica Corton, VP of creative affairs and licensing at Next December Entertainment.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Smashing Pumpkins, “Melon Collie And The Infinite Sadness
2. Jim Brickman, “By Heart.”
3. Rush, “Test For Echo.”
5. Clint Black, “Greatest Hits.”
**Billboard**

### Billboard Hot Latin Tracks

**FEBRUARY 15, 1997**

#### LATIN NOTAS

*by John Lannert*

**ON THE ROAD AGAIN:** Many industry executives in the U.S. Latino record industry have lamented that business was flat to soft in 1996. Not surprisingly, the concert scene in the U.S. was weak as well. According to Henry Cárdenas, president of Chicago promotion company Cárdenas, Fernández & Associates, touring business in 1996 was down.

"A lot of big acts did not tour in 1996, so there was less activity," says Cárdenas. "The only tour that was a big success last year was the Juan Gabriel 25th Anniversary Tour. We did 87 shows. It was the largest U.S. tour we ever did."

Cárdenas says that all of the artists whose tours he promoted made more than one notable exception: superstar pop/rockers Llora. "They went out on tour in July with no record and at the worst time of the year," says Cárdenas. "In the summer, we do much better with outdoor shows. We told Llora not to do it, but they went ahead and did it, and we canceled all of the shows in Texas. The tour was a failure."

Cárdenas, whose company is the lone Latino concert promoter operating on a national scale, hastens to add that while the touring business was slow, his company did well financially because of its involvement in multi-artist dancehall shows and nightclubs.

The long-standing Marihuño Music concert series that Cárdenas, Fernández produces has been successful.

---

**COMPILATION FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BILLBOARD STRATEGIC DATA SYSTEMS INC. (BASS) AND RADIO SET UP. THE MUSIC INDUSTRY METRICS ARE COMPUTERIZED BY THE BILLBOARD COMPANY INC.**

### Hot Latin Tracks

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ENRIQUE IGLESIAS</td>
<td>ENAMORADO POR PRIMERA VEZ (RE-ENTRY)</td>
</tr>
<tr>
<td>2</td>
<td>MARCO ANTONIO SOLIS</td>
<td>LA LIGA DE LOS INOCENTES</td>
</tr>
<tr>
<td>3</td>
<td>GRUPO LIMITÉ</td>
<td>COMO UNA ESTRELLA</td>
</tr>
<tr>
<td>4</td>
<td>JOEY LUCIANO</td>
<td>¡EL BALLE DE LA NOCHE!</td>
</tr>
<tr>
<td>5</td>
<td>PAULI</td>
<td>GRANDE VIDA (MONEDA)</td>
</tr>
<tr>
<td>6</td>
<td>BOBBY PULIDO</td>
<td>YA NO TE PIDO</td>
</tr>
<tr>
<td>7</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>MONDO NEGRO (NO LISTED)</td>
</tr>
<tr>
<td>8</td>
<td>EDNITA NAZARIO</td>
<td>SI POR NADA</td>
</tr>
<tr>
<td>9</td>
<td>VICTOR MANUEL</td>
<td>COMO UNA ESTRELLA</td>
</tr>
<tr>
<td>10</td>
<td>JOEY LUCIANO</td>
<td>¡EL BALLE DE LA NOCHE!</td>
</tr>
</tbody>
</table>

---

**NEW**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>GILBERTO SANTA ROSA</td>
<td>NO ES MI AMOR</td>
</tr>
<tr>
<td>12</td>
<td>ANA BARBARA</td>
<td>NO DEJES DE CREER</td>
</tr>
<tr>
<td>13</td>
<td>BANDA MAGUEY</td>
<td>LLORAR POR TI</td>
</tr>
<tr>
<td>14</td>
<td>LAURA PAUSINI</td>
<td>VIVIR</td>
</tr>
<tr>
<td>15</td>
<td>DANIELA ROMO</td>
<td>CHAYANO</td>
</tr>
<tr>
<td>16</td>
<td>GRUPO MANIA</td>
<td>LINDA H.</td>
</tr>
<tr>
<td>17</td>
<td>BANDA MACHOS</td>
<td>TODO DE DIOS</td>
</tr>
</tbody>
</table>

---

**POP**

- 25 stations
- Tropical/Salsa
- Regional Mexican

---

**RDOUBLE**

- 17 stations
- Tropical/Salsa
- Latin Pop

---

**REGIONAL MEXICAN**

- 57 stations
- Regional Mexican

---

**FOVONIS DIAMANTE**

*Fonovisa Music Corporation*

---

**REYES RECORDS INC.**

*CD'S * TAPES & MUSICAL VIDEOS*

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel: (305) 541-6866 Fax: (305) 642-2785

**TOO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED**

MAJOR CREDIT CARDS ACCEPTED

---

www.americanradiohistory.com
The Billboard Latin 50

Greatly influenced by the success of recent Latin hits such as "Yo No Te Pido," "Tu Voz," and "De Mi Corazon," many artists showed a marked increase in sales and chart positions in their respective charts. The Billboard Latin tracks, where Enrique Iglesias' "Yo No Te Pido" has been taking off, is the only act to appear on the Billboard Latin Tracks, where it has reached No. 1.

**ENRIQUE IGLESIA**: "Yo No Te Pido" has been reaching No. 1 on the Billboard Latin Tracks for the past three weeks until Grupo Limites' "Yo No Te Pido" entry in the "Yo No Te Pido." That blasted smash is far and away the No. 1 track this week.

**ENRIQUE IGLESIA** continued to roll on Hot Latin Tracks, where he set a record two weeks ago by notching his sixth consecutive chart-topper with "Enamorado Por Primera Vez." That smashed smash is far and away the No. 1 track this week.

**ENRIQUE IGLESIA** is not the only act to appear on the Billboard Latin Tracks, where it has reached No. 1.

**LATIN TRACKS A-Z**

**Title**: (published during the show) Song: (Latin Tracks) Pop: (Latin Tracks) Regional: (Latin Tracks)

1. **ENRIQUE IGLESIA** "Yo No Te Pido" 2. **JUDI GARCIA** "Tu Voz" 3. **TIJUANA CALIFORNIA** "De Mi Corazon" 4. **ANTONIO FERNANDEZ** "Yo No Te Pido" 5. **JERRY RIVERA** "De Mi Corazon" 6. **JULIO IGLESIAS** "Yo No Te Pido" 7. **JERRY RIVERA** "Tu Voz" 8. **ROBERTO PALOS** "De Mi Corazon" 9. **ENRIQUE IGLESIA** "Tu Voz" 10. **TIJUANA CALIFORNIA** "Yo No Te Pido"

**ENRIQUE IGLESIA** has been reaching No. 1 on the Billboard Latin Tracks for the past three weeks until Grupo Limites' "Yo No Te Pido" entry in the "Yo No Te Pido." That smashed smash is far and away the No. 1 track this week.

**ENRIQUE IGLESIA** is not the only act to appear on the Billboard Latin Tracks, where it has reached No. 1.

**LATIN TRACKS A-Z**

**Title**: (published during the show) Song: (Latin Tracks) Pop: (Latin Tracks) Regional: (Latin Tracks)

1. **ENRIQUE IGLESIA** "Yo No Te Pido" 2. **JUDI GARCIA** "Tu Voz" 3. **TIJUANA CALIFORNIA** "De Mi Corazon" 4. **ANTONIO FERNANDEZ** "Yo No Te Pido" 5. **JERRY RIVERA** "De Mi Corazon" 6. **JULIO IGLESIAS** "Yo No Te Pido" 7. **JERRY RIVERA** "Tu Voz" 8. **ROBERTO PALOS** "De Mi Corazon" 9. **ENRIQUE IGLESIA** "Tu Voz" 10. **TIJUANA CALIFORNIA** "Yo No Te Pido"
The City That Plays TOGETHER MAKES It Work

Stylistic diversity is not new to Miami. After all, this is the town that spawned Gloria Estefan, the Mavericks, Mother Superia and Marilyn Manson. What’s new is the spirit of community—and maturity—that’s making the whole industry sit up and take notice of this place in the sun.

BY SCOTT BENARDE

MIAMI—Picture this: Sam Moore is singing “Soul Man” with Dave—David Lee Roth, that is, Trumpeter Arturo Sandoval and saxman Ed Calle are smoking on horns; Butch Trucks and Jaimoe of the Allman Brothers Band are laying down the beat, and percussionists from Julio Iglesias’ band are adding flavor. It’s not some producer’s wild concept for a new record. It actually occurred at a NARAS-sponsored tribute to Miami-based producer Tom Dowd.

That wasn’t all. Bee Gee Barry Gibb performed a solo rendition of “Words,” songwriter Richie Supa took over a piano and delivered “Amazing,” a song he wrote which became a hit for Aerosmith. Producer Phil Ramone and Latin-jazz flutist Nestor Torres hosted the event.

Few scenes better define and illustrate the kind of music town Miami is becoming than that one at Julio Iglesias’ home this past December.

There’s a new sense of cooperation, excitement and adventure permeating the Miami music community. And the accent is on community. (Around here, the term “music community” is heard a lot more than “music industry.”) People are networking as never before; odd couples are working together. Anglos are helping Latinos cross over to the coveted English-speaking market, while the well-oiled Latin music machine is helping Anglo business get organized in Miami.

“It’s professionals respecting professionals,” explains the venerable Dowd, who at 71 is in his 50th year making records and is one of the area’s cheerleaders. “It’s competitive but respectful. People are acting like ladies and gentlemen, not menacing whorehouse cutthroats.”

OK, so don’t hold your breath waiting for Moore and Roth to take a Sam & Dave act on the road. But Jimmy Buffett has been working with octogenarian novelist Herman Wouk to turn Wouk’s humorous novel “Don’t Stop The Carnival” into a musical. It debuts at the Coconut Grove Playhouse in the spring with Broadway aspirations.

Stylistic diversity and cross-cultural influences are not new to Miami. After all, this is the place that spawned Gloria Estefan, the Mavericks, and Miami Vice. (Continued on page 45)

In 1996, Island Records celebrated the fifth anniversary of its opening studio in Miami, which the likes of Aerosmith, U2, Prince and David Byrne kept busy throughout the year. MTV-Latin America (formerly Latino) turned three. The Box marked two years at its South Beach location. The Latin divisions of Sony and EMI opened new offices, and MCA bought a building.
LOCAL NOISE: Four Acts To Watch Out For

BY SANDRA SCHULMAN

ROCK:
The Underbellys may call Miami home for now, but their blinking hearts live in Nash Vegas, where the neon never sets and the high lovins' hair shines in the spotlight.

With an unbridled love for surfably-on-speed music, these four hepcat daddies look to the past for the sa-wingingest future. They get there by using turbo-throbbing bass and sax by Epp, twanging guitar from Dave Van Epp, a backbeat you can park a York City's Squeezebox and the Viper Room in West Hollywood (Calif.) for the Concrete Foundation Forum.

Velvet has been writing songs with Pat DiNizio of the Smithereens in preparation for recording the Underbellys debut CD for Don Hill Entertainment.

JAZZ:
After years of honing her jazz-lounge act in such Miami venues as Gloria Estefan's Alioli restaurant and La Voile Rouge Beach resort, sultry beauty and former Miss Miami Laura Bradley decided to go in a new direction after one too many nights of smoky little clubs.

Four years ago, she hooked up with producer/arranger Julio Bague—who has worked with Nestor Torres, Expose and Tito Puente—and together they began writing and arranging. "Julio and I work really well together," says Bradley. "I'll start out with a feeling or a melody for a song, and he takes it to the full band level."

Taking off in an international contemporary-jazz style, Bague expanded Bradley's sound and band to include a horn section, backup singers and dancers. Their productive partnership culminated in a 1995 album release for "First Time," with a concert at Miami Beach's 500-seat Colony Theater. Musicians in the group include flutist Mercedes Abal, who also plays with Crescent Moon recording artist Albita; Nicky Orra of Julio Iglesias' band; jazz violinist and singer Nicky Yarling of Jimmy Buffett's band; and singer Miriam Cuan, who has toured with Jon Secada.

Bradley's CD was last year's best-selling indie disc at Specs Music and has already sold out its initial printing of 2,000. It's being re-pressed and distributed throughout the Northeast. The Latin jazz song "Carnival" was featured in the recent film "The Fan" and is being re-mixed by Phil Jones for release this month. Bradley herself has been writing more songs and touring throughout Asia, the U.S. and Brazil.

LATIN:
Puya is the strong straight espresso coffee people drink in

Raul Allioli

VITAL STATISTICS

Due to Miami's ethnic diversity, it should come as no surprise that the airwaves are dominated by Latin and black music.

- Three stations have tied for first the past several years, all of them primarily urban-dance music: WAMR Amor (107.5 FM) for the adult contemporary Latin market; WEDR 99 JAMZ (99.1 FM) with R&B, rap, jazz and gospel; and WHQT HOT 105 (101.5 FM), which plays music for the black adult dance audience.

- Next most popular are light-jazz and pop WRMA Romance 106.7 FM; WLYF Lite 101.5 FM.

- Oldies rate next with WMXJ Majic 102.7 FM.

- Top college-rock is station WYUM 88.9, while radical radio—with national acts live in the studio—emanates from "The Beast And Bakery Show" on WAXY. The top rock station, owned by radio giant Paxson Communications, is WZTA-ZETA 94.9 FM.

- Country's cowboys and cowgirls hang tough with 99.9 KISS FM out of Davie.

RECORDING STUDIOS

CRITERIA 1755 NE 149 St., North Miami, is the big-daddy studio where Eric Clapton, Aerosmith and Julio Iglesias record.

SOUTH BEACH STUDIOS, 1200 Collins Ave, Miami Beach, is located in an art-deco hotel owned by Island Records' Chris Blackwell; one of the country's premier mix rooms, used by the likes of U2 and Nine Inch Nails.

MIDDLE EAR, Bay Road, Miami Beach, the Bee Gees' mostly private studio, but some select locals record there.

PARADISO SOUND, 3451 Poinciana St., Coconut Grove, is the exotic new home to producer Nick Martinelli, whose R&B and dance songs have hit the top of the charts; most recent project is RuPaul.

CRESCENT MOON, 6205 SW 40 St., Miami. Emilio and Gloria Estefan's place mixed the Sinatra "Duets" album here as well as albums by Gloria, Jon Secada, Albita.

TAPEWORK, 3236 NW 41 St. in North Miami, a full-service studio with vintage and state-of-the-art equipment; records top punk indie bands.

VIDEO STUDIOS

The premier facility in the Southeast for video production and album photo shoots is Big Time Productions, 555 Washington Ave., which boasts eight video studios, a post-production suite, video equipment, full lighting and grip equipment and a location division. Owned by Miami native Eugene Rodriguez, Big Time is housed in an art-deco theater in South Beach and has produced photo shoots and album covers for Gloria Estefan, Madonna, Julio Iglesias, the Bee Gees and Shania Twain. BT's fashion roster includes work from Bruce Weber, Steven Meisel and Helmut Newton.

VENUES

SMALL

TOBACCO ROAD, 626 S. Miami Ave. downtown Miami, cap. 350; oldest blues bar in town, two floors of live music and a back patio.

ROSES, 754 Washington Ave. South Beach, cap. 300; rock and Latin jazz club.

STELLA BLUE, 1661 Meridian, cap. 250; new restaurant/music club in South Beach with local and national acts.

CHURCHILLS, 5501 NE 2nd Ave. in Little Haiti, cap. 290, funky fringe-rock and punk club.

SOUTH BEACH PUB, 717 Washington Ave., cap. 150, latenight rock club in a back room.

CHEERS, 2492 SW 17 Ave. in South Miami, cap. 300; hosts a big punk scene.

MIDSIZE

COLONY, 1040 Lincoln Road in South Beach cap. 500; hosts jazz, rock, ballet and performance acts.
LATIN VENUES

All of Miami's Latin clubs are primarily dance clubs that hold a few hundred people, with DJs and occasional live music by such acts as Grupo Nostalgia, Freddy Perez and Juanito Valdizan. Most are located in South Miami near the Airport and on Little Havana's 8th Street.

The top ones are Alcazaba, 50 Alhambra Plaza; Mystique, 5101 Blue Lagoon Drive, Miami Airport Hilton; Excelsior, Resurrection Hall's International Night, 221-223 St. (South Beach); La Covacha, 10750 NW 25 St.; Cafe Nostalgia, 2212 SW 8th St.

MUSIC RETAILERS

Florida's largest retailer is Spec's, with 17 Miami stores, including two superstores in Coconut Grove and South Beach.

Uncle Sam's, 1141 Washington Ave, Miami Beach, two in Broward.

Ollofart nipple chain with large selection of dance and alternative music, clothing, jewelry and incense.

YESTERDAY & TODAY RECORDS, 4805 SW 57 Ave. and 8336 SW 40 St. Yesterday & Today Dance Music, 1614 Alton Road. Top local indie store with its own record label—Y&T Music.

EXTREME RECORDS, 513 Lincoln Road, Miami Beach, specializes in dance, Latin pop.

COOL SCHOOL

Often overlooked for its contribution is the University of Miami's music program. Its Coral Gables campus can count Jaco Pastorius, Pat Metheny, Will Lee and Bruce Hornsby among its former students and teachers. And of course, there's Emilio Estefan's Crescent Moon Studios, home of Jon Secada and Albita, as well as the aforementioned Gloria. (One company that's been fairly quiet lately: controversial Luther Campbell's Luke Records.)

Much of the credit for the Miami music scene's newfound spirit and energy goes to NARAS, which opened a Miami office in August 1995. That office has become a clearinghouse linking various pieces of the puzzle. NARAS also has become a community leader, generating networking events and workshops for aspiring locals as well as established stars.

"NARAS has served as a lab because we're neutral and everybody trusts us. Everybody knows they can come to our events and feel comfortable," says Max Borges, executive director of the Miami chapter.

"I think there's just a lot of excitement about Miami," Borges adds. "It has an atmosphere conducive to getting things done. The scene is open to new business. It's not like New York or L.A. where there are fences and you have to know somebody. Here, it's more welcoming."

Since it opened, NARAS has held songwriting record production and engineering workshops.

(Continued on page 46)
workshop on Perez, withContinued from page 45
THE CITY THAT MIAMI
46

HOT CHILD IN THE CITY
If NARAS has been the organization that has given Miami a huge
boost, then Desmond Child may be the most visible individual unifying Miami's disparate talent and music communities. The songwriter with the midas touch ("I Was Made for Lovin' You," "You Give Love A Bad Name," "We All Sleep Alone," "Dude Looks Like A Lady," "Crazy") moved back to his hometown about two years ago. The half-Cuban, 43-year-old Child bridges cultures and musical generations and knows no boundaries. Any style, sound, format is fair game for his Deston production company. And his company spreads the work around.

In the past year alone, he has co-written with Aerosmith during the band's four-month stay in South Beach while making its new album "Nine Lives"; written songs for the next Bon Jovi record; heard local R&B singer Tami Heat in a South Beach restaurant and landed her a record deal with Sony 550 Records; and is working with Latin rocker Rosie Martinez on a record for MCA International. Perhaps more importantly,

Songwriter Desmond Child
Child co-founded a monthly songwriters showcase, "Songwriters In The Round," with Ellen Morasky of Word-Chapel Music and Crystal Hargratt of the National Academy Of Songwriters. The showcase includes an open-mike hour for local unsigned writers who get a chance to shine in front of local and visiting heavy hitters, who also perform. The event has become so popular it is moving to bigger quarters. Child calls the showcase "a way to give back a little bit." He's also working to establish a Miami NAS branch.

Ask him why he returned to Miami from L.A. and he sounds like the Chamber of Commerce poster boy.

"I kept visiting Miami and felt real comfortable here," he says. "It's closer to New York, Nashville and Europe. I'm all over the place, and to me Miami is the center of the universe, so why shouldn't I be in the hub and work in every kind of music there is?"

R&B AND BEACHFRONT INSPIRATION
Producer Nick Martinelli, whose credits include Diana Ross, Gladys Knight, Regina Belle and Stephanie Mills, is one of Miami's newest arrivals, hanging his Paradiso Sound studio shingle in Coconut Grove less than a year ago. His goals: mine the area's untapped R&B talent, produce some Latin acts and eventually start a label. Martinelli had tried setting up shop as recently as 1991 but "didn't think [Miami] was happening enough" and moved to L.A. Now, he says, "Things are starting to pop. And there's a lot more sense of community here, too."

Songwriter Richie Supa, who's been in South Florida since 1991, is glad to have all the company. He cites the climate, relaxed atmosphere, arrival of superstars such as Madonna and Sly Stallone, the opening of facilities such as Chris Blackwell's South Beach Studio in the Mark Hotel in 1992 and the NARAS office as having a cumulative effect on attracting the industry to Miami.

The beach is a great place to unlock writer's block, too. Like Child, Supa also worked on the Aerosmith album and says lead singer Steven Tyler and he would "walk on the beach to think up lyrics. After a couple of miles, we would have it."

Supa, who also just finished co-writing an album's worth of songs for Bon Jovi guitarist Richie Sambora's next solo record, adds that all this activity should help the local scene. "I think there's an

H.L. DISTRIBUTORS Welcomes You To Miami! The Largest Distributor of Tropical Music In The World! Compact Discs • Salsa
VHS Videos • Merengue
Laser Discs • Disco
Accessories • Latin
& Much More! • "Miami Sound"
La Distribuidora Mas Grande de Musica Tropical En El Mundo!
LLAMENOS HOY!
1-800-780-7712 CALL US TODAY!

On Your Next Visit To MIAMI Come See Us At 6840 SW 12th Street • Miami, Florida 33144
Or Fax Us At: (305) 261-6143

Miami has a door to a Recording Oasis... Paradiso Studios
Where harmony of environment and sound unite...
upward trend of exposing new talent from Miami."
That's something Criteria Studio head Joel Levy already had been trying to do. During the past several years, Levy entered into production deals with unsigned acts he believed in. Acts such as Nil Lara, The Goods, Mary Katzen, Suzy Creamcheese and Love Canal were able to make high-quality demo tapes or release independent CDs.

In 1995, Levy also joined forces with Rich Ullom of Y&T Records, who released the first CDs by the Mavericks, Karsten and For Squares. The company plans to nurture a small roster of acts. Its first release was singer-songwriter Amanda Green's "Junk And Stuff" in mid-October. Y&T is planning to land a major distribution deal this year. While Levy thinks Miami's blend of cultures makes it a unique city, he's also out to demonstrate that this is a rock 'n roll town, too. "We're here to prove that Miami is more than just Latin," he explains. "We love it, but I want to show more of the dynamics and diversity of music, artists and songwriters of this area."

**TUMBLEWEEDS AND NEO-GLAM**

According to band manager John Tovar, who helped Nuclear Valdez, the Mavericks and Marilyn Manson build their careers, "Local bands cannot be ignored anymore, because the talent is there."

He believes acts such as Amanda Green, Maria (a Hialeah rock quartet), Kristi Larkin (a 17-year-old Fort Lauderdale singer-songwriter) and soulful rock band Buttercup may have what it takes to make it nationally. And of course he's high on a pair of acts he manages: country rockers Reckless Lester And The Tumbleweeds and neo-glam rock band Mindflower.

**THE RISE OF REALISM**

The longstanding problem, however, is a lack of quality showcase clubs. The wonderful Stephen Talkhouse, for example, opened in 1992 and closed in '95. It's frustrating for local bands — and sad for fans — but not insurmountable. They find ways to be heard.

If more area acts seem ready for prime time than in recent years, it may be because of a collective change in philosophy.

Until recently, every band's mantra was "Get signed. Get signed," says Helene Blum, manager of the band Janet.

"Bands are more realistic now. The reality of what it takes to get signed has settled in. The golden ring is tough to get."

Or keep.

"I've learned that lesson with the rise and fall of Nuclear Valdez in 1989-91, Saigon Kick (which even scored a top-15 single with "Love Is On The Way" in 1992) and more recently with Arlen Fales, whose major label debut on Island, set for '96, was never released."

"Now bands are getting back to basics," Blum adds, "and learning the craft. They're writing and playing for the fun and love of it and letting the rest take care of itself. In the process, the city is maturing and growing up."
Otari Gets A Digital Face Lift
Calif. Firm Moves Into Consoles

By DAN DALEY
Foster City, Calif.—There is a freshly Minted and blue-and-white banner hanging in the foyer of the U.S. offices of Otari Corp., in this San Francisco suburb. The words on the banner, “Otari, the console company,” reflect a corporate restructuring and restructur- ing far deeper and broader than the simple slogan would at first indicate.

Founded in 1965 in Tokyo as an audio duplication equipment manufacturer, Otari commenced its U.S. operations in 1970, bringing both that business and a nascent professional multitrack- recording capability to the U.S. In 1977, the company’s founder, Mike Foster, a recording studio A&R man, hired engineer John Studer, a run for their money by offer- ing the rapidly expanding midlevel studio market a cost-effective, extremely robust 24-track deck, the MTR-90, as well as a range of other tape recorders, including the MX-5050 2- and 4-track decks, which are still widely used in broadcast facilities.

In 1986, Otari entered the digital multitrack arena with its Pro-Digit (PD) format 32-track deck. Three years later it purchased Sound Workshop, a Long Island-based console manufacturer, as well as the OEM-manufactured Pro-Deck series hard-disc recorder system, which it marketed.

But Otari’s success in the analog realm did not translate into an increas- ingly digital world. The hard-disc recorder’s sales were lackluster, and the company’s analog console operations—A&V—grew in number and popularity in the early ’90s.

“Otari got blindsided by the digital revolution in professional audio,” says Wayne Freeman, who was named market- ing manager for Otari last year after stints as VP of Soundcraft in the early ’80s, founder of Trident US, and, until 1996, CEO of Fairlight. “I’d be less than truthful if I didn’t say that our professional audio product was the most overexposed product on the marketfront of the market. Otari didn’t see that the digital revolution would happen as fast as it did. The company has realized this and also realized it had to kick itself overdrive to catch up. That’s what’s going on now.”

Otari has maintained itself based on a broad and deep product line, which, according to Freeman, generated more than $100 million in sales worldwide last year. However, at least half of the company’s revenue comes from its duplication equipment division; its professional audio product cycle as quickly as the industry’s gen- erations did in the digital era. The dis- appointing sales of the Pro Deck and the industry’s move to the DAT format, which left the PD platform with a dwindling number of proponents, were setbacks to Otari’s first steps into dig- ital and analog—when tape analog con- sole sales were also falling precipitously, and the Sound Workshop console line was aimed at the middle market, which wasn’t the company’s revenue generator. So, Otari president Jack Soma, who was named to the company’s corporate offices in Japan and asked for resources to repo- sition the company’s pro audio division from a tape machine manufacturer into a con- sole and digital systems maker. The result was an enhanced budget and executive mandate, including Freeman, national sales manager Robert Grubb, and director of sales and market- ing Tim Schaeffer, who once owned New West Audio Marketing, a product for the company to sell to the MTR-90 in the U.S.

“The good news was, all of these moves were made to support our existing professional product, our Constantine Line.”

Talmy recalls, pointing out that his work with Bowie, such as the 1966 disc “Can’t Help Thinking About Me,” was ahead of its time.

This kid, Harris Gan of the Interpreters, really wrote good songs; that’s what attracted me to this,” Talmy ex--plained. “I’ve always maintained that a lousy band with a good song will have a hit, but the reverse isn’t true. We’ve all known absolutely won- derful performing bands who didn’t get arrested because they had no material.”

Indeed, Talmy’s reputation as a producer was earned by paying close attention to the quality of the song and the arrangement. “Most bands are there to simply involve their material to be able to see how it goes together at the beginning, the middle, and the end,” says Talmy. “I’ve always felt that one function of a producer was to put the material into the proper order.”

For evidence of Talmy’s collabora- tive powers, one need look no further than his work with the Kinks’ Ray Davies. “Ray was extremely prolific. He used to go out and write a dozen songs overnight and come in and play them, and I’d say, ‘Yeah, that one’s not a big hit; that one’s a hit; that one’s not going to work, that one will work. ’”

Talmy recalls, “Sunny Afternoon. I heard about four bars of that song. That is going to be a No. 1 record.”

Talmy says that he helps mix the hits that can be written in the studio, preferring to begin sessions with classic songs. “I like to be about 90% sure of what we’re going to come out with, leaving the last 10% for something spontaneous,” he says.

A California native, Talmy got his start at an engineer at Conway Stud- ies in Los Angeles. In 1960 he took off for England for what was intended to be a summer holiday; however, he ended up in London as an inde- pendent producer working for Dick Rowe at Decca records.

“Fortunately, he was very pro- active about asking me to add his stuff to the Decca albums, which was that adding his arrangement with Decca allowed him to freelance for other labels. I think I was the first independent producer in London.”

Talmy quickly demonstrated a keen eye for talent: In addition to finding the Kinks and the Who, he discovered David Bowie for Mercury.

“Is was almost 17 when I found him,” Talmy recalls. “I was not very long back to the board.

Better Get a Digital Face Lift
Calif. Firm Moves Into Consoles

By BEN CROMER

Shel Talmy, the legendary producer responsible for ‘60s hits by the Kinks and the Who, has spent the past year and a half years in Japan, bringing his dressing to the U.S. and Europe.

“Shel Talmy back to the board,” the headline read in Billboard, the weekly trade magazine, on Feb. 12, 1990. The article was part of a series profiling some of the biggest names in the music industry.

Talmy was a key figure in the development of several influential bands, including the Kinks, the Who, and the Rolling Stones. He was known for his ability to bring out the best in his artists and for his unique production style.

But Talmy was also known for his contentious relationships with his artists, which sometimes led to legal battles. For example, in 1967, the Kinks sued Talmy for unpaid royalties, and in 1969, the Who took him to court over a dispute over the rights to “My Generation.”

Despite these challenges, Talmy remained a respected figure in the music industry, and his influence can still be felt today. His work with the Kinks and the Who has earned him a place in the Rock and Roll Hall of Fame.

For the Record

The following quote from Esonquin music leader John Sonyan was con- tacted from a Feb. 1 article on the Esonquin Paris system: “People are starting to buy into the video format,” he said. “They see this as a well-thought-out system with good specifications. We’re using it both [analog-to-digital] and [digital-to-analog] conversion to eliminate the possibility of noise contamination inside the computer.”

People are starting to take the right decisions and yet not going too far upscale in cost.”

www.americanradiohistory.com
BILLBOARD FEBRUARY 15, 1997

Page 49

Breakdown On The J. Atlantic Records act Collective Soul mixed its third album, “Disciplined Breakdown,” at LaRaebe North in Hollywood on one of the studio's two SSL 9000 J boards. Shown, from left, are mixing engineer Greg Archilla, Collective Soul producer and front man Ed Roland, and production assistant Mike Childers.

SHEL TALMY

(Continued from preceding page)
ed until ‘You Really Got Me.’ At that point, he decided that he wasn’t going to charge me, and we could do them in stereo.

Yet Talmy’s efforts to craft good recordings were often hindered when mastering engineers at Reprise Records, the Kinks’ U.S. label, got hold of the tapes from the U.K. Consequently, such records as “You Really Got Me” and “Tired Of Waiting” were mastered in reprocessed stereo, with gratuitous reverb added by the American engineers.

“I started supervising the mastering in England, but then they sent the tapes over to America, and they would remaster them,” Talmy laments.

“There was no control over it.”

His production of the early singles by the Who was equally bold, resulting in such hits as “I Can’t Explain,” “Anyway, Anyhow, Anywhere,” and “My Generation.” Talmy’s relationship with the band ended prematurely due to what he characterizes as a power play with the band’s management.

“I never made anything but hits with them. Then one day I got a letter from [Who manager] Kit Lambert and the band saying my services were no longer required.”

Even so, Talmy continued to rack up such hits as Maudio Mann’s “Mighty Quinn” (Quinn The Eskimo) and Chad & Jeremy’s “A Summer Song.” In the late ’60s, he hooked up with British folk band the Pentangle and produced albums by ace session pianist Nicky Hopkins and Welsh band Amen Corner.

Even though Talmy's groundbreaking work with the Kinks and the Who prefigured the punk revolt, Talmy felt a lack of connection with punk in the late ’70s.

“When punk hit, I said, ‘It’s time for me to go back home,’” Talmy says with a laugh. “I did a single with the Damned just to see if I hated it as much as I did.” With the exception of one-off projects, such as the Savoy’s 1980 album “Love Too Late,” Talmy left studio work to concentrate on his publishing and computer ventures. “I thought, ‘This is it, I’m retired.’ Then I got bored out of my mind and got back into it.”

Talmy began to meet with A&R staffers at record labels to announce his return; however, he soon realized there was a generation gap. “With very few exceptions, most of the A&R people today have never produced a record and have barely been inside a studio,” he says, adding with a twist of irony, “The first step was to convince people that I really hadn’t died several years ago.”

I USED TO IMAGINE WHAT IT WOULD BE LIKE TO PLAY MY OWN INSTRUMENT. NOW I KNOW.

WITH FEATURES LIKE ON-THE-FLY LOOPING, AUTO BPM, BEAT SYNCHRONIZED EFFECTS, RADER START/BACK CUE “SCRATCHING” EFFECTS AND MASTER TEMPO PITCH CORRECTION, THE CDJ-500II DJ CD PLAYER AND DJM-500 PRO DJ MIXER OFFER ALMOST UNLIMITED CONTROL, SO I CAN CREATE VIRTUALLY ANYTHING I CAN HEAR.

THE PIONEER PRO DJ SYSTEM.

IF YOU NEED MORE CONTROL THAN THIS, START YOUR OWN LABEL.
Studio Action
ARTISTS & MUSIC

AUDIO TRACK

NEW YORK

At the Edison, Robert De Niro and TriBeCa Productions scored the Miramax film "Marvin's Room," featuring singer/composer Carly Simon, film composer Rachel Portman, and actress Meryl Streep. The film's soundtrack was released on Hollywood Records. Trivia buffs will note that the Edison Hotel—which houses the studio—is where Buddy Holly stayed on numerous trips to New York.

LOS ANGELES


NASHVILLE

Ricky Skaggs worked on tracks at Woodland Studios with engineer Alan Schulman. At the same facility, Jill Sotulke mixed with producers Brad Jones and Robin Eaton and engineer Roger Moutenot on Woodland's Neve VB06 console. The Sci-Fi finished recording an album for No Alternative/Twin Tone Records at Woodland with Jay Joyce producing.

OTHER LOCATIONS

At Criteria Recording Studios in Miami, balladstress Vic Damone worked on string tracks and mixes with producer Bela Silvestri and engineers Joel Numa, Alfredo Matheus, Chris Spahr, and Scott Kielklaak. The Chicago Recording Co. celebrated nine Grammy nominations with the Recording Academy's recognition of work by Smashing Pumpkins, Toni Braxton, Maxwell, R. Kelly, and others. At Mushroom Studios in Vancouver, Virgin U.K. act Hal worked on a single with special guest Gillian Anderson of the hit TV show "The X-Files". Ken Marshall engineered and Pete Wonzak assisted. In other activity at Mushroom, Empire artist K.D. Lang worked with MCA act Murrum. Mark Ramaer engineered with Wonzak assisting. In San Francisco, Rocket Lab principal Paul Stubblebine mastered Emerald Triangle's self-titled release, produced and mixed by Harvey Mandel, who is also featured as a player on the record.

Re-Producing Success. British producers/guild Re-Pro and tape manufacturer BASF hosted a party at the recent Audio Engineering Society Convention in Los Angeles attended by many of the industry's luminaries. Shown at the festivities, from left, are industry veteran Malcolm Atkin, Re-Pro executive director Peter Filede, and producer/engineer Alan Parsons.

PRODUCTION CREDITS

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

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ADULT TOP 40</th>
<th>RAP</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>UN-BREAK MY HEART</td>
<td>On &amp; On</td>
<td>IT'S A LITTLE TOO LATE</td>
<td>DON'T SPEAK NO Doubt</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
</tr>
<tr>
<td>ARTIST</td>
<td>Tom Braxton/</td>
<td>Erykah Badu/</td>
<td>Mark Chesnutt/</td>
<td>Matthew Wilder/</td>
<td>Put Daddy feat. Mase/</td>
</tr>
<tr>
<td>Producer</td>
<td>David Foster</td>
<td>Bob Power, Jamal</td>
<td>Tony Brown</td>
<td>(Trauma/Interscope)</td>
<td>Carl Brashear, Norman Wilcox, Stevie P/</td>
</tr>
<tr>
<td>(Label)</td>
<td>(LaFace/Arista)</td>
<td>(Kedar/Universal)</td>
<td>(Decca)</td>
<td>(Bad Boy/Arista)</td>
<td>(Bad Boy/Arista)</td>
</tr>
<tr>
<td>RECORDING STUDIOS</td>
<td>CHARTMAKER STUDIOS</td>
<td>BATTERY STUDIOS</td>
<td>EMERALD STUDIOS</td>
<td>GRANDMASTER RECORDERS</td>
<td>DADDY'S HOUSE</td>
</tr>
<tr>
<td>Engineer(s)</td>
<td>(Los Angeles, CA)</td>
<td>(New York, NY)</td>
<td>(Nashville, TN)</td>
<td>(Hollywood, CA)</td>
<td>(New York, NY)</td>
</tr>
<tr>
<td></td>
<td>Felipe Ciganda</td>
<td>Michael Gilbert</td>
<td>Steve Macantoni</td>
<td>Phil Kaufel</td>
<td>Doug Wilson, Michael Patterson, Lane Craven</td>
</tr>
<tr>
<td>RECORDING CONSOLES</td>
<td>SSL A4000</td>
<td>SSL 4046G with Ultrillation</td>
<td>SSL 4046E with G Series Computer</td>
<td>Neve 8028</td>
<td>SSL G Series</td>
</tr>
<tr>
<td>RECORDER(S)</td>
<td>Sony 3348</td>
<td>Sony PCM 3348</td>
<td>Studer A827</td>
<td>Ampex 499</td>
<td>JF 1080</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MIX DOWN STUDIOS</td>
<td>BARKING DOCTOR</td>
<td>BATTERY STUDIOS</td>
<td>EMERALD STUDIOS</td>
<td>CACTUS STUDIOS</td>
<td>DADDY'S HOUSE</td>
</tr>
<tr>
<td>Engineer(s)</td>
<td>(Mt. Kisco, NY)</td>
<td>(New York, NY)</td>
<td>(Nashville, TN)</td>
<td>(Hollywood, CA)</td>
<td>(New York, NY)</td>
</tr>
<tr>
<td></td>
<td>Mick Gutaszuk</td>
<td>Bob Power</td>
<td>Steve Macantoni</td>
<td>David Holman, Paul Palmer</td>
<td>Lane Craven</td>
</tr>
<tr>
<td>CONSOLES</td>
<td>SSL 4000G with AT&amp;T 8248</td>
<td>SSL 4004G with Ultrillation</td>
<td>SSL 4046E with G Series Computer</td>
<td>Custom</td>
<td>SSL G Series</td>
</tr>
<tr>
<td>RECORDER(S)</td>
<td>Sony 3348</td>
<td>Studer 800</td>
<td>Sony PCM 3348</td>
<td>Stephens 8218</td>
<td>JF 1080</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTERING</td>
<td>HIT FACTORY</td>
<td>STERLING SOUND</td>
<td>GEORGETOWN MASTERS</td>
<td>CMS DIGITAL</td>
<td>HIT FACTORY</td>
</tr>
<tr>
<td>Engineer</td>
<td>Herb Powers</td>
<td>Tom Coyne</td>
<td>Denny Purcell</td>
<td>Robert Vogesin</td>
<td>Carlton Batts</td>
</tr>
</tbody>
</table>

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Data Source weekly.

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

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

With IBG '97, you will be able to:
- Reach record buyers worldwide at retail and distributors, importers/exporters
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.
- This is the kind of information that can put you at the top of the industry. And, best of all, it costs just $125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL
(800) 344-7119. In NJ (908) 363-4156.

Or send check/money order for $125 plus $5 S&H ($12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, New Jersey 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BOG03126
BMG Re-Signs Mushroom

Deal Keeps Label Flexible At Home

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Records has re-signed with BMG International to continue distributing and promoting Mushroom product in Europe, South America, Japan, and Southeast Asia. The deal, effective immediately, was announced by Michael Gudinski, chairman and CEO of Mushroom and Rudi Gassner, president and CEO of BMG Entertainment International.

The Australian/U.K. label retains independence in the U.K., Australia, and New Zealand; it can also use alternate distribution systems to build up left-of-center and alternative acts.

“It gives us the best of both worlds, and a greater flexibility,” says Gudinski. “It means we don’t have to burden BMG with new acts which we could develop better on our own. At the same time, the new deal firmly places Mushroom as a major label within the BMG international family.”

“When you pair one of the hottest independent European/Australian labels with our marketing prowess and infrastructure, you are virtually guaranteed success,” Gassner commented.

The deal does not include Infectious Records, the London-based label, owned by Mushroom U.K. and its managing director, Korda Marshall.

Infectious, home to platinum act Ash, will announce its own distribution plans shortly.

Mushroom, which turns 25 in October, has launched some of Australia rock’s biggest success stories, including Jimmy Barnes, Skyhooks, Split Enza, Kylie Minogue, Hunters & Collectors, The Sports, and Frente.

It increased its BMG alliance in 1998, when it began to expand globally after going into partnership with Rupert Murdoch’s News Ltd. empire, which fully owns Aussie major Festival Records. Gudinski admits European success had teething problems, and that “a hell of lot of money” was poured into Australian acts that didn’t work.

“We learned great music that works in Australia doesn’t necessarily work in other territories,” he says. “Now let the English company release only what it believes is in. We have a ‘less is more’ policy—we spend more money on less acts.”

Mushroom had its biggest international year in ‘96, Peter Andre, signed to the Manchester imprint, had two No. 1 singles and a chart-topping album in the U.K., and Top 10 success in Europe and Southeast Asia. Garbage went double platinum (sales of 150,000 units) in Australia and New Zealand, platinum in the U.S. (1 million) and U.K. (300,000), and gold in France (100,000), Ireland (7,200), Denmark (25,000), and Singapore (7,000).

Deni Hines’ “Imagination” sold 300,000 copies in Japan and is starting to break through in Southeast Asia.

Hines will be launched internationally this year, as well as Christine Anu, Dead Star, Mark Seymour, and Folyanna.

Mushroom is also eyeing a return to North America (a mid-’70s foray was short lived) with joint ventures, and the setting up of a U.S. office.” This will be facilitated by News Ltd.’s plans to expand musical activity in the U.S. and Asia under New York-based James Murdoch. The first of these expansions is TK News, a music and software label with Japanese writer/producer Tetsuya Komuro (Billboard, January 25).

“James has a strong ear for music, and Korda and I have a strong relationship with him,” says Gudinski. “Our roles will be more clearly defined through the next four months. Basically, we’ll be developing our own acts, but News will play a big part in the relaunch of Mushroom in the U.S.”

For BMG, Gassner says it is delighted to be involved with Mushroom because “their repertoire fits very well into our overall roster of artists.”

Asked about the exclusion of new acts from the deal, Gassner says, “There’s a very practical reason for that.”

“Michael and I, when we looked through the repertoire issues, came to the conclusion that you would over-burden the system and affect the overall performance if you were trying to push 30 new acts.”

Gassner adds, though, that those acts that are broken will then be taken into the BMG deal.

He says the exclusion of Infections is a reflection of the label’s desire to remain with an indie network, but he adds, “Our relationship with Korda Marshall is very good indeed.”

Additional reporting was provided by Jeff Clark-Meals in London.

Media, Cultural Splintering Threaten Israeli Industry

BY BARRY CHAMISH

TEL AVIV, Israel—Israel’s music executive are voicing their fears that a serious breakdown in the relationship between recording artists poses a threat to the viability of the industry.

One yardstick comes from Tower Records’ three outlets in the country, at which sales of Israeli artists have fallen 25%-15% in the past three years. Music promoters are also accounted for by such acts as Rita, Shlomo Arzi, and Max and the Hairy Kleinstones, who began their recording careers over a decade ago.

Such a parlous situation is a far cry from a decade ago, when the local industry produced such numerous national stars as Gadi Atar, Ofra Haza, Ilchan Cohen, Machina, and Rila.

At that time, perhaps half of all records sold here were by Israeli performers.

However, no new act in the past four years has arisen with remotely the impact of the previous generation’s stars. Many reasons are cited, but Tal Katz, director of promotion for NMC Records, Israeli licensee for Sony Music, says that the most important are “the division of youth along cultural lines and the recent spread of cable TV and private radio stations.”

Katz notes, “Just five years ago, there were only two state-run radio stations broadcasting new music, and people mostly listened to just two TV stations. To promote an artist, you all had to do was put his song on one of the stations and book him on a television variety show. Today, there are over 20 private radio stations, each catering to different tastes. It’s far more challenging to create a success today.

Katz notes that today’s youth, and indeed the country itself, is divided into two camps: the religious/traditional, and the secular/free-thinkers, (Continued on next page)

Arcade Buys Divusca; Adds Roster In Spain

BY HOWELL LLEWELLYN

MADRID—Arcade Music Company Spain has acquired 100% of one of Spain’s biggest indie labels, Divusca, and is this month launching its first domestic roster, in liaison with the new international policy of its Dutch parent company Arcade Entertainment Group B.V. (Billboard Bulletin, Feb. 10).

Barcelona, Spain-based Divusca has 30,000 titles in its Spanish catalog, and this winter has sold 600,000 copies of Christmas carols alone. With annual revenues of about 2 billion pesetas ($1.15 million), Divusca accounts for at least 5% of the Spanish market, says Arcade Spain director-general Luis Francisco Garcia. “After five years in Spain, 1997 is to be the year of big changes for Arcade,” says Garcia, who was Virgin Spain marketing director until last October.

Divusca will continue to control its own catalog and operate as an independent label, but under the Arcade umbrella in Madrid.

On Feb. 6, Arcade launched its domestic roster with the release of “El Dolo Muerto Quiste” (Perhaps In This World), the debut album by raunchy singer Patricia Olson. The album’s first single, “Reina De La Noche” (Queen of the Night), was released early January and was enjoying heavy airplay in early February.

Oliver, 28, who fronts her band on rhythm guitar, lived during her teen years in Philadelphia and composed music and songs in English and Spanish.

As in other countries, Arcade product is released on its in-house label CNT Music. The domestic (Continued on next page)
EMI Maps Ritto As Scandinavian Regional Director

LONDON—EMI has appointed Michael Ritto president/regional managing director for Scandinavia and Finland. Ritto remains managing director of EMI-Medley in Denmark, and in his new regional role, effective April 1, he will replace Rolf Nygren, who is retiring after 81 years with EMI. Ritto will continue to be based in Copenhagen, where he will oversee the creative and business activities of the companies within our regions in the region.

An EMI statement said, "He will specifically encourage and build upon the artist and repertoire initiatives across the region to further secure international successes with Scandinavian music building, the reputation already established via Michael Learns to Rock and Me & My."

Ritto, with partner Poul Bruun, founded Medley Records in 1978 in Copenhagen, the company was acquired by EMI in 1992.

Despite stepping down from his region, Nygren, who joined EMI as managing director of EMI Sweden until a successor is found for that post. At that time, he will become chairman of EMI Sweden and will be free to accept responsibilities outside the company. While Nygren remains head of the Swedish company, he will report to (Continued on next page)

ARCADe

Continued from preceding page

raster also includes ex-ERA group La Marabunta and a teenage-Bosnian singer signed in Spain and known as Just Luis.

Another Arcade Spain project is to release a Spanish-language version of the French-language album "La Fies-

a de Barcelona," produced by Paco Del Rio and France, according to Garcia. The album is by La Compagnie Creole, from whom Arcade has purchased the rights.

"All this activity means the beginning of a new era in the development of the company," according Garcia. "From now on, Arcade in Spain will start to compete with the majors for space in the market of the future."
Paolo Rustichelli’s ‘Mystic’ Music Inspires Santana

**by Thom Duffy**

Santana recalls his reaction to one such masterful blend on a track from the album, “Kyrie,” dedicated to Davis, that features opera tenor Mario Leonardi and Davis’ own unmistakable trumpet. “When I listened to ‘Kyrie,’ Walt was projecting like Pavarotti singing in there...who would ever think that an opera singer and Miles Davis would sound so great together.”

“Mystic Man,” despite its high-profile contributions, was largely performed, engineered, and produced by Rustichelli, with full mastery of studio and sampling technology. “If you are a really a mystic artist and a pure artist, you have to prove yourself with today’s tools so the message and the final result is pure,” says Rustichelli. His sampling skills allow Santana and Davis to perform “together” on the sultry “Get On” and chill-out ambiance of “Rastaflaire”.

Rustichelli played keyboards on Santana’s tour last year. Meanwhile, Santana’s decision last year to request a release from his recording contract with Motown is proving to be a favor of seeking a deal elsewhere, means that “Mystic Man” will be the latest album to come out on G&G for the immediate future. But for Rustichelli, the deal gives him an opportunity to find the acclaim among a wider audience in America that he so clearly already enjoys among respected musical peers.

“I usually reside in L.A., and my dream is to be successful also in the United States, to bring a little flavor of the Mediterranean into the U.S.,” he says.

At the same time, says Santana, Rustichelli’s music transcends markets and cultures.

“For him and for me, there’s only one human race so we don’t consider the boundaries. I’m Jason Nelson, you’re the great Rustichelli.”

“We don’t deal with flags and borders and things like that. We deal with melodies and the heart.”

Home & ABROAD

**LOADED NAMED FFMR MANAGER**

(Continued from preceding page)

**by Larry LeBlanc**

**TORONTO**—There was hardly a murmur of surprise within the Canadian music industry last month after the announced appointment that Joe Summers had joined the PolyGram Records of Canada, Lacourciere retired Dec. 31, 1990. As president of A&M/Motown/Island Canada, says, “I don’t think Joe is going to change the company very much, he is going to play it straight.”

On Feb. 6, Summers announced the appointments of Bill Ott and Darryl LeBlanc as senior vice presidents of the board of directors, expanding the board to six members. Ott is president of PolyGram Film Music 

Explaining the strategy behind his board-of-directors additions, Summers says, “Part of his pride was breaking records. He broke the Wilburn Brothers’ ‘Trouble Back In Town’ [1962] and ‘Goldie & The Escorts’ ‘Somewhere, Somewhere’ [1962]."

In February 1970, after working as a regional sales manager, says Summers, "Part of his pride was breaking records. He broke the Wilburn Brothers’ ‘Trouble Back In Town’ [1962] and ‘Goldie & The Escorts’ ‘Somewhere, Somewhere’ [1962]."

In February 1970, after working as a regional sales manager and working with PolyGram Germany, says Summers, “Part of his pride was breaking records. He broke the Wilburn Brothers’ ‘Trouble Back In Town’ [1962] and ‘Goldie & The Escorts’ ‘Somewhere, Somewhere’ [1962]."

In February 1970, after working as a regional sales manager and working with PolyGram Germany, says Summers, “Part of his pride was breaking records. He broke the Wilburn Brothers’ ‘Trouble Back In Town’ [1962] and ‘Goldie & The Escorts’ ‘Somewhere, Somewhere’ [1962]."
<table>
<thead>
<tr>
<th>MALAYSIA (BMI) 02/04/97</th>
<th>PORTUGAL (Portugal/F) 02/04/97</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EUROCHART</strong></td>
<td><strong>HITS OF THE WORLD CONTINUED</strong></td>
</tr>
<tr>
<td><strong>MUSIK &amp; MEDIA</strong></td>
<td><strong>HITS OF THE WORLD CONTINUED</strong></td>
</tr>
<tr>
<td><strong>THIS WEEK</strong></td>
<td><strong>MUSIC PULSE</strong></td>
</tr>
<tr>
<td><strong>LAST WEEK</strong></td>
<td><strong>THE LATEST MUSIC NEWS FROM AROUND THE PLANET</strong></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>EDITED BY DAVID SINCLAIR</strong></td>
</tr>
<tr>
<td><strong>THIS WEEK</strong></td>
<td><strong>HAIITI: Voodoo and violence are the two words most often associated with Haiti. Yet even through the brutal years of the Baby Doc Duvalier’s regime, a joyous and melodic dance music continued to flourish, a unique mix of African and French Caribbean sounds. Today the country is more stable (although there are still many problems), and with the new political climate has come an explosion of interest in Haitian rhythms but also in America and the world. The energetic (Verdens Gang Norway)´s group that set out to record an album about the rhythm and music of Haiti, &quot;Raspy Dang&quot;. The debut release on the new Global Beat label, captures the best of the first Haitian Roots Music Festival held in summer 1995. Bouyon raspy is Creole for &quot;roots stew,&quot; and the album features such local acts as Boukan Eksperyans, who continued to sing in Creole even when the language was banned, as well as Wyler Jean de Puges (who has roots in Haiti) and Celia Cruz, the legendary queen of salsa from Cuba. Raspy, as contemporary Haitian music has become known, has changed the cultural landscape of the country. The sound draws on traditional elements—voodoo, the Cuban-influenced popular dance rhythm known as compas, and the Caribbean music of reyes—plus influences ranging from reggae, rap, and American pop. Above all, perhaps, the ironic spirit of Bob Marley looms large with the new wave of Haitian bands. &quot;Raspy is the next reggae,&quot; says Loa Beaudrun, leader of Boukan Eksperyans. &quot;The spirituality is there. The politics is there. We’re talking about revolution here.&quot;</strong></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>CZECH REPUBLIC: One of the most gorgeous releases of recent months is an album crafted by the occasional eight-piece band Colorfactory. Its self-titled debut, released on Monitor-EMI, provided a lush soundtrack for the movie &quot;Sejstý&quot; (Whisper), about a group of wasted Prague youths. United for the purpose of sound-scaping the luzzy paced film were the cream of young hip Prague musicians, including Stepon Tuma (programmer and bass player with Liquid Harmony) on percussion; Jan P. Muchow (Ecstasy Of St. Theresa) on keyboards, guitar, and claves; and singer and bass player Wyclef Jean (of the Fugees, who has roots in Haiti) and Celia Cruz, the legendary queen of salsa from Cuba. Raspy, as contemporary Haitian music has become known, has changed the cultural landscape of the country. The sound draws on traditional elements—voodoo, the Cuban-influenced popular dance rhythm known as compas, and the Caribbean music of reyes—plus influences ranging from reggae, rap, and American pop. Above all, perhaps, the ironic spirit of Bob Marley looms large with the new wave of Haitian bands. &quot;Raspy is the next reggae,&quot; says Loa Beaudrun, leader of Boukan Eksperyans. &quot;The spirituality is there. The politics is there. We’re talking about revolution here.&quot;</strong></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>NETHERLANDS: Given this country’s large Antillean and Surinamese communities, it should come as no surprise that a thriving R&amp;B scene has emerged here. Reflecting the cultural vitality of this musical mosaic is &quot;No Sweat—Dutch R&amp;B Flav,&quot; a magnificent compilation released by the Dutch Rock Foundation (SPN) that includes such acts as the funky diva quartet Dignity (&quot;Talk To Me&quot;); the passionate singer Corey (&quot;Day And Night&quot;); and Voices In Motion (&quot;Loving You&quot;), a maale vocal trio fashioned in the image of Boyz II Men. Normally these acts operate in the support of the dance/club market, but that hasn’t prevented them from joining forces on the track &quot;Keep Your Head Up To The Sky,&quot; the release of the CD marks the start of SPN’s &quot;Unsigned Project,&quot; a long-term program to release a series of compilations featuring unsigned acts who will serve on the boards of the future. In support of the compilation’s launch, a limited edition box set will be released with each album. Copies of the Virgin Benelux-distributed CDs will be mailed to A&amp;R managers locally and internationally.&quot;</strong></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>ROMANIA/ITALY: The extraordinary 25-year-old performer Perla Toma, who sings in five languages on her debut album, &quot;A Wonderful Tour Of The Music World,&quot; was born in Constanța, Romania, then moved to Italy five years ago, where she has since married and settled. But she is not forgotten in Romania. She recently gave a stunning performance at the Mamaia ´96 Festival in Constanța, and the album, which features the celebrated Italian pianist/arranger Elio Baldi Cantu, is heard on radio stations throughout the nation.</strong></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>OCTAVIAN URSULESCU: CANADA: Great Big Sea, whose album “Up” (Warner Bros.) has gone gold (50,000 copies) here, plans to use 1997 to launch its flagging Celtic dance tunes and raucous drinking songs upon the rest of an unsuspecting world. January saw early forays to New York and London, where the group’s dynamic approach immediately won new friends and supporters. The four-piece band hails from the wilds of St. John’s Newfoundland, and when playing in a kitchen in the fishing village of Petty Harbour five years ago. Culturally, the musicians have more in common with distant cousins than with the rest of North America. Over centuries, ancient Irish jigs and Scottish reels have been kept alive in this remote corner of Canada, the first landfill on sailing westward from the shores of the frozen land, where their music is played on fiddles, Highland pipes, bodhran, and button accordian, the band creates a storm of sound as wild as an Atlantic gale. Titles such as &quot;Rant And Roar&quot; convey the flavor: a lot of the tunes come from Ireland,&quot; says front man Alan Doyle. But building something new. Equally perplexing is the fact that while Scottish music is as an old Newfoundland custom in which the musicians raise their glasses, shout “Sociable,” and insist that all present down their drinks in one gulp.&quot;</strong></td>
</tr>
</tbody>
</table>

**NIGEL WILLIAMSON**

**ROBERT TILLI**

**MICHIE LEIGH**

**BOBBY ROSS**

**BILLBOARD FEBRUARY 15, 1997**

**www.americanradiohistory.com**

**55**
Excited but confused by the ever-changing world of technology? Concerned about protecting your intellectual property on the Internet?

Come to MINT, a one-day conference presented by the Country Music Association and hosted by the Cumberland Science Museum, to catch up on all the latest developments in technology as they relate to marketing music.

From novice to tech-head - whether you're in records, publicity, music publishing, booking, management or any other facet of the music industry - MINT will provide essential information to help you keep pace with rapidly changing technology. Learn from a variety of panels, presentations, exhibits and hands-on demonstrations featuring top industry leaders who will share their expertise on the Internet, websites, software technology, intellectual/copyright issues, on-line transactions and much more.

### PANEL PRESENTATIONS INCLUDE A VARIETY OF MARKETING & TECHNICAL TOPICS:

| Creating Successful Websites & Webcasts | Exploring Multimedia Carrier Technology | On-Line Transaction Technology |
| Digital Music Video Editing Demonstration | Exploring Transmitted Media Services | Performing Rights & The Internet |
| DVD Demonstrations | Introduction To The Internet | Sharpening Your Internet Skills |
| Web Construction Workshop & Demonstration | | |

### DATE/REGISTRATION FEES/HOST LOCATION

**DATE:** Thursday, March 20, 1997  
**REGISTRATION:** $200; seats are limited - register today!  
(Note: Registration is limited to 200 delegates)

**LOCATION:** Cumberland Science Museum, 800 Fort Negley Blvd., Nashville, Tennessee  
(near Eighth Avenue South & Edgehill)

### PARTICIPANTS INCLUDE:

Adobe Systems • Apple Computers • ASCAP • BellSouth • BILLBOARD • BMI • First American Bank • Ingram • Intel • InterMedia • Liquid Audio • Microsoft • Music Row Publications • NationsBank • RADIO & RECORDS • SESAC • StarWorks • SunTrust • Walcoff & Associates

### FOR REGISTRATION INFORMATION:

CMA  
COUNTRY MUSIC ASSOCIATION  
One Music Circle South  
Nashville, TN 37203  
phone (615) 244-2840  
fax (615) 726-0314; (615) 248-1007  
e-mail: cmamarktg@countrymusic.org
Sony: No Reorganization
Co. Clarifies Ohga's '2nd HQ' Remark

By Steve McClure

TOKYO—Sony says remarks by chairman Norio Ohga about plans to turn Sony Corp. of America (SCA) into a "second headquarters" and of moving to New York do not mean the company is about to undergo a major reorganization.

Ohga has said publicly that it is getting more difficult to control its American operations from Tokyo and that more management responsibilities will be moved to New York. But a Sony spokesman here says the company does not intend to undertake a full-scale restructuring.

"The purpose of announcing the second worldwide headquarters in New York is really to discuss that as a future concept or philosophy," the spokesman says, emphasizing that Sony has not set a time frame for such a move. "We didn't spell out any reporting structure or who is going to be there."

Regardless of when a so-called second headquarters is set up, Ohga's announcement reflects the Sony head office's concern about its U.S. businesses. In 1994, Sony Pictures wrote off $1.2 billion after a run of flop releases, which led to the resignation of SCA president Michael Schulhof in late 1994.

Stories in the media following the press conference fueled speculation that Sony might soon hire a replacement for Schulhof to oversee all operations in the U.S.

M.S. Distributing Takes Long View
Indie A High-Tech Co. With Old-School Values

By Catherine Applefeld Olson

WASHINGTON, D.C.—In a climate of consolidation and closing doors, one of the grandfathers of independent distribution, M.S. Distributing Co., is thriving—and talking about additional acquisitions and growth in all audio and video sectors.

At 51, the Hanover Park, Ill., company claims to be the oldest indie distributor in the business. That means, unlike many of its latter-day competitors, it has the luxury of operating with hindsight.

"When you've survived through as many different cycles as we have, you have a tendency to take the long view," says John Salstone, who co-founded and co-owns M.S. with his friend Tony Dalesandro. "If you look at independent distribution over the years, we have lived literally hundreds of competitions and of those, there's not four or five of them still around."

What has kept the privately funded company buoyant is a business model firmly fixed on the bottom line and a resistance to jump on fleeting trends. "We understand the economics of the distribution business," Salstone says. "We never go after something we can't afford."

A critical part of M.S.'s vision was the recognition 15 years ago that it was time to broaden its core audio business into video rental distribution. Sell-through followed soon after.

Altho he declines to specify what percentage of the company's business comes from video, Salstone says it is a large portion and growing.

The record industry had gotten soft in the late '70s and early '80s for independent record distribution, and our customers came to us and recognized they wanted to get into the video business and asked us to get in," he says.

He adds that the company quickly learned how greatly video and audio differed in sales and marketing, but how similar they were in production and operations.

While the video rental business has basically flattened out for M.S. during the past two years, sell-through continues to swell and should see even greater growth with the introduction of DVD, Dale- sandro says. That continued growth this year may bring about a shift in policy among the studios, several of which have been distributing directly to their accounts, primarily at the expense of the rackjobbers, he notes.

"We're going to see the studios look at the number of customers they are serving and realize they cannot do it as effectively and eco- nomically as a distributor," Dale- sandro says. "When it is a boom business, a lot of the problems are masked, but when the growth starts to level off and the efficien- cies start to be analyzed, a lot of these companies will start seeing they are wonderful content producers but the distribution should be left to the distributors."

Keeping on top of the distribution business means keeping pace with changing times. "We like to think of ourselves as a high-tech company with old-school values," Salstone says. "To help accounts stay connected, M.S. provides them with software that allows them full access to its computer system 24 hours a day.

The company can deliver overnight to 80% of the country from its Hanover Park headquarters and three warehouses—in Mil- waukee; Sparks, Nev.; and Queens, N.Y.—of back-end operations.

As for audio, competition—most notably from indie giant RED—is not at the forefront of Salstone's and Dalesandro's minds these days.

"The biggest competitive factors in audio are other leisure-time activi- ties," Salstone says. "We are not as worried about getting our fellow distribu- tors. We are all challenged to not worry about how big our slice of the market is.

"We are all challenged to not worry about how big our slice of the pie is, but how big the pie is'"
DISTRIBUTION. Bill OLi is appointed president of PolyGram Group Distribu-
tions (Canada) in Markham, Ontario (Billboard Bulletin, Jan. 31). He was
VP/DGM of PolyGram Group Sales.

HOME VIDEO. A Pix Entertainment in New York promotes Jerry Smallwood
to senior VP of sales; Mary Flynn to director, West Coast, Beach, Calif; Lisa Durell to director of sales, East Coast, in Atlanta; and
appoints Jim Veghkar to South Central regional manager in New Orleans. They were, respectively, VP of sales, Western regional sales manager; South Central regional sales rep for Turner
Enter Home Entertainment.

ENTERACTIVE. DreamWorks Interactive,located in Los Angeles, names Craig Relea head of marketing and Jeff Nuzzi lead marketing manager. They were, respectively, VP of marketing for Universal Studios Home Video and marketing manager at Disney Interactive.

Gary Carlin is promoted to VP of marketing for Hasbro Interactive Worldwide in Beverly, Mass. He was director of marketing.

M.S. DISTRIBUTING. (Continued from preceding page) task of rejuvenation squarely in the laps of the labels. Among the labels on M.S.'A-list are Fantasy, War-
lock, Interscope, Morgan Creek, Malaco, Tommy Boy, Alligator, and Pow Wow. “This could be a great year of opportunity, but it is going to require the industry to take a fresh approach to marketing the product,” he says. “They’ve got to make the record business an event business again. They can’t stay stagnant in their thinking.” It is a year of opportunity for M.S. that may come at the expense of other indie distributors. Last year it took over the Fantasy artists in the corner of the country, and it expects to add sev-
eral more labels this year. “The opportunities of the next year will be better than ever,” Dalesandro says, adding that M.S. has entertained more proposals during the past several months than it has the past several years.

Even so, slow and steady will still rule the company’s growth. “We do not make an acquisition just because it looks glamorous,” he says.

Armand Benmoyal, right, is the owner of Armand’s Records in Philadelphia. He is pictured with buyer Charles Walker. (Photo: Jeffrey Perlah)

The best-selling categories at Armand’s Records are R&B, jazz, rap, and gospel. Rap accounts for about 20% of the music titles. (Photo: Jeffrey Perlah)

Philadelphia, and there’s really not a lot of places that carry it,” Walker
says. “And it’s something I’m get-
ing personally into. For instance, I
listen to Salif Keita from Nigeria and Cesaria Evora from Cape Verde.”

As a native of Israel, Benmoyal is proud of his extensive array of Israeli and Arabic music, which includes such artists as Shimi Tovuri, Ofra Haza, Meir Banai, and Avivin Medina.

Benmoyal and his seven staffers believe that their friendly and knowledgeble service is what separates the store from large chains. “I have very good people, which is important,” Benmoyal points out. The store’s managers are Darryl Chambers and Shlomy Benmoyal, Armand’s son.

“At this point, I can really expand on the market, really capture it, since I have a love for it,” Walker
says. “Now I wouldn’t just be buying it [for the store], but buying it because I know that it will actually sell. Here, customers take our word for it. A lot of our customers have been with us for a long time.”

“We can probably break a record faster than the chains because as an independent retail store, you have more of a chance to sell from per-
sonal opinion,” he continues. “That’s why record companies still depend on it as a great source.”

The store does a considerable amount of buying on consignment from local artists, Walker notes. “We’re probably the biggest buying point for a lot of local talent in Philadelphia, except for rock performers. Some of these artists have included rappers Lux and Ram Squad. Another area in which Armand’s prides itself is its mail-order service. “Many people who move away remember us,” Walker says.

Benmoyal adds, “We send vinyl across the ocean. We sell to various countries, we sell to service mem-
bers... especially to the Navy.”

Some of the suppliers the store orders music from are major distri-
butors WEA, BMG, Sony, EMI Music Distribution, Universal, and PolyGram; Independent National Distributors Inc.; and wholesaler Universal One Stop.

newsline

SIMULTAR ENTERTAINMENT says that it will be the exclusive distributor for the MCA Records catalog, which includes recordings by such jazz and blues greats as Count Basie, Dexter Gordon, Ray Charles, and Albert King. The label plans to release about 10 new titles each year by such artists as Gloria Lynne, Grady Tate, and Norman Hodman. Simultar also has reached a label deal with Chicago-based Escape Entertain-
tainment. Escape, in a venture with Simultar’s Beat Records, plans to release a series of dance singles. The first will be “I Don’t Know” by Escapade.

VEL VEL, a Navarre-distributed label started by Walter Yetnikoff, is said to be looking for new horror film licensees. The company has also agreed to a joint venture with J & M Records, a major independent label.

READER’S DIGEST ASSN. reports that revenue from books and home enter-
tainment products (music, video, audiobooks) declined 7% in the second fiscal quarter, to $460 million. The company attributes the drop to “reduced volume in Europe from the reduction of promotional mail quantities, lower customer response rates to varied promotional formats, and moderated pricing.”

MOOVIES, a 223-store video chain, says that it met its goal of opening 50
stores in 1996, in addition to 30 that were acquired. The company adds that sales for stores open at least a year rose 9% in the fourth quar-
ter, which ended Dec. 31. The Greenville, S.C.-based retailer also says that it has increased its bank credit line to $30 million from $25.5 million.

NIMBUS CD INTERNATIONAL says it plans to build a CD replication plant in Luxembourg. It will be operated by EuroNimbus S.A., which is 70% owned by Nimbus and 30% owned by a German newspaper and printing company. The venture will invest $17 million in the 40,000-square-foot plant, which is scheduled to open by November. Its initial annual capacity will be 20 mil-
dion discs (CD, CD-ROM, and DVD). Nimbus also has three plants in the U.S. and another in Wales.

A&E HOME VIDEO and Rhino Records are marketing videos and music based on a talk show about the history of Las Vegas. A&E is releasing a four-video set, “The Real Las Vegas,” March 26 at a list price of $50.95. A&E says that the program was the second-highest-rated special in the cable network’s 14-year history. Rhino has released “Jackpot! The Las Vegas Story,” an 18-
track CD, at a $15.98 list. The album includes songs by such artists as Wayne Newton, Liberace, and Dean Martin.

MACROVISION and Buena Vista Home Video have renewed worldwide copy-
right and video protection agreement through 1996. Buena Vista sells through Hollywood Pictures and rental titles—from Walt Disney Pictures, Hollywood Pictures, Mir-
amax Home Entertainment, and Touchstone Pictures—will contain the Macrovision technology, which prevents back-to-back copying by consumers.

THE NATIONAL ASSN. OF RECORDING MERCHANTS has announced more of the acts that will perform at the organization’s 39th annual convention in October. The list now includes Gregg Allman, Emmylou Harris, and Patty Loveless (Epic) who will appear at a Sony Nashville showcase March 10. Kev Mo’ (Okeh/Epic), Chantal Kreviazuk (Columbia), and Indigo Girls (Epic) will join Kenny Log-
gins (Columbia) at the March 11 Scholarship Foundation Dinner. And Deb-
orah Gibson (Essential Records) will sing at the closing session. Scheduled to perform at the P&G Zone, an on-site nightclub, are PolyGram acts Neal Coty, Jonny Lang, Tonic, Renee Martinez, Zhané, Chris Botti, Hanson, Ashley MacAsaac, Warren G, Edna Swapp, and Flip.

ANCHOR BAY ENTERTAINMENT says that it has reached a multiyear licensing agreement with director William Lustig for the home video release of 14 horror and suspense films from Hammer Film Productions. Among the first titles to be released this year on video and laserdisc are “Draulca—Prince Of Darkness,” “The Plague of the Zombies,” and “The Reptile.”

POLYGRAM VIDEO and NFL Films are releasing Feb. 18 the official highlights of Super Bowl XXXI, in which the Green Bay Packers defeated the New England Patriots. To support the release, PolyGram will host a pre-
season screening of the film Feb. 17 in Green Bay, Wis. The 56-minute video has a list price of $19.95.

WELLSPRING MEDIA is distributing environmentally responsible video-
cassettes of the public TV series "Trailside." The company cautious to the "G-Zero" video (G for green) is made from recycled plastic that can be recy-
cled again. In addition, the label is printed on the cassette, which the company says eliminates the need for additional sleeve packaging. The series includes segments on such adventures as hiking the Appalachian Trail, dog-
shledding in Minnesota, and kayaking around Manhattan.

20%. The rest is made up of dance music and other styles, according to
Walker.

R&B is the store’s biggest selling genre, and customers routinely seek recordings by such established artists as Luther Vandross, the
Isley Brothers, Earth, Wind & Fire, Stevie Wonder, Diana Ross, and Donna Summer, as well as such rising stars as Aaliyah, Maxwell, and 112. In gospel—another strong
seller for Walk—New England, Michael, James Cleveland, the Winans, the Hawk-
skins Family, Yolanda Adams, and Fred Ham-
mond are among the hot sellers.

Since its inception, Armand’s has carried a deep selection of oldies. “A lot of customers who have been shopping with us for so long still come back just to get oldies,” Walk-
er says, “especially compilations of Dobie Gray, Chubby Checker, Little Richard, Stax, and all the old Motown stuff.”

This dedication to oldies is some-
thing Walker feels good about. “There’s a market for it because a lot of today’s music sounds so alike. In rock, everyone wants to be a Nir-
vana; in R&B, everyone wants to sound like Puff Daddy.”

Armand’s is also striving to ex-
pand its world music offerings. “There’s a large market for it in
**Top Pop Catalog Albums**

*Billboard*, FEBRUARY 15, 1997

**NO. 1**

**ARTIST**

1. **SOUNDTRACK**
2. **METALLICA**
3. **BOB MARLEY AND THE WAILERS**
4. **GARTH BROOKS**
5. **Celine Dion**
6. **BOB Seger & THE SILVER BULLET BAND**
7. **SUBLIME**
8. **JOURNEY**
9. **ZEPHYR**
10. **DAVE MATTHEWS BAND**
11. **AAH B**
12. **ZZ TOP**
13. **Hootie & The Blowfish**
14. **ENIGMA**
15. **PINK FLOYD**
16. **THE CARPETS**
17. **KENNY & LIP**
18. **TOM PETTY AND THE HEARTBREAKERS**
19. **ABBA**
20. **VAN MORRISON**
21. **METALLICA**
22. **AFI**
23. **LADY ANTEBELLUM**
24. **ORIGINAL LONDON CAST**
25. **TORI AMOS**
26. **SADE**
27. **Tanya Tucker**
28. **THE SMASHING PUMPKINS**
29. **JIMMY BUFFETT**
30. **SOUNDTRACK**
31. **JENNIFER LOPEZ**
32. **RAGE AGAINST THE MACHINE**
33. **PHANTOM OF THE OPERA**
34. **MASTER OF PUPPETS**
35. **FUNKY MUSKET**
36. **COUNTING CROWS**
37. **AFRO BASS**
38. **TOBY MAG**
39. **THE DOORS**
40. **PHILIPPINES**
41. **ERIC CLAPTON**
42. **Vince Gill**
43. **NAOMI WATTS**
44. **SEAL**
45. **ENIGMA**
46. **NINE INCH NAILS**
47. **ROYAL STINGRAY**
48. **LADY ANTEBELLUM**
49. **AEROSMITH**
50. **SOUNDTRACK**

**GREATEST HIT MILLION**

1. **SOUNDTRACK**
2. **METALLICA**
3. **BOB MARLEY AND THE WAILERS**
4. **GARTH BROOKS**
5. **Celine Dion**
6. **BOB Seger & THE SILVER BULLET BAND**
7. **SUBLIME**
8. **JOURNEY**
9. **ZEPHYR**
10. **DAVE MATTHEWS BAND**

Catalog albums are older titles which have previously appeared on *The Billboard* Top 200 Albums chart and are registering significant sales. **Recording Industry Assn. Of America (RIAA)** certification for sales of 500,000 units. **RIAA** certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Most albums available on cassette and CD. **Asterisk** indicates vinyl LP available. **Mail tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked E, and other CD prices, are equivalent prices, which are projected from wholesale prices. **BR** indicates past or present Hitseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

---

**Merchants & Marketing**

**Lullaby Series A Dream Come True For Jaba Nashville Label Up For 3rd Children's Music Grammy**

By Moira McCormick

Jaba Records chief J. Aaron Brown, a music publisher and record producer who created the lullaby series with partner David Lehman, attained success via the road less traveled: the gift industry. "Our product is packaged to enter the home as a gift," says Nashville native Brown, who previously managed the Oak Ridge Boys' publishing firm and founded Word Inc. publishing concern Cananland Music. Three years ago, he notes, trade publication Gift and Decorative Accessories dubbed Jaba's lullaby tape "The no. 1 seller in America." It all began when Brown and Lehman were musing about the often violent tenor of traditional lullabies, and discussed creating an alternative. Jaba contacted sympathetic songwriters and amassed some 300 original lullabies, which were winnowed down to nine for "A Child's Gift Of Lullabies." Session vocalist Tanya Goodman sang on the first two albums; Barbara Bailey Hutchinson has performed on all others but the most recent, "Daddy's Little Dreamer," which features singer Tom Wurth. "Jaba's music, to me, was almost like the first singer," says Brown, "but we chose early on to go with the concept over a big name." Brown first took "A Child's Gift" to Nashville infant store Especially Baby. "That's how we learned we'd created something worthwhile," he says. Brown's modest little tape with the hand-colored package sold so well that the store owner said, "You need to go to the gift industry." Brown and Lehman secured a bank loan to pay for proper packaging and attended their first gift trade show in Atlanta in 1987, armed with a boombox and one handmade 24-count display. "One woman heard our music playing, came over and picked at the counter, and said, 'I like six.' " Brown relates. "She handed her six tapes, and she said, 'No, I mean six displays all.' " Not surprisingly, says Brown, "We secured our first 100,000 units within six weeks, via gift shows." He notes that he plans to present a platinum album to the owner of Especially Baby, as well as to "the banker who loaned us the $21,000, having no idea what a bad risk we were." From those initial gift shows, the business grew. Hallmark, for instance, "loved our look, and sent fliers about our product to their affiliated stores," says Brown. In turn, he says, "We gave Hallmark stores a 5% discount. Then as now, cassette were priced to sell at $12.95; CDs, which now make up 23% of sales, are $15.95. Brown acknowledges that $12.95 "seems a bit pricey." But in the realm of baby-show gifts, he says, "anything under $10 is not enough; over $19.95 is too much." Brown made mass-market retail strides four years ago when the Target chain began carrying Jaba Records titles. Last spring, Target made Brown's lullabies part of its Lullaby Club baby-gift registry. "Sleepy Time Lullabies" is now a component of the gift-registry service, which incorporates computerized registration kiosks in all 600-plus Target stores. Recently, Jaba's Nashville-based executive with a passion for the lullaby series is Anne Geddies, who will be doing artwork for a new Jaba Records lullaby title. The release will be offered through a special Anne Geddies merchandise section.

(Continued on page 6)

---

**Top Kid Audio**

*Billboard*, FEBRUARY 15, 1997

**No. 1**

**ARTIST/SERIES**

1. **VARIOUS ARTISTS**
2. **SOUNDTRACK**
3. **VARIOUS ARTISTS**
4. **VARIOUS ARTISTS**
5. **VARIOUS ARTISTS**
6. **VARIOUS ARTISTS**
7. **VARIOUS ARTISTS**
8. **VARIOUS ARTISTS**
9. **VARIOUS ARTISTS**
10. **VARIOUS ARTISTS**
11. **VARIOUS ARTISTS**
12. **VARIOUS ARTISTS**
13. **VARIOUS ARTISTS**
14. **VARIOUS ARTISTS**
15. **VARIOUS ARTISTS**
16. **VARIOUS ARTISTS**
17. **VARIOUS ARTISTS**
18. **VARIOUS ARTISTS**
19. **VARIOUS ARTISTS**
20. **VARIOUS ARTISTS**

Catalog albums are distributed from national samples of retail and store sales reports collected, compiled, and provided by Billboard. **ARTIST/SERIES**, **LABEL**, **CATALOG NUMBER**, **DISTRIBUTING LABEL** (SHELF PRICE) (1997/98/99/2000/2001/2002). **No. 1**

---

*Children's Music*...
As part of a restructuring of Best Buy’s music and video operation that has been going on since the beginning of the year, the chain is realigning its field staff, downizing the number of employees with buying power.

In addition to its national buying staff, Best Buy currently has 32 district buyers, each with an open-to-buy budget that allows labels to pursue micro-marketing opportunities. In each district, those buyers work in conjunction with a staff who fulfills an inventory management function, for a total field staff of 64 with responsibilities in the chain’s music and video departments.

In the new setup, there will be only one staffer per district, and that person will no longer have buying responsibilities. Instead of having 32 district buyers, the company will now have eight regional buyers. And the field staffers will now have the title of senior media marketer.

As a result of the restructuring, it looks like about 25 positions will be eliminated from the company’s music and video field staff, sources say.

Gary Arnold, VP of marketing, declines to comment on how the change will affect the size of his staff. But he says the changes are being made to “align the field staff to the national staff. The thing that necessitated this change is that the district buyers were not a part of the national staff budget.”

It is expected that Steve Carlson has been named director of media marketing and will oversee the new field staff. Furthermore, he points out that the senior media marketers have expanded responsibilities. In addition to audio they will have other entertainment software to oversee.

In another move, Retail Track hears that Best Buy is involved in negotiations with Valley Records Distributors about having the one-stop supply inventory for a large component of its catalog. Instead of buying from the majors, Best Buy would turn to Valley for the bottom two-thirds of its inventory.

Arnold says, “We have not done any deals with Valley.” He declined to comment further.

Retailers are happy that Spice Girls are generating some excitement in their stores, but Virgin’s act’s label has raised some eyebrows by telling merchants that it is raising the list price on the album “Spice” from $15.98 to $16.98. B.J. Lobermann, VP of store strategies at Virgin, explains that in EMI Music Distribution’s (EMD) November catalog book, the title was priced at $15.98 because that is the price Virgin typically uses for new artists. Like other labels, Virgin will raise list prices in midstream as an act becomes established. “It was always our plan to raise the price on the Spice Girls,” says Lobermann.

In January, MTV and radio jumped all over “Wannabe,” the single from the album, pushing initial album orders to the 500,000-unit mark by street date (Feb. 4). With the album’s out-of-the-box success helping to establish the act, Virgin decided to raise the price. But Lobermann points out that the label is allowing accounts to buy in at the $15.98 price, which is a wholesale cost of $10.90, until Feb. 17 and still get the 5% discount. After that, the price goes up to $16.98, with a boxed price of $19.70. But the 5% deal carries over into March as part of EMD’s policy of allowing accounts to take advantage of new-release deals until up to eight weeks after street date.

Retail Track finally had a chance to speak with Michael Goldwasser, VP at Music Network, the company that recently assumed control of the Peppermint chain (Billboard, Feb. 6). Goldwasser says the company is repositioning itself for the retail wars. Music Network has shut down eight of the chain’s stores and will operate 18 outlets. Those outlets are mainly under the Peppermint name, but some still retain the name Starship from when those stores were still owned by Goldwasser and his partner Michael Parkinson, president of Music Network. The two sold their 14-store chain to Al Carter, owner of K.W.C. Management, in 1995. In early 1996, Carter, who owned Music City One-Stop and the Peppermint chain, ran into a cash-flow problem and filed for Chapter 11 protection just last fall.

Goldwasser reports that the 18 stores are in North Carolina, Georgia, including three in Atlanta; Alabama; and Mississippi.

In buying the chain, Music Network will owe Pinova, K.W.C.’s senior creditor, $2 million, payable over 10 years. There is also a mechanism whereby Pinova may get additional payment through an agreement to share income from operation of the chain.

In addition to the chain, Music Network has a one-stop and a singles rack-jobbing operation. Goldwasser projects that in 1997, Music Network will achieve revenues of $40 million. In order to handle the increased volume, Music Network will move into a new warehouse Feb. 21. That facility, which is in Norcross, Ga., will have 50,000 square feet, which is up from the 19,000 square feet the current warehouse has.

As part of the acquisition deal, Carter will be a consultant for Music Network.

In a related development, PolyGram Group Distribution (PGD) has filed suit against Al Carter and his wife, Karen, to get a court to rule on a personal guarantee that the two supplied when they began receiving credit from PGD. A personal guarantee generally means that a principal in a business is using his personal assets to back his corporate assets.

The Carters have filed a counterclaim against PGD, saying that the guarantees were voided. Furthermore, the court documents, filed in the state court of Forsyth County, Ga., charge that PGD intentionally interfered with its business relations with other vendors. According to the documents, not only did PGD refuse to supply K.W.C. with credit, but it “influenced its competitors to stop selling products” to K.W.C. “The refusal of PolyGram to sell to Mr. Carter and PolyGram’s efforts to ensure that its competitors would not sell products to Mr. Carter was due to Mr. Carter’s race,” the documents say.

Carter is an African-American.

The suit also states that PGD intimidated Pinova into recommending the sale of K.W.C.’s business, which is the suit claims, resulted in the business being sold for less than fair-market value.

The suit is seeking $15 million in compensatory and punitive damages. Both parties declined to comment.

**DISNEY**

Walt Disney Pictures’ newest comedy feature *Jungle 2 Jungle,* starring Tim Allen, hits theaters this March.

Without missing a beat, Walt Disney Records is releasing the soundtrack to *Jungle 2 Jungle,* an album of world music featuring songs performed by Peter Gabriel & Youssou N’Dour with Shaggy and Maxi Priest.

Order today!

**THE JUNGLE BEAT**

**SHIP DATE:**

February 18, 1997

**RELEASE DATE:**

March 4, 1997

Share the music of Disney at our website:

http://www.disney.com/DisneyRecords

**WALT DISNEY RECORDS**

**AEC ONE STOP GROUP**

New Accounts 1-800-635-9082 Fax 1-954-340-7641

www.aent.com
Ex-Feedback Execs Back In Business With 3D; ADA To Distribute Ubiquity

FLAG WAVING: In this space on Jan. 25, we wrote about Loftus, Chicago band Red Red Meat’s forthcoming major-label collaborative effort with New York-based reX. Our interest piqued, we decided to check in with reX’s singer-guitarist Curtis Harvey. It’s been a busy time recently for reX. Late last year, the trio—which also includes bassist Phil Spirito and drummer Doug Scharin—released its second full-length album, “C,” on Chicago’s Southern Records. The album came only months after “Waltz,” a Southern EP comprising four songs in three-quarter time. After two solid months of roadwork in October and November, the band jumped back on tour for a round of January dates opening for Sebadoh. (Continued on page 72)

This is Bob Stanford’s coffee

"If I were to come into a billion dollars and would want to get into the One-Stop business, I would not start my own, I would buy Valley!! For all my 27 years in the business .... Valley is the best. People and services are as good as can be. Please stay as you are!!"

Bob Stanford, Soundtracks, Ltd.

This is Bob Stanford's One-Stop

Valley Record Distributors

"The One-Stop That Retailers Can’t Stop Talking About"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 916.661.5600 • Fax 916.661.2302
www.valsot.com
Net Audio Freed From The Computer

**LOS ANGELES—**Internet-delivered audio is coming off the computer and into car stereos and other portable playback devices, as Promoter, a new device from Cupertino, Calif.-based Audio Highways, allows computer users to download audio from its World Wide Web site (http://www.audiohighways.com) by dialing toll-free numbers for on-the-go playback.

"This is the first Internet audio application to cut the computer wires," says Audio Highways CEO/president Nathan Schulhof. "The audio information is automatically downloaded from the Internet while you are asleep or away from the computer and is ready to go."

The ListenNets—set to be available for approximately $199 when it debuts at retail March 1, connects to the computer's parallel port and is housed in a "docking station" that houses the detachable device.

The player can be connected to a user's car stereo for playback, but it also operates independently. Users can fast-forward to select content and can use a built-in microphone to store personal messages.

It takes about three minutes to download an hour's worth of audio, which will initially be FM-quality, but that could improve to a higher fidelity level by the end of the year, according to Schulhof.

Users can program about one hour of audio into the portable unit, which contains built-in speakers for playback. However, that limited capacity may increase in the near future.

Schulhof expects many consumers to use the product in their cars during road trips or a music concert, for example.

"There are a lot of people who are interested in using that time more productively," he says. "This can deliver customized news information, audio books, and other useful programming."

The consumer has control over what type of information they want to hear and when they want to hear it.

The product received the Innovations '97 Award, which recognizes outstanding new-technology products, at the Consumer Electronics Show, held Jan. 9-12 in Las Vegas.

Enso Audio Imaging, a division of MUSIK, is among the first companies to provide music-themed content for Listen Up.

Enso already has a database of more than 200,000 songs used by various music and electronic retail Web sites. The Seattle-based company will integrate some of those sounds, samples, and original audio magazine programs produced specifically for the Listen Up device. The sampled music will be accompanied by reviews, news, and commentary.

"We're looking at producing a different audio magazine for each music format," says Eric Leber, an Enso's manager of sales and marketing.

Full-length songs are not expected to be immediately available for Listen Up, since they should be subject to a mechanical royalty fee, according to Schulhof.


While most advertiser-supported content will initially be free, it is expected that some content providers will charge a premium for some programming.

Listen Up programmers will gain revenue from the use of audio advertising. About six minutes of audio ads will be transmitted per hour of content.

Some Internet-delivered audio can already be downloaded and stored on computers with CD-recordable (CD-R) devices, which are now available for as little as $300 at some stores. However, the CD-R discs needed to record Internet audio are pricey and are generally priced at $10 or more.

Audio Highway's Listen Up Player allows computer users to download audio from its World Wide Web site.

**Jam TV Aiming For Web Dominance**

**Concert Promoter, Exec Team On Music Megasite**

**LOS ANGELES—**Concert promoter Jam Productions and multimedia executive Howard Tallman are teaming to bring live music events to the Internet through the new music megasite Jam TV Network (http://www.jamtv.com).

The site, which is expected to debut in March, aims to reestablish both established and developing acts that perform at events promoted by the Chicago-based promotion company, which produces more than 1,100 concerts per year.

In addition, Jam plans to distribute live CDs and DVDs of their for-concert-goers at many of the events it sponsors. Each free disc will contain encrypted entertainment content, such as music videos, interviews, or unreleased tracks, that can be "unlocked" from the CD when a fan visits the World Wide Web site.

Discs will also contain interactive advertising from sponsoring companies, according to Tallman, CEO of Digital Entertainment Networks (DEN), parent company of Jam TV.

DEN was co-founded with music industry veteran Jerry Mickelson and Pat Blase, manager of Chicago's Vic Theatre, which will host many live netcast events for the site. However, Tallman says that the site will ultimately tap into events from a wider area that encompasses Jam Productions concert venues and the east north-central area of the U.S.

In addition to netcast programming, Jam TV will contain archived concert content, with footage from artists, audio and video samples, and other music content. The site will also sell music, as well as concert tickets, to zenith and merchandise, when it debuts in the coming weeks.

Tallman, who is also head of the technology company Imagination Pilots, hints at webcasting the site as a one-stop destination for music information and events on the Internet.

However, Jam TV will compete with thousands of music-themed sites already present on the Web, including well-established rock sites such as SonicNet, Music Central, Roadtrippers, Addicted to Noise, and LiveConcerts.

"Ultimately, there is hope that superior content and promotion will enable Jam TV to stand out from the crowded pack of music Web sites.

In addition, leveraging its existing resources in the concert industry, Jam TV is aiming to build content-sharing partnerships with local radio stations.

The company is also aiming to keep the site equipped with all the latest technologies, including a presence on most of Internet technology through technology support partnerships with Microsoft, Intel, and Compaq.

**911 Joins Ranks Of ECD-Only Firms**

**LOS ANGELES—**Independent music company 911 Entertainment, which includes new record labels 911 and Long Arm Records, is hoping to break out of the pack of upstart indie labels with ambitious plans to merge music and multimedia through several Internet-connected enhanced CDs.

The Silicon Valley, Calif.-based company is preparing seven enhanced CDs, three of which are slated for spring release, by newly signed acts.

A key to the success of the latest in a series of labels that have announced intentions to release all their music in the ECD format. Other ECD-only labels include Evergreen Records and NZK Encoded Music.

The company's first three ECD releases will be by 911 Records metal band Crushed and rocker Marshall Coleman, as well as Long Arm country artist Shelley Streeter.

Other acts on the company's roster include alternative band Lowlevel, rock bands Shanghai Pearl and Stickmen (all on 911), and triple-A artist Ramey Salyer (Long Arm), who is also VP of A&R and a co-founder of 911 Entertainment.

"Any act that's youth-oriented and edgy—such as techno, rock, or pop—can become a 911 act," says Salyer.

"But adult contemporary and country acts are more suitable for the Long Arm label."

Both labels focus on developing artists, according to Salyer.

Although 911 may have a number of releases ready in the coming weeks, the company is also working on the process of securing a distribution deal, according to marketing executive Gary Gettys.

Some of the investors that have signed on with 911 Entertainment are Softbank, Asia Pacific Ventures, and Phoenix Partners. Many of these investors also have sister companies that offer cross-promotional opportunities, says Gettys.

Multimedia content on each 911 ECD will contain a link that will take consumers directly to the Internet. Band-width-intensive multimedia content, such as music videos, will be housed on ECD, while up-to-date news and information on each act will be accessible from the disc on the World Wide Web.

"In order to make the [Internet] experience more contemporary and add visuals back to music, much like video did in the '80s, we believe that [this] is the right way to solve the [bandwidth] problem," says 911 president/CEO Steve Salyer (brother of Ramey).

Gettys adds, "Initially, we have to establish ourselves as a record label."

The company is working with the Internet Entertainment Merchants Association (IEMA), which is in charge of the Internet first ticket opportunity.
ABC, CBS/Fox Follow The Pack To Hollywood; New York Regroups

EXIT WEST: 'There's no place more like home for home video than Los Angeles, where Hollywood runs the business.

New York and environs just don't cut it, as witness the recent departure of ABC Video to Disney headquarters in Burbank. In a few months, CBS/Fox Video will be absorbed by 20th Century Fox Home Entertainment, which is mov- ing all operations to its new facility in Burbank. According to the source, 15 years ago, the market through similar dislocations when Columbia Pictures and MCA/Universal moved video operations that started in New York out west. Fox Video was the last major to leave town.

Now the focus has shifted from movies to nontheatrical, although the effects are the same. People are either cut loose or change coasts, and ancillary services like public relations scramble to find new clients.

Stamford, Conn.-based ABC Video, specializing in fitness and children's titles, had known the end was coming since Disney bought Capital Cities/ABC. President Jon Peisinger, who had survived the demise of Vestrone and Sony Video, prepared his staff well. Most have had little notice before leaving, he says. Matt Peacek went to Fox Lorber Video in New York; Rosemary Simacci took a position with Questar Video in Chicago; and Peisinger's second-in-command, Mark Gilula, opened an entertainment consultancy in Westport, Conn.

Peisinger has a couple of consulting clients, including Golden Books Entertainment president Eric Allenbogen, who's trying to figure out how to build on the success of his Christmas Postal Service video promotion—a first for the agency (Billboard, Nov. 23, 1996). The Postal Service reportedly placed two substantial reorder for the $9.95 sing-along cassette, which sold several million copies.

ABC Video's public relations agency, Amy Alter Associates, has managed, for the time being, to break even in the shift. It lost Peisinger, but his recommendation to an old Vestrone subordinate, Michael Olivier, got the firm a shot at another account. Olivier, president of Fox Lorber Video, signed Alter recently, signalling another change. Fox Lorber currently is distributed and publicized by Metromedia Entertainment Group Home Video (formerly Orion Home Video). Trade sources indicate the arrangement is about to end, and that Fox Lorber will go it alone for distribution.

Eventually, if not immediately, a replacement for CBS/Fox, a client whose tenure dates back to the days when Alter handled theatrical and nontheatrical releases. Public relations responsibility now passes to Fox Home Entertainment VP Steven Feldstein. For the time being, however, Feldstein seems eager for greater scrutiny.

In a report delivered to the Home Office, the BBFC says it can only go so far in protecting the public from cinematic excess. "Gluttonously violent scenes can be cut out of films and videos. But this cannot change the culture of the film if this is dedicated to violence," the report emphasizes. "And in the last few years, the most successful films on the market—the ones with the superstar names drawing megabucks box-office receipts—have been the most violent."

James Fenner, BBFC director-general, adds, "There is no way that a censor coming in after the event can change the culture of violence; the idea of big strong men solving problems with violence is built into the philosophy of such films."

The report concludes that the movie industry teaches violence, glorifies it, and celebrates the rewards it brings: "The problem is that Hollywood violence is slicker; more professionally staged, and with far more impressive special effects. It is much more pernicious since it occurs in a much larger proportion of films. Most important of all, it has become commonplace in the kind of action/adventures that are targeted at a young audience."

(Continued on next page)
Billboard

Top Video Rentals

FEBRUARY 15, 1997

ILLUSTRATED BY BILL McTAMARIN

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

<table>
<thead>
<tr>
<th>TITLE (Rating)</th>
<th>Label/Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
</table>
| THE THREE STOOGES (TV) | Columbia TriStar Home Video | 6030290      | Curly Howard, Moe Howard, Larry
| T-RANT WAVE (TV) | Columbia TriStar Home Video | 6030239      | John Travolta, Albert Brooks, Robin Williams, Jessica
| THE BROTHERS GRIMM (VHS) | Buena Vista Home Video | 87393      | Peter Falk, Barry Bostwick, Julia Ormond|
| THE BROTHERS GRIMM (B&W) | Buena Vista Home Video | 87393      | Peter Falk, Barry Bostwick, Julia Ormond|
| 100 LIVES (TV) | Columbia TriStar Home Video | 6030270 | Patrick Swayze, Rob Lowe, Deborah Raffin |
| THE FIRST BORN (TV) | Columbia TriStar Home Video | 6030217 | John Travolta, Dianne Wiest, Jennifer Jason Leigh |
| THE NIGHT OF THE CHAMERUBINOS (TV) | Buena Vista Home Video | 87393 | John Travolta, Albert Brooks, Robin Williams, Jessica |
| THE TIN TIN THE MIGHTY DUCKS (TV) | Buena Vista Home Video | 87393 | John Travolta, Albert Brooks, Robin Williams, Jessica |
| THE TIN TIN THE MIGHTY DUCKS (B&W) | Buena Vista Home Video | 87393 | John Travolta, Albert Brooks, Robin Williams, Jessica |

**Boosting Blockbuster:** Los Angeles-based Simon Marketing has included a long-term, multi-programming promotion where Blockbuster Entertainment to develop consumer promotions for the chain’s 4,400 locations in the U.S. and Canada. Simon is best known for putting together those infamous McDonald’s promotions in which the fast-food giant sold titles such as ‘’The Shining,’ ‘’Field of Dreams’’ and ‘’Ghost.’’

McDonald’s stopped the program a few years ago, but exclusives are still the name of the game over at Simon, according to executive Alan Permut. Much to the relief of video retailers, though, the deals Simon is chasing these days are for licensed merchandise.

“The theory is that Blockbuster can avoid low-ball pricing on videos by offering value-added promotions and incentive purchase,” says Permut. “Blockbuster is not prepared to compete in the price wars,” says Permut; a former Paramount Home Video marketing executive. “It’s a war no one wins.”

In addition, Blockbuster will concentrate on a series of year-round in-store promotions featuring merchandise and discard giveaways, such as an example, Simon set up a four-quarter Disney promotion in which consumers who purchased any Disney title in the store got a free toy, exclusive to the chain. “Blockbuster wants to make a difference with consumers,” says Permut, “and they want to give them something of real value.”

Simon has been given three objectives from Blockbuster: to increase its children’s family business; to increase sales; and to further enhance the chain’s brand. Permut says he is working on a series of monthly promotions that should start showing up in stores in April. The initial focus is on video, but may be broadened to include music at a later date.

The addition of music promos could begin to emerge as Blockbuster begins to open its new concept stores, targeting music as well as other one roof. Previously, the chain has kept the two operations separate. Blockbuster will close at least 50 unprofitable music stores this year.

**Dream Job:** Universal Studios

Home Video VP of marketing Craig Relyea is heading off to Dreams Interactive. Relyea, who will oversee Universal 12 years, will head DreamWorks’ marketing department. He reports to division head Glenn Ennis. A joint venture between Microsoft Corp. and DreamWorks SKG, the interactive division has released four CD-ROM titles, including ‘’Goosebumps: Escape From HorrorLand’’ and ‘’Steven Spielberg’s Director’s Chair.’’

Jane Train: A&E Home Video will follow up its ‘’Pride And Prejudice’’ success with Jane Austen’s ‘’Emma’’ due in stores March 7. This latest adaptation is a 107-minute movie that will be released on one tape and priced at $19.95.

“Pride And Prejudice’’ was a six-tape set priced around $100. Despite its high price, A&E sold a record 130,000 sets. ‘’Emma’’ is more retail friendly and can be profitable for both rental and sell-through, says A&E Television Networks VP of new media Tom Heymann. “But the decision to put out a shorter version than ‘’Pride And Prejudice’’ was less marketing and more a production issue.”

Heymann says “Emma” has fewer characters and less story development and needed the editing to express its running time. “Going longer would have pushed it into a territory where it didn’t belong,” he adds.

The drama, starring Kate Beckinsale from “Cold Comfort Farm,” is a co-production between A&E and the UK’s BBC. For the next upcoming marketing strategy, “Emma” will hit retail on the heels of its cable debut, scheduled for Feb. 16, with a repeat airing Feb. 21.

Viewers will be able to order the program via a run of no less than 100. A book and video pack is also available for $18. Heymann says Borders Books & Music has committed to carrying a free-standing merchandiser holding the title the month the program airs. “Emma” kicks off A&E’s new commitment to releasing one dramatic program per quarter. Future releases include “In The Heart Of The Sea” and “Island of Dr. Moreau.”

Previously, the company had released nonfiction special interest programs, including the “Biography” series.

You Betcha: The critically acclaimed dark comedy “Fargo” is heading off to sell-through in a giant gift set configuration priced at $49.95.

Due in stores March 4 from PolyGram Video, it includes the letterboxed version of the movie with eight minutes of behind-the-scenes footage and a snow globe, which depicts a cop looking over a dead body.

Polygram will also put out a pan-and-scan version priced at $19.95.

One week later, on March 11, the collector’s set of “Dead Man Walking” arrives in stores priced at $34.95. Contents include a letterbox version and a special two-clip tape commentary from director Tim Robbins.

**BFC RAILS AGAINST HOLLYWOOD (Continued from preceding page)**

“Censorship can cut gratuitous acts of violence or moderate the effects of violence on a scene-by-scene basis, but it cannot change the culture of violence which permeates the movies and filmmaking even in the junior categories.”

The BFC, the bluest of the bluenose organizations in the Western World, is constantly under attack from conservative media, Members of Parliament, and anyone else putting together a mad panic about the video factor in heinous crimes. The report marks the first time the BFC has admitted that it has permitted itself to act from a pro class finding in moviemaking.

Within the report are statistics on the public perception of movies that underscore the BFC’s dilemma, that powerful enough to wins the election, violence and video will stay on the agenda in 1997.

Ferman says the BFC is doing its best with the weapons at its disposal. The board openly discourages retailers who flood the law by renting and selling videos to customers younger than the required age rating. And the BFC is trying, for the first time, to solicit public opinion on video certifications.

Prepaid postcards have been placed in dispensers at 100 heavily trafficked stores, initially 50 Blockbuster Video and 50 Choices Video outlets. The board will publish a newsletter announcing the results and send it to all retailers.

The BFC has industry support, to a point. The British Video Assn. (BVA), in a gesture backing the government report, is distributing copies of an educational brochure to school children and their parents. It describes certificate symbols and what can be expected from titles that carry “18” ratings. In addition, BVA is extending the newly executed plan to print detailed information about a video’s content on the cassette jacket.

But BVA, predictably, doesn’t want Ferman to go much further without first attacking piracy.

Director-general Lavinia Carey says the BFC report “demonstrates that on balance, the viewing public feel that censorship in this country is strict enough for video home entertainment.”

(Continued on page 6)
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INDEPENDENCE DAY</td>
<td>FoxVideo 4118</td>
<td>Will Smith, Jeff Goldblum</td>
<td>1996</td>
<td>PG-13</td>
<td>22.88</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE NUTTY PROFESSOR</td>
<td>MCA/Universal Home Video, Uni Dist. Corp. 82954</td>
<td>Eddie Murphy</td>
<td>1996</td>
<td>PG-13</td>
<td>22.88</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>RIVERDANCE-THE SHOW</td>
<td>VCI</td>
<td>Columbia TriStar Home Video 84060</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>24.85</td>
</tr>
<tr>
<td>4</td>
<td>TOY STORY</td>
<td>Walt Disney Home Video Buena Vista Home Video 6703</td>
<td>Tom Hanks, Tim Allen</td>
<td>1995</td>
<td>G</td>
<td>26.89</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MISSION: IMPOSSIBLE</td>
<td>Paramount Home Video 31899-3</td>
<td>Tom Cruise</td>
<td>1996</td>
<td>PG-13</td>
<td>24.79</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>TWISTED</td>
<td>Warner Home Video 20100</td>
<td>Helen Hunt, Bill Paxton</td>
<td>1996</td>
<td>PG</td>
<td>22.86</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MATILDA</td>
<td>Columbia TriStar Home Video 86863</td>
<td>Dannii Minogue, Rhea Perlman</td>
<td>1996</td>
<td>PG</td>
<td>15.85</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>NOT ENLARGED TO SHOW DETAIL</td>
<td>PolyGram Video 4400439253</td>
<td>311</td>
<td>1996</td>
<td>NR</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>BRAVEHEART</td>
<td>Paramount Home Video 33318</td>
<td>Mer Gibbon, Sogne Marceau</td>
<td>1995</td>
<td>R</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>JAMES AND THE GIANT PEACH</td>
<td>Walt Disney Home Video Buena Vista Home Video 7894</td>
<td>Richard Dreyfuss, Susan Sarandon</td>
<td>1996</td>
<td>PG</td>
<td>22.99</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ALASKA</td>
<td>Columbia TriStar Home Video 80200</td>
<td>Charlton Heston</td>
<td>1996</td>
<td>PG</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>TOP GUN</td>
<td>Paramount Home Video 15396</td>
<td>Tom Cruise, Kelly McGillis</td>
<td>1996</td>
<td>PG</td>
<td>5.91</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BROKEN ARROW</td>
<td>FoxVideo 8963</td>
<td>John Travolta, Christian Slater</td>
<td>1996</td>
<td>R</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>COPS TOO HOT FOR TV</td>
<td>MVP Home Entertainment 1001</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>WALLACE AND GROMIT: A CLOSE SHAVE</td>
<td>BBC Video</td>
<td>FoxVideo B399</td>
<td>Animated</td>
<td>1986</td>
<td>NR</td>
<td>9.98</td>
</tr>
<tr>
<td>25</td>
<td>SENSE AND SENSIBILITY</td>
<td>Columbia TriStar Home Video 11593</td>
<td>Emma Thompson, Hugh Grant</td>
<td>1995</td>
<td>PG</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>GOLDENEYE</td>
<td>MGMAT Home Video Warner Home Video 950495</td>
<td>Pierce Brosnan</td>
<td>1995</td>
<td>PG</td>
<td>10.98</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>THE ROLLING STONES ROCK &amp; ROLL CIRCUS</td>
<td>ABKCO Video 387810033</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>24.98</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>THE WALLACE AND GROMIT GIFT SET</td>
<td>BBC Video</td>
<td>FoxVideo 410059</td>
<td>Animated</td>
<td>1986</td>
<td>NR</td>
<td>24.98</td>
</tr>
<tr>
<td>33</td>
<td>LEAVING LAS VEGAS</td>
<td>MGMAT Home Video Warner Home Video 950524</td>
<td>Nickolas Cage, Elisabeth Shue</td>
<td>1995</td>
<td>R</td>
<td>19.98</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>LES MISERABLES: 10TH ANNIVERSARY CONCERT</td>
<td>VCI</td>
<td>Columbia TriStar Home Video 88703</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>24.95</td>
</tr>
<tr>
<td>36</td>
<td>SESAME STREET; BEST OF ELMO</td>
<td>Sesame Street Home Video Sony Music Video 51229</td>
<td>The Muppets</td>
<td>1996</td>
<td>NR</td>
<td>9.98</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>CLUELESS</td>
<td>Paramount Home Video 33215</td>
<td>Alicia Silverstone</td>
<td>1995</td>
<td>PG</td>
<td>19.98</td>
<td></td>
</tr>
</tbody>
</table>
and that the British classification system, which is the most restrictive in the Western World, provides sufficient protection to parents who are concerned to control what children may see on video in their homes.

"We wish to contribute as much as possible to strike a balance between the demand for popular entertainment and meeting consumers’ needs," Carey said.

NEW LINE PROMO TIPS ITS HAT TO 'INDEPENDENT WOMEN'

(Continued from page 63)

uct. Alaimo says the five portray women's journeys of self discovery.

"The promotion was developed to capitalize on the current trend in films focusing on the experiences of women," she adds, among them "The Portrait Of A Lady," due from Polygram Video this spring; Disney's "Evita"; and the planned film biography of slain Taj Mahal singer Selena.

"Women are consumers, and what better way to reach them than through these women-catered films?" Alaimo asks. Gender-sensitive sales might be aided by the fact that the series includes early works of noted directors, such as Jane Campion ("The Portrait Of A Lady") and Gillian Armstrong ("Little Women"). Campion's "Angel At My Table" portrays the life of author Jane Frame. Armstrong's "The Last Days Of Chat Nox" chronicles a household transformed by the return home of a free-spirited sibling.

Alaimo says the selection is not tied directly to International Women's Month. Instead, information is included in the merchandising tips sent to accounts. That way, a retailer whose women's customers would react positively to International Women's Month has the option of using the connection to promote the title.

Women figure strongly in New Line's current Valentine's Day promotion, which features a quartet of romance-themed films. "Bed Of Roses," "Don Juan DeMarco," and "Three Of Hearts" are $19.98. "Where Angels Fear To Tread" is $14.98. And women's movies come to the forefront again in April with a Mother's Day promotion.

RECREATIONAL SPORTS

THE 1996 WORLD SERIES VIDEOS

THE GRAND BEND 5000

THE GRAND SLAM 5000

THE WEEKEND GEAR 5000

THE WEEKEND GEAR 5000

THE ULTIMATE FIGHTING CHAMPIONSHIP 4

THE OFFICIAL 1996 NBA FINALS VIDEO

PINSPIRE DESTROY

DREAM TEAM 1996 GOES FOR THE GOLD

DALLAS COWBOYS: SUPER BOWL XXVII CHAMPIONS

DORF GOES FISHING

MICHAEL JORDAN'S PLAYGROUND

MLB UNBELIEVABLE!

RE-ENTRY

NBA GUTS & GLORY

ICE HOT

MIKE TYSON: THE INSIDE STORY

HOME VIDEO MERCHANDISE & MARKETING

BBFC RAILS AGAINST HOLLYWOOD

(Continued from page 64)

- "But I would urge the government to consider how existing, or even more restrictive controls, could be better enforced to crack down on video piracy. This is a huge source of unlicensed videos that are readily available to buyers of all ages."

Laurie Hall, secretary-general of the Video Standards Council, says the report shows that the BBFC's views in classifying films is reflected in public opinion. "The BBFC is classifying many more 5,000 titles each year, and only a handful of its decisions have ever been questioned. This has to be a good reason," according to Hall.

The key issue, Hall believes, is not about getting more legislation to cope with any "problem" but interpreting the legislation already on the books.

R. I. A. A. Gold certifications for sales of 25,000 units or a dollar value of $9 million at retail for theatrically released programs, 35,000 units or a dollar value of $18 million at retail for theatrically released programs, 50,000 units or $2 million at suggested retail for nontheatrical titles. R. I. A. A. platinum certification for sale of 250,000 units or a dollar value of $18 million at retail for theatrically released programs, 500,000 units or $2 million at suggested retail for nontheatrical titles. © 1997 Billboard/BPI Communications.
Louisville, artist's return

Jason Rothberg

Compiled and

Center

and Bad Brains

Day,

Ark

VARIOUS ARTISTS

exposure opportunities for the trio.

"Nerf Herder"

rock outlet KITS San Francisco,

an

unrelenting energy

Green

and from

Love" and

punk/goth rock vibe

Elektra

EEITEE

singer Joey

/studio guru

Album was

a

18954

Barbara,

line

"The

Doe

-go

15,

strummer's

Records, "Genera-

Against

records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.

America.

is

Distributing.

The

100219.

heretic

Sussan

of

iran's

Suck

Peru-

work

of

Cape Verde's

vet-

Moi

of

Peruvian

of

VE

PA

POP

n.

"The

Doe

-go

15,

strummer's

Records, 10036.

This

his

100219.

n.

scroup

and punk

rock Trio

produced

by one

hard -hitting alterna-

tions of works

of America.

Furthermore,

rock

release, largely

his

10036.
Rock Tracks

**BLUR Song 2**
(4:01)
**PRODUCER:** Stephen Street

**WRITERS:** Adams, Cobain, Jesus, Rowlett

**PUBLISHERS:** EMI, ASCAP

*Falling on Me* was released initially via this unusually searing, brooding single, with its material turn and gutsy assailing, and it’s hard not to be rattled by the guitar feedback and the song’s jump-cut-like approach that punctuates the chorus. Not surprising, at the sound of all that blinding, clever, and well-worth turning through the head-bounding music to discover. An out-of-the-box smasheroo.

**TONIC Casual Affair**
(3:25)
**PRODUCER:** Jay. Joseph.Pop

**WRITERS:** Hart, Ross, Ruthless, Sheepdog

**PUBLISHERS:** Sony/ATV/Chrysalis

*Catapults* was unreconocized, BMI

Polydor 30447 CD single

The mark of a great grunge record is a concise power-pop hook tucked beneath the noise—something you found on the jangly jam, which sports a chorus that you will be humming for hours after an initial listen. The quartet provides all the sonic blast required to get through the golden gates of modern rock and colonial rock, with these mainstays being as clever and as well-formed as seen to top 40 programmers open up their playlists and make room this one. In the meantime, adventurous popsters should use these tune as an excuse to seek out the solid album *Lemon Pepper.*

**ELEPHANT RIDE The Box**
(3:49)
**PRODUCER:** John Paul Jones

**WRITERS:** A. Woodward, Expand. Riddle

**PUBLISHER:** Polydor

*To Love the Folky Pot Heeroo, The* BMI 91108
**Cassette single**

This wandering rock ballad is designed to connect with angst-ridden listeners who are looking for an outlet to the bloody hair that you could spend hours dissecting the lyrics and never get to the bottom of the song’s message. But that’s quite alright. The track’s blend of acoustic and electric guitars is pleasing to the ear, as are the white-knuckle-pop hook and the back backing harmonies. Modern rockers, take heed.

**RICHARD JULIAN Sick Sick Love**
(3:42)
**PRODUCER:** Stephen Goldstein

**WRITERS:** Richard Julian, Richard Julian

**PUBLISHER:** EastWest (c/o Sony) (cassette single)

*Easy* was released initially via this unusually searing, brooding single, with its material turn and gutsy assailing, and it’s hard not to be rattled by the guitar feedback and the song’s jump-cut-like approach that punctuates the chorus. Not surprising, at the sound of all that blinding, clever, and well-worth turning through the head-bounding music to discover. An out-of-the-box smasheroo.

**SINGLES**

**ROCK TRACKS**

**BLUR Song 2**
(4:01)
**PRODUCER:** Stephen Street

**WRITERS:** Adams, Cobain, Jesus, Rowlett

**PUBLISHERS:** EMI, ASCAP

*Falling on Me* was released initially via this unusually searing, brooding single, with its material turn and gutsy assailing, and it’s hard not to be rattled by the guitar feedback and the song’s jump-cut-like approach that punctuates the chorus. Not surprising, at the sound of all that blinding, clever, and well-worth turning through the head-bounding music to discover. An out-of-the-box smasheroo.

**TONIC Casual Affair**
(3:25)
**PRODUCER:** Jay. Joseph.Pop

**WRITERS:** Hart, Ross, Ruthless, Sheepdog

**PUBLISHERS:** Sony/ATV/Chrysalis

*Catapults* was unreconocized, BMI

Polydor 30447 CD single

The mark of a great grunge record is a concise power-pop hook tucked beneath the noise—something you found on the jangly jam, which sports a chorus that you will be humming for hours after an initial listen. The quartet provides all the sonic blast required to get through the golden gates of modern rock and colonial rock, with these mainstays being as clever and as well-formed as seen to top 40 programmers open up their playlists and make room this one. In the meantime, adventurous popsters should use these tune as an excuse to seek out the solid album *Lemon Pepper.*

**ELEPHANT RIDE The Box**
(3:49)
**PRODUCER:** John Paul Jones

**WRITERS:** A. Woodward, Expand. Riddle

**PUBLISHER:** Polydor

*To Love the Folky Pot Heeroo, The* BMI 91108
**Cassette single**

This wandering rock ballad is designed to connect with angst-ridden listeners who are looking for an outlet to the bloody hair that you could spend hours dissecting the lyrics and never get to the bottom of the song’s message. But that’s quite alright. The track’s blend of acoustic and electric guitars is pleasing to the ear, as are the white-knuckle-pop hook and the back backing harmonies. Modern rockers, take heed.

**RICHARD JULIAN Sick Sick Love**
(3:42)
**PRODUCER:** Stephen Goldstein

**WRITERS:** Richard Julian, Richard Julian

**PUBLISHER:** EastWest (c/o Sony) (cassette single)

*Easy* was released initially via this unusually searing, brooding single, with its material turn and gutsy assailing, and it’s hard not to be rattled by the guitar feedback and the song’s jump-cut-like approach that punctuates the chorus. Not surprising, at the sound of all that blinding, clever, and well-worth turning through the head-bounding music to discover. An out-of-the-box smasheroo.
TERRY McILLIYAN

Somebody’s Comin’

Sony, 12/27/94

Terry McIlrnan has long been known for his instrumental talents, having played drums and/or harmonica for numerous artists, including Garth Brooks, Ray Charles, Chet Atkins, Amy Grant, and Eric Clapton. On this fine album, McIlrnan takes on his well-known skills on the harmonica, but also displays an engagingly soulful vocal presence on such cuts as the title tune and classics “There Ain’t No Sweet Thing ’Bout My Body Down” and “Respect Yourself.” There are also touches of McIlrnan’s instrumental brilliance on such tracks as “Soul Surfin’,” which he cowrote with Bobby Blasser. The best moment on this disc is an exciting rendition of “Amazing Grace.” Warn- er Alliance and Giant have teamed with McIlrnan to record this set in Nashville with Brian Eno, and the fusion of Weather Report—the latter courtesy of Longtime Alliance and Giant Records’ Paul Verrilli. The group uses deep space, rhythmic earth grooves, and organic soundscapes to enhance its themes suggested by the album’s title, which is taken from the work of Beat writer J.D. Ballard. Contact: 805-927-2587.

G O L D E N

GREG O’QUIN / JUNE JOY

Large Time

Try Me

PRODUCER: Greg O’Quin, Ray Johnson, Steven Wanger

Word 7011910662

Dallas native O’Quin makes his debut with a bang. A producer, songwriter, keyboardist, and arranger, O’Quin is the brains behind the boards as he tunes into hits to his north-more-than-a-15, voice ensemble Joyful Noise. Using hardly a trace of gospel transparency, O’Quin grabs the wrong message in slamming, R&B jams (“Oh Glory”), soulful ballads (“Homing Ballads” (“Helmeland: Where I Belong”), and classic-in-the-making anthems (”West Powell Road”)—letting musical and production influences that suggest mainstream titans as Babyface and Teddy Riley—as well as gospel powerhouse Fred Hammond and Percy Bailey—O’Quin serves notice that he is a formidable new presence in gospel music and a talent to be reckoned with.

CONTEMPORARY CHRISTIAN

JOHN COX

Sunny Day

Production: David Keshen/Marshall

Questar Mission

The label is aiming for both mainstream and Christian audiences. The idea of using a white artist to such a success for this songwriter/recording artist. John Cox’s mix of angel and hope is already gaining fans among the crowd, and with his edgy vocals and insightful writing, broad acceptance could be a cinch. His album cuts include the title tune, “All You Need Is Me,” and “This I Hold.” It’s a strong album vocally and lyrically, but at times Cox’s melodies run a little smoother, sounding a little too ordinary. Otherwise, it’s a satisfying disc from an artist to watch.

INSTRUCTIONAL

PIANO FOR QUITTERS

Production: Community

EMI 8009

80 minutes, $29.95

The number of people who dabbled in piano lessons in their youth only to give it up soon after is expanding at rapid proportions and is now estimat- ed to be as high as 56% in the general population. This course presents some interesting techniques and, best of all, no stern teachers are involved. In hand. The idea behind the 10 lessons, consolidated into the almost-hour-and-a-half tape, is to bring the joy of piano-playing back with a “holistic” approach based on choosing a balance between the need for teachers and a vision of tedious time spent trying to deci- de sheet music. Listeners may discover a new passion for the instrument after they’ve “got it” after all, as this tape lets them take the 88 keys on their own. Contact: 360-754-7211.

LET’S BUILD A SANDCASTLE

America: Production Services

60 minutes, $29.95

With detailed instruction on the construction of towers, exterior walls, staircases, and roofs, this tape would appear at first to be aimed at those in the home-building industry. But the primary ingredients here are sand and water, instead of bricks and mortar. A father and his two sons build a sandcastle in their backyard for the real deal down at the beach, where they meet up with triplets. The latter get a crash course in archi- tectural soundness under some touch instruction. The lesson includes details regarding build- ing structure, carving tools, decora- tive touches, and tips for technicals for fast learners. An attentive offshoot of love for the family that are at beach—backyard-bound. Contact: 704-544-1719.
HELP WANTED

ART DIRECTORS
Columbia House, the largest direct marketer of home entertainment products, is seeking Graphics Designers for creative development of its Music Club magazines and various related materials.

SENIOR ART DIRECTOR
Candidate will be responsible for all promotional campaigns from concept to final output. Supervise Art Directors. Work closely with Marketing, Editorial & Production Departments. Maintain external relationships with photographers & client offices. Requires strong design background with experience in art direction & type specification, as well as knowledge of retouching, graphic production and printing. Must be able to manage a large volume of work within tight schedules. Knowledge of various types of music and some experience managing art personnel a definite plus. Strong MAC experience & extensive knowledge of Quark, Adobe Photoshop & Illustrator. 4 yrs. college or equivalent art school degree. 5 yrs. or more professional experience.

PER DIEM ART DIRECTOR
Candidate will be responsible for graphic development of Urban Music Club Magazine, under direction of senior personnel, from concept to final output. Work closely with Marketing, Production and outside vendors. Requires strong knowledge of type specification and graphic production knowledge & interest in Hip-Hop, R&B, Dance & Jazz music is a definite plus. Strong MAC experience & knowledge of Quark, Adobe Photoshop & Illustrator. 4 yrs. college of equivalent art school. 3 yrs. minimum professional experience.

Send resume and salary requirements with sample of work on disc or hard copy (we regret samples cannot be returned) to: Director, Recruitment, Columbia House, 1221 Avenue of the Americas, NYC 10020-1009. EOE/M/F/D/V.

HELP WANTED

DIRECTOR OF MARKETING
Compilation Music Company located in the Midwest is seeking an experienced Director of Marketing. Position will require relocation to the Midwest; salary commensurate with experience. Qualified candidates should send resume AND salary requirements to:

Box 8359
Billboard Classified
1515 Broadway
New York, NY 10036

FOR SALE

CHICAGO based independent label looking for a well-recognized industry professional to assist in all aspects of label activity. Must have experience in national sales in regards to dealing with major chains and one-stop in conjunction with the planning and execution of retail and sales campaigns. Strong communication and computer skills a must. Experience in publicity and other label areas and a love for independent music is also desired. If you are a highly motivated, aggressive, team-oriented starting looking to be a part of a 100% independent company that has grown from a staff of five to sixteen (note: we are not downsizing) in one year then we want to hear from you.

Fax resumes to Tony Brummel at 812-866-8665 or 1837 W. Fulton St., Chicago, IL 60612. No calls please.

INDEPENDENT LABEL ACCOUNTING POSITION.
Must be familiar with all aspects of A/P, A/R, General Ledger, inventory, payroll and payroll taxes. Also working knowledge of royalties and royalty accounting. Must be ACCA & EMAS preferred. Detailed oriented & computer skills. Fax resume and salary requirements to 818-566-6623.

ROYALTIES
Record company located in the Gramercy Park area seeks professional individual with knowledge and experience in recording royalties and reporting. Minimum 2 yrs. experience w/excellent interpersonal, communication and computer skills. Knowledge of Counterpoint Royalty System a plus. Accounting background a plus. Fax resume and salary requirements to: 212-777-7288 Attn: CFO.

NATIONAL SALES DIRECTOR
Needed by New York based leading independent label. Must have 2-3 years experience with a label in a national sales position. Duties include sales promotion to major retail chains, on-stop, independent stores, and distribution company; planning and implementation of all new releases and retail marketing campaigns to accounts, creating catalog programs and other special account promotions. Tracking to keep key accounts necessary. Position requires strong communication skills, both written and verbal. Computer proficiency essential.

Box 8355
Billboard Classified
1515 Broadway
New York, NY 10036

DIRECTOR OF RETAIL & DISTRIBUTION
NY based indie label seeks experienced in-house director of retail and distribution. Responsibilities include securing domestic and international distribution, product placement and procurement of co-op advertising. The qualified applicant must be a self-starter, possess current established contacts and be a hands-on in all aspects of business. Fax resume and cover letter in confidence to (212) 779-3535.

COMPUTERS

Musicware
Complete GPS / Inventory Control for All Your Record and Multimedia Store needs!

Route St. In Canton (800) 888-222-4035 http://www.idsoft.com

YOUNG SYSTEMS LIMITED
COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY
770-449-0338
RECORD PLAYBACK FROM 5 YEARS TO OVER 20!
MORE THAN 10 YEARS OF EXPERIENCE
770-840-9723 FAX

RECORD LABEL FOR SALE

FOR SALE

$0, CAL. ALT/PUNK RECORD LABEL
Est. 1986 Active
Roster/Catalog/Publishing
Mark, T. Key Oper.
Mr. Thorne 714-284-0241

SPANISH CUTOUTS
Large Selection of Cassettes & CDs
Our Used Selection

TOKO MUSIC DISTRIBUTORS
7505 NW 40th St., Suite 170
Miami, Florida 33166
Ph. 305-591-2188... Fax: 305-591-7210

DEL INEY

HOT! HOT! HOT! SPOTLIGHT ON THE PRO TAPE / ITA
Issue Date: March 22
Ad Close: March 7th

Billboard’s annual section on Pro Tape finds its home in our March 22 issue, coinciding with the ITA convention (Tucson, March 19-22), this spotlight reviews the current state of the market in light of recent acquisitions. Coverage will explore the new opportunities for other tape suppliers in the wake of the market’s consolidation, profile the KOAH Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

Call Today . . .
JEF SERRETTE
1-800-223-7524 (TOLL FREE)
FAX (212) 536-8864
LOCAL (212) 536-5174

WANTED TO BUY

CASH - CASH - CASH
Top paid on CD’s, Cassettes, LP’s. Music Books. Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax 201-662-8060

RECORD TRAK
Inventory Management
Fax Record Store
800-942-3008
Fax: 201-369-3303 Voice 201-369-3448

MUSIC MERCHANDISE
One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, patches, lanyards, jewelry, sunglasses, tapestries, and much, much more.

MUSIC MERCHANDISE
we buy your used stock.
NAME BRAND R. & I.
Audio Books Video Games Consumer Electronics Compact Discs Videos Laser Discs Cassettes
(954) 351-0000
Fax: (954) 351-0561

REACH FOR THE STARS!
Moving? Relocating?
 ARE YOU INTERESTED IN RESIDING IN WESTERN OR CENTRAL FLORIDA? YOU WILL NEED TO BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE SPA CLASSIFIEDS SECTION. EVERY WEEK IN BILLBOARD.

SMITH & ALDER COMPANY
Music & Video Inventory Consultants

WE BUY

Spanish Invoice

RECORD LABEL FOR SALE

FOR SALE

SO$. CALL ALT/PUNK RECORD LABEL
Est. 1986 Active
Roster/Catalog/Publishing
Mark, T. Key Oper.
Mr. Thorne 714-284-0241

Manager - Villa Music - Palm Beach - FL & MD - RVA

RecordTrak Wholesale Distributor of
Germé Overstocks
874 Atlantic Shores Road
Lafayette, LA 70508
P.O. Box 3017
(504) 763-8773 FAX
For Exchange, Reclamation, and/or Consignment: CALL OR WRITE

The public's taste in music is changing. From the days when we could only choose from a limited number of options, now there are endless choices available to us. This has led to a shift in how music is consumed, with streaming services becoming more popular than ever before. With the advent of digital distribution, artists no longer need to rely on traditional record labels to get their music heard. This has opened up new opportunities for independent artists to make a living from their music. However, this also means that there is a lot of competition out there, and artists need to work hard to stand out from the crowd. As technology continues to evolve, we can expect to see new ways for artists to reach their audience and for listeners to discover music. It will be interesting to see how the music industry adapts to these changes in the years to come.
career cycle, what was the best avenue, which way to take an artist—top 40 or hot AC, rock or top 40. As we watched radio stations manage their product and image, I felt like I was at a bit of a disadvantage."

In conversations with Coleman Research President Jon Coleman, Gregory realized there was a wide array of information that might be made available to labels that would provide key information about an artist's core audience, burn factors, and where marketable dollars might best be directed.

"As much as a recording artist's research might address, Gregory says, how to position an artist's second album, analyzing preliminary image-building before进军 another million dollars, maintaining an act as an relevant artist, whether the act should tour, and how long to wait between albums, based on burn and musical tides.

Gregory maintains that such information also used for a label's roster in determining how to best position itself. "Jon told me about his perceptions of artists from research done with radio stations, and I was intrigued," he says. "He felt there were a number of artists that didn't know who their market was, that expected a certain level of success in a certain genre when they might have already been totally rejected by the core of that format."

GOlf Tourney: Rock singer Vince Neil hosts the first Skylar Neil Memorial Golf Tournament, Feb. 20 at the Malibu (Calif.) Country Club, in memory of daughter Skylar, who died in August 1995 of stomach cancer at the age of 4. All proceeds from the event will benefit the Children's Hospital Los Angeles through the TJ Martell Foundation for Leukemia, Cancer, and AIDS Research. Sponsors that have underwritten the tournament include Playboy TV, Hooters Restaurants, Arizona Executive Air, and KingFut Television. Among those scheduled to compete are Alice Cooper, Richie Sambora of Bon Jovi, and Robby Krieger of the Doors. Twenty-six teams of four players are being sought. The entry fee is $150 per player ($600 per team). For more information, including entry registration and tee sponsorship, call Jeff Albritt at 213-856-5057.

BIRTHS
Twin, Alexander and Emma Victoria, to Robin and Randall Kennedy, Jan. 20 in Los Angeles. Mother is a sales representative for Universal Home Video. Father is senior director of marketing and sales for Warner Bros. Records' jazz department.

DEATHS
Richard Steinberg, 44, of an aneu-
rysm, Jan. 15 in Valley Stream, N.Y., Steinberg, whose death occurred at his parents' home, according to his wife, Sheila Steinberg-Leonard, had a long career as an A&R representative, including a stint at Atlantic Records starting in the late '70s. Over the years, he also was VP for sales at Capitol Records, president of Caribbean Sound Basin Recording Group, and president of a minor music company. As an execu-
tive producer, he worked on record-
ings by Yes, Peter Frampton, Bette Midler, Skid Row, Jon Astley, Kix, Average White Band, Ted Nugent, Laura Branigan, Willie DeVille, and Kim Mitchell. He was associated with such major hit singles as "Separate Lives" by Phil Collins and Marilyn

March 5-8, Country Radio Semi-
inar, Opryland Hotel, Nashville, 615-
327-4487.

March 8, Echo Awards, Congress Center, Hamburg, (49) 40-561305.

March 7-9, International Live Music Conference, Inter-Contin-
ental Hotel, London, (44) 171-405-4001.

March 8-9, How To Start & Grow Your Own Record Label, the Holi-
day Inn, Brookline, Mass. 508-526-
7983.

March 8-11, National Assn. Of Re-
cord Merchandisers (NARM) Annual Convention, Marri-
ott Hotel, Orlando, Fla. 609-596-
2221.

March 9, Promoting & Market-
ing Music Toward The Year 2000, the Holiday Inn, Brookline, Mass. 508-526-7983.

March 13-15, RepliTeque Interna-
tional Conference, Montjuic 2, Barce-
loña, Spain. 914-325-0117.

BILBOARDS
February 12, 1996

RESEARCH SERVICE
(Continued from page 6)

A weekly listing of trade shows, con-
ventions, award shows, seminars, and other trade information, per-
sonalized to your needs. Information to Calendar, Billboard, 1515 Broad-
way, New York, N.Y. 10036.

FEBRUARY
Feb. 9-12, MILLA, multimedia publishing market, Palais des Festi-
val, Cannes. 212-689-4292.

February
Feb. 10, ASCAP Black History Month Lecture Series Featuring Nelson George. ASCAP head-
quar ters, New York. 212-621-6225.
Feb. 18, An Evening With Glenn Ballard And David Foster, spon-
sored by Microsoft Corporation, Conference, the Sportmen’s Lodge, Studio City, Calif. 818-548-6783.
Feb. 18, ASCAP Black History Month Lecture Series Featuring James Muume And Bernie Worrell, ASCAP headquarters, New York. 212-621-6225.
Feb. 22-26, National Assn. For Campus Activities Convention, Pennsylvania Convention Cen-
ter/Philadelphia Marriott, 803-732-
6222.
Feb. 24, A Tribute-Roast Hon-
oring Stan Goman, hosted by the American Jewish Committee, Copacabana, New York. 212-765-4000, ext. 338.
Feb. 25, 4th Annual Patrick Lip-
pert Awards, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, Roxy, New York. 212-621-6027.
Feb. 26, Grammy Awards, Madis-
son Square Garden, New York. 310-
392-3777.

LIFELINES

DECLARATIONS OF INDEPENDENTS
Since relocating to Brooklyn, N.Y., from Maine in the early '90s, rex has developed a subtle, seductive sound that's heavy on dynamics. The hashed trio on its second two records has been filled out this time with string arrangements by Mike Billingsgate, a longtime friend of Harvey's. Critics have griped mightily to come up with a satisfactory tag for rex's music; "slow-core" and "chamber rock" have been among the descriptive terms applied to it thus far.

"The slow-core thing is ridiculous, because not everything is slow, espe-
cially when we play live," Harvey says. "We don't set out to be any kind of band. We work on stuff that feels good to play."
The music appears to be as resistant to categorization as its creator, with Chicago comparisons as Tortoise. Harvey acknowledges an affinity with the Windy City bands: "We were listed as a Chicago band when we played at Tramps [in New York]..." We get affili-
ated with the Chicago thing a lot. Last year, if we played four shows in New York, we played four in Chicago. Like their Chi-town compatriots, the members of rex display a fondness for

made to the American Society for the Pre-
vention of Cruelty to Animals.

Michael Stephen Branch, 47, of a heart attack, Feb. 1 in Chico, the N.C. Branch was president and founder of Insight Talent, a 25-year-old booking agency that also in sales and promotion services. He and his brother Roger played in the Tempest Band, which was recently inducted into the Beach Music Hall of Fame. Branch also served as a live and recorded music producer and founded the series Beach Blast Concerts. He is survived by his wife, Susan; son Griffin; daughter Tiffany Traywick; parents William and Verona; and brother and sister.

High Ground

(Continued from page 39)

ized by Diamante)

Steven Curtis Chapman's "Signs Of Life" was recently certified gold. The album achieved gold status in five months, faster than any of Chapman's previous releases. Chapman's Signs Of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.

Congratulations to Christafari on its nomination for album of the year by the ninth annual Tamika Reggie Awards, to be held March 16 in Beverly Hills. Chapman's Signs Of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.

Congratulations to Cristafari on its nomination for album of the year by the ninth annual Tamika Reggie Awards, to be held March 16 in Beverly Hills. Chapman's Signs Of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.

Congratulations to Christafari on its nomination for album of the year by the ninth annual Tamika Reggie Awards, to be held March 16 in Beverly Hills. Chapman's Signs Of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.

Congratulations to Christafari on its nomination for album of the year by the ninth annual Tamika Reggie Awards, to be held March 16 in Beverly Hills. Chapman's Signs Of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.
Who Is This Man, Anyway? Dick Clark gets a gracious hug from Elliot Segal, co-host of the morning show at WHZT (2100) New York and creator of the just-launched Elliot Report morning prep service. The United Stations-distributed daily 6- to 12-page fax combines news, entertainment bits, sports, box-office results, and celebrity birthdays. It kicked off at more than 50 stations last month. Shown to the left of Clark is United Stations' Bill Quinn, and to the right of Segal are United Stations' Dave Kolin and president Nick Vertitsky.

Online Companies Court PDs, Listeners
Singles' Site Stirs Station's Web Visitors

BY DOUG REECE

LOS ANGELES—Beyond concert tickets and T-shirts, online companies Intervox Communications and Cupidnet are hoping to entice radio stations to provide their listeners with the greatest gift of all.

Their turnkey online promotion, which is offered at no cost and customized to match each station's existing World Wide Web site, allows listeners/browsers to meet friends and dates on a specialized Web page.

Intervox Communications (http://www.intervox.com) president Peggy Miles says the time has come for programmers to take responsibility for expanding Web site content and opening up online revenue streams.

"Eighty percent of station Web sites are nothing more than the station’s media kit and on-air personality info," says Miles. "To make this medium work, stations need to start actively programming their Web site just like they do their on-air signal."

"There are a few stations that are very successful at selling advertising on their sites, but they have a dedicated sales force or have allocated programming so that the sales staff has something of value to sell," she adds. "In general, most stations don’t have these things."

Intervox and Cupidnet launched the program on top 40 KKLI Colorado Springs, Colo., in time for Valentine’s Day at http://www.ksa.co/kkli. Called Cupidnet Singles, the site is designed to mesh with the design of KKLI’s regular Web site.

Miles says the station was selected because it is in a smaller market and allowed Cupidnet and KKLI to test and modify the project.

KKLI PD Steve Larson says traffic on the station’s Web site has increased significantly since the station began teasing the service on air with the simple tag line “You could meet the love of your life on the KKLI Web site.”

"This is just another extension of our radio station that reaches out and introduces us to our audience," Larson says. "It also ties in with ‘Lights Out,’ our love song show."

Once logged onto the KKLI Singles Web page, listeners fill out a questionnaire that helps Cupidnet find ideal matches.

The “Drags Okay?” item, for instance, includes possible responses: a) Yes, b) A joint on occasion is okay, c) They should be past that part of their life... and d) Don’t care.

In addition to a general chat room, the site provides a listing of station-sponsored events and promotions as well as joint E-mail from station to listener, per the latter’s approval.

Legacy Recordings, the Sony imprint that eulks releases from Cupidnet's Network

(Continued on next page)

Debating Merits Of On-Air ‘Ebonics’
R&B PDs See Need To Use Slang For Ratings

This story was prepared by Janine Cowren, managing editor of R&B Airplay Monitor.

The recent controversy in the Oakland, Calif., and Los Angeles school districts about the adoption of ebonics as a recognized language for inner-city kids brings the issue of language and culture to the forefront as radio and television stations, influenced by hip-hop, is using more street jargon than it has in years. R&B PDs, who have a longstanding history of using slang on the air, believe that it’s their responsibility to reflect their audience and don’t feel that the burden of setting a good example in speech should be placed on their jocks’ doorsteps.

In December, the Oakland School District recognized “black English” or “ebonics” as a "genetically based" language with roots in West African linguistic forms in a program proposal to receive more state and federal funding. The term “ebonics” is derived from the words “ebony” and “phonics.” Proponents of ebonics say it’s a tool to help students learn standard English; however, some of those opposed claim that the school board is “giving up” by incorporating ebonics.

In the face of the national controversy, the Oakland school board sought to clarify its proposal last month, removing the term “genetically based.”

The amended plan calls for teachers to receive specialized training in so-called “African Language Systems” in order to better understand African-American students and to help them with English proficiency.

School board members say that the plan was never intended to teach teachers to speak or teach ebonics.

The amended plan was adopted by the Oakland school board Jan. 15. The Los Angeles school board has a similar proposal up for review, which is expected to be decided upon later this month.

While the ebonics issue goes well beyond the issue of hip-hop jargon, most PDs contacted for this article tend to view ebonics and street slang as interchangeable issues. Maurice DeVoe.

(Continued on next page)

The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.
**Radio Programming**

**DEBATING MERITS OF ON-AIR E-BORIZONs**

(Continued from preceding page)

Assistant PD/music director of KKBT (the Beat) Los Angeles, states the bottom-line opinion of those contacted for this story: “We have jocks that speak very fluid English and some that speak with black slang, but we hire them to be real people.” He says, “I don’t tell them how to sound; we hire them for who they are. As long as they’re able to relate to the audience, that’s what counts.”

Consultant Tony Gray agrees that the language employed by R&B jocks has “been an ongoing debate in black radio for a number of years. I believe it was done for good reason, upon the daystart, they try to mirror the consumer. I don’t believe the person who speaks is the strongest language, but at the same time, their credibility, is a person using that language, or some people call it ‘bad English,’ there’s no getting around it. The whole controversy is much to do with nothing.”

Besides, Gray says, “If you put some guy or young lady on the radio from 7 p.m. until midnight, most teenagers listen to the radio, and this individual is thumping through Webster’s Dictionary, trying to educate people, they are going to get killed in the ratings, and across the street another jock is using slang that’s available—that kid is going to be No. 1. You can’t put another version of Ed Bradley or Bryant Gumbel against some kid that sounds like any average everyday rapper. You’re gonna get smashed.”

**BILINGUAL IS GREAT**

“It is definitely an issue to be bilingual is great,” says Keith Landecker, PD of WHTF (Power 94) Chattanooga, Tenn. (“Ebonics” is a language. It’s just heavy repeating. Everybody grew up and had a language they talked to their peers; there was a way our parents spoke in the 50s and 60s. This is something that makes you a stronger person. It’s nice to hear somebody [on the station] say, “you know, what’s the word?” and then be able to say, “you’re doing very well at something. They’re trying to stay relevant.”

“Steve Crumbley, PD of WXYV (Valentine) adds, “We’re not going anywhere, this is just a part of the music.”

**SHOULD RADIO EDUCATE?**

A part of the controversy is the fact that many of today’s students don’t get a good-enough grasp of standard written and spoken English to later compete successfully in the job market. So with radio already seen as the conduit for news, services, and information, is radio also expected to educate? Some people think so.

“I’m still of the opinion that it all begins in the home,” says V100’s Crumbley. In the current day, he says, “the home, and radio plays a major role [in education]. But I question whether it’s radio’s responsibility to educate. I also question people who say that TV is the problem, or movies, or the music. I’m a parent of kids and I subscribe to the slang, but they also know how to talk to Daddy like they have some sense.”

**ONLINE COMPANIES COURT PDS, LISTENERS**

(Continued from preceding page)

Columbia and Epic catalogs, joined KKL’s Valentine’s Day promotion by offering its “Soul Of Seduction” boxed set at 20% discount.

Winners were selected based on the quality of their online-registered virtual Valentine’s Day contest. Though KKL Singles is managed by Cupidnet, the station receives free access to a customer database of listeners on the site.

Cupidnet, in turn, is able to expand the database for its global dating service at http://www.cupidnet.com and sell banner space and other advertising on the site.

According to Cupidnet president Dan Bender, stations take 25% of any revenue generated from couples signed up through the site, provided with invaluable demographic data.

Still, Bender, who met his wife on the Internet, has not found the less commercial aspects of the program.

“The interesting and exciting thing about the Internet is that people will communicate with people that may not live in their exact same area, but over days, weeks, and months they end up wanting to meet that person, and it ends up leading to more.”
Wearing nothing is divine/Naked is a state of mind/I take things off to clear my head/To say the things I haven’t said,” sings Luscious Jackson’s Jill Cunniff in “Naked Eye,” extolling the virtues of openness in its communicative rather than sensual form.

“Repression can seriously damage your health,” Cunniff says. “I know that confronting someone and speaking my mind gives me a real sense of relief. Even if you want to—especially when Wearing all these layers—is a great thing. Even though it takes a lot of courage to be open. It’s much easier to hide behind fences and wash the world understood.”

Both men and women in relationships are often scared of saying just what it is they need, and then they’re upset when they don’t get it,” Cunniff adds.

“A lot of times, you just expect people to have ESP! I know I don’t have it, so I always want people to tell me what they want. Otherwise, they might not get it.”

No. 26 on Modern Rock Tracks this week, “Naked Eye”—the first single from Luscious Jackson’s second album, “Fever In Fever Out” (Grand Royal/Capitol)—is a characteristically buoyant slice of pop pastiche from the quartet of New York natives. Bassist/vocalist Cunniff and her mates—guitarist/vocalist Gabby Glaser, keyboardist Vivian Trimble, and drummer Kate Schellenbach—were raised on The funk and Top 40 fare as well as old-school hip-hop, new wave, and punk rock. With its drum’n’bass beat, r&b-tinged vocals, and cool pop elements, “Naked Eye” reflects not only the band’s eclectic bent but its increasing concern for the verities of songwriting.

“Of course, you get bored every once in a while, and we want to hear some novel noise or something,” Cunniff says. “But for a song to be a hit, it has to build—the verse has to lead to the chorus and all that. That’s why we try to have catchy hooks and well-structured songs, as well as all the samples and unusual sounds. We do try to mix in a little pop with our art rock.”
No Mercy Prevails Against Doubters, Other Obstacles With Global Success

WHERE WILL THEY GO? Given its frustratingly jagged career launch, flashy-fooled! No Mercy’s reemergence as a worldwide success is even more sweeter than chart achievement alone.

In 1996, the year before it hit the mainstream, it brought the Hot 100 Singles smash, “Where Do You Go,” the group endured illness, repeated credibility troubles, and a carefully planned debut album that became a worldwide hit for another act.

Still, band members Marty Cintrón, 25, and Gabriel Hernandez, 26, now have the opportunity to breathe easier in light of the debut of their second single, “Please Don’t Go,” which was the highest Hot 100 entry in Billboard’s previous issue, at No. 66. This issue, it catapults to No. 44.

While exes at No Mercy’s label, A&M, is obvious, says Tom Phillips of “Please Don’t Go” up-tempo, acoustic guitar-driven melody readily mimics “Where Do You Go,” they say that the aim at this juncture is to further the group’s image by becoming A&M.

“The first record was at the forefront of its genre,” says Arista VP of promotion Jim Elliott. “When it’s No. 1 (adult top 40) WPLJ (New York), it speaks volumes of its acceptance by the three stations.”

“Yeah, ‘Please Don’t Go’ sounds like the first one. And what’s wrong with that at this point?” he muses. “We know there’s a lot of solid material on this album, and we expect to be working it through the holidays. But first, we’re working on the single ‘Please Don’t Go’ and four songs from the album. “I think it’s a hit. It’s going to come home,” adds WBWB (896) Chicago music director Michael Street. “It’s all about the records.”

And persistent calls, Cintrón landed in Germany with Frank Farin, the producer of “90° dance staple La Bouche, as well as late ‘80s industry sore spot Milli Vanilli.

A product of the Hernandez brothers, friends of Cintrón and professional Miami dancers/singers, were brought to the group, and produced the first single, an smash. That song was a cover of Everything But The Girl’s “Missing,” whose original version became the biggest hit of ‘96—before Farin was able to launch No Mercy’s version outside of Germany.

The Latin-relinked record did, however, hit home in Germany, and Farin was on his way to producing the group’s set and working out label deals in other nations. But then a backlash over No Mercy’s connection with Farin began clawing at the act’s progress. “Oh, they’re the perfect look, but they really sing!” Cintrón recalls hearing over and over. In some countries, they were instantly tagged a “boy band,” where, again, pretty faces are known to lip-sync others’ vocals and tap their way through a singer’s outland.

“That’s why whenever we go on inter- views, I take my acoustic guitar. There’s no question anymore; we were able to cut down the amount of casual talk that we’re a legitimate act,” says Cintrón. However, in the U.S., that wasn’t enough for Arista VP of artist live; Deux, who also took a beating for launching Milli Vanilli in the U.S. in 1989. As a result, No Mercy was required to work overtime. Obviously, they satisfied the boss.

“There Go You Go” has sold 4 million copies worldwide, according to Cintrón. The LP was No. 1 in the U.K. and Ireland and recently peaked at No. 1 in Mexico (Ar- tispheric version) and No. 2 in Canada and Australia. In Germany, No Mercy has had four hits: “Missing,” “Where Do You Go,” “When I Do,” and “Kiss You All Over,” a cover of the 1978 No. 1 Exile hit. In fact, the band is shooting a docu- mentary of its history for German TV.

To continue the group’s tour to take in the West’s winsome video shot in South Beach, designed to appeal to young female viewers, is due within the next couple weeks, as well as dance remixes of “Please Don’t Go” from mix-maestros Vision & Lorimer, the Berman Brothers, and Michael O’Malley (including an Ocean Drive mix, fash- ioned after “Where Do You Go?”) most popular reworkings. In addition, a new radio remix has been serviced. Tour dates are scheduled to begin in March in Germany, with some radio station action in the U.S. slated through-out the year.

Looking forward, the third single will likely be “When I Do.” “It’s a powerful pop hit,” says Elliott. “It’s the perfect pop hit to start this 3 p.m. to midnight, but there’s a shift every hour in the day in this town,” says Thomas. Having an early slot works well, as it lends itself to unique promotional opportunities. “In 1996, we did 282 outside events,” and we stand a good chance of surpassing that number this year,” says Thomas.

On the flip side, with A-list talent like Celine Dion, Gloria Estefan, Diana Ross, Penny & Tell, and the Billboard Music Awards in town on any given day, it’s sometimes tough to get jaded listeners excited about these events. “Besides,” says, “casinos aren’t too willing to part with tickets that cost upwards of $70. They don’t have to.”

One of Thomas’ goals for ’97 is to get out of town to gain some per- spective. He recently hung out with West in Sacramento and drove around Southern California. During the latter swing, Thomas called one of his jocks from the car: “I played a break from a L.A. station over the phone and asked if you were better than that? Now go and kick some ass tonight!”

Thomas says, “I now realize that with more perspective you come more work. I promised my wife that once I got everything dialed in, I’d take my kids on a small family li- ber, but so far it doesn’t seem to be headed in that direction.”

KEVIN CARTER
**Music Video Programming**

**CMT Joins Wal-Mart's Lot Concerts; Box Alterations**

CMT MEETS WAL-MART: CMT is teaming with retail giant Wal-Mart for a series of free concerts that will be staged in the parking lots of about 400 outlets.

Among the performers that will participate in the promotion are Deana Carter, Georgia Duques, Wade Hayes, Chely Wright and Bryan White. Each concert will feature two artists, each of whom will perform a 45-minute set and sign autographs. The promo began Jan. 27 and is set to run through the end of the year.

CMT will promote the concert series and air it on-air and off-air and will give concert information following clips by participating artists. Wal-Mart will promote the events in local newspaper insertions.

In other CMT news, former MOR Music VP of label relations Chris Hoenig has rejoined the company as PD for its U.S. channel.

**BOX TALK: Video Jukebox Network Inc., parent company of music video service the Box, has renewed its operations to include separate domestic and international subsidiaries under the new name The Box Worldwide. Stanley H. Greene, recently VP of Bell Atlantic Video Services, has been hired as the new U.S. subsidiary, the Box-USA.

In addition, the company has increased its distribution in the U.S. and the Netherlands. The programmer recently added 36,000 households through launches in New Orleans and Harrisburg, Pa. Also, the channel added 265,000 subscribers with a launch in Rotterdam, the Netherlands. The channel now reaches 25 million households worldwide.

**BEEL News: BET has replaced the unheralded "Premiere R&B Video Show," with a clip-top-show show "Planet Grove," which airs weekdays 8-11 p.m. . . . Los Angeles-based Crash Films has formed a new music video production and absorbed One World Productions. Joseph Ullano, formerly of One World, is executive producer, and former Power Films national video representative Neil Maiters joins as a directors rep.

Crash directors include Russell Young, Theow Brown, Jefrey Levy, Billy Kent, and Paul Morgans . . . EMJ's Chris Gordon moves to A&M video department.

Mike Drumm of Denver-based "Musiclink" is the eye behind Reverend Horton Heat's clip for "Slow," the video was taken from a September concert shoot at the Boulder, Colo.-based Fox Theater . . .

Director Christopher Bisagno joins Big Plans Entertainment . . . Power Films ink directors John Truxel and Alula Andemasdel. The Los Angeles-based production company also adds Rosser Goodman as a directors representative and recently completed production of the forthcoming Virgin Interactive CD-ROM "Propaganda." "Flux Television's" Jonathan Wells has co-founded Res magazine, which focuses on digital filmmaking. Wells continues as a partner with the Res Digital Film Festival (formerly the Low Res Film Festival), following the departure of co-partner Bart Cheever . . . Warner Bros. Publications has acquired international distribution rights (excluding Japan) to all music-instruction videos by Rittor Music.

The American Film Institute and Sony release for the 18th Visions of U.S. competition, which honors outstanding accomplishments in home video and promoting music makers can call 215-866-7449 for an entry form. Winners get a Sony digital camcorder or VHS recorder.

**CONFERENCE VIDEOS: Video-cassette copies of many key sessions from the 1996 Avedos on Music Conference are now available. Topics include "Major Thinkers," "Depending On Independents," and "The Viewers Speak." Contact the Institute for the Music Arts at 800-741-1111.

**CONTINUOUS PLAYLISTS SUBMITTED**

<table>
<thead>
<tr>
<th>Week Ending 2/15/97</th>
<th>Week Ending 2/22/97</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
</tr>
</tbody>
</table>

**THE CLIP LIST**

A SAMPLING OF PLAYLISTS SUBMITTED BY LOCAL MUSIC STORES THE WEEK ENDING FEBRUARY 15, 1997

**PRODUCTION NOTES**

**LOS ANGELES**

Geoffrey George's video of "Oohber" is directed by Andy Morahan for Propaganda Pictures. Richard Goldstein produced and Daniel Pearl directed photography.

Director Martin Thomas was the eye behind the clip "Holdin' On" by Skee-Lo. Regina Cameron and Bruce Spiegel produced, and Maz Mahani directed photography.

**NEW YORK**

The video for "Somebody's Sleepin' In My Bed" by Dru Hill was the work of Propaganda Pictures director Bille Wood-Jones. Louis Naeder produced, Russ Swanson directed photography.

Director Larl Schwartz was the eye behind the clip "Just The Way You Like It" by Tisha Hubbard, which was produced by Chris Daniels. Demetriou Dovans directed photography.

**NASHVILLE**

The video for Trace Adkins' "This Ain't Nothin' Thing" was directed by Michael Merriman. Bryan Bateam produced, and John Pleskac directed photography.

Lorrie Morgan's clip "Good As I Was To You" was the work of Picture Vision director Michael Salomon. Tom Forrest produced.

**CMT MEETS WAL-MART: CMT is teaming with retail giant Wal-Mart for a series of free concerts that will be staged in the parking lots of about 400 outlets. Among the performers that will participate in the promotion are Deana Carter, Georgia Duques, Wade Hayes, Chely Wright and Bryan White. Each concert will feature two artists, each of whom will perform a 45-minute set and sign autographs. The promo began Jan. 27 and is set to run through the end of the year. CMT will promote the concert series and air it on-air and off-air and will give concert information following clips by participating artists. Wal-Mart will promote the events in local newspaper insertions. In other CMT news, former MOR Music VP of label relations Chris Hoenig has rejoined the company as PD for its U.S. channel. Box Talk: Video Jukebox Network Inc., parent company of music video service the Box, has renewed its operations to include separate domestic and international subsidiaries under the new name The Box Worldwide. Stanley H. Greene, recently VP of Bell Atlantic Video Services, has been hired as the new U.S. subsidiary, the Box-USA. In addition, the company has increased its distribution in the U.S. and the Netherlands. The programmer recently added 36,000 households through launches in New Orleans and Harrisburg, Pa. Also, the channel added 265,000 subscribers with a launch in Rotterdam, the Netherlands. The channel now reaches 25 million households worldwide.**

**BEEL News: BET has replaced the unheralded "Premiere R&B Video Show," with a clip-top-show show "Planet Grove," which airs weekdays 8-11 p.m. . . . Los Angeles-based Crash Films has formed a new music video production and absorbed One World Productions. Joseph Ullano, formerly of One World, is director.**

**CONFERENCE VIDEOS: Video-cassette copies of many key sessions from the 1996 Avedos on Music Conference are now available. Topics include "Major Thinkers," "Depending On Independents," and "The Viewers Speak." Contact the Institute for the Music Arts at 800-741-1111.**

**CONTINUOUS PLAYLISTS SUBMITTED**

<table>
<thead>
<tr>
<th>Week Ending 2/15/97</th>
<th>Week Ending 2/22/97</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
</tr>
</tbody>
</table>

**THE CLIP LIST**

A SAMPLING OF PLAYLISTS SUBMITTED BY LOCAL MUSIC STORES THE WEEK ENDING FEBRUARY 15, 1997

**PRODUCTION NOTES**

**LOS ANGELES**

Geoffrey George's video of "Oohber" is directed by Andy Morahan for Propaganda Pictures. Richard Goldstein produced and Daniel Pearl directed photography.

Director Martin Thomas was the eye behind the clip "Holdin' On" by Skee-Lo. Regina Cameron and Bruce Spiegel produced, and Maz Mahani directed photography.

**NEW YORK**

The video for "Somebody's Sleepin' In My Bed" by Dru Hill was the work of Propaganda Pictures director Bille Wood-Jones. Louis Naeder produced, Russ Swanson directed photography.

Degrees director Lara Schwartz was the eye behind the clip "Just The Way You Like It" by Tisha Hubbard, which was produced by Chris Daniels. Demetriou Dovans directed photography.

**NASHVILLE**

The video for Trace Adkins' "This Ain't Nothin' Thing" was directed by Michael Merriman. Bryan Bateam produced, and John Pleskac directed photography.

Lorrie Morgan's clip "Good As I Was To You" was the work of Picture Vision director Michael Salomon. Tom Forrest produced.
Plymouth Taps Cloeckaert as VP for Europe (Continued from page 6)

A PolyGram statement says that in his new role he will "spearhead Poly- Gram in Europe, taking on cross-media initiatives, brand building, and cross- border activities throughout continen- tal Europe and look closely at the changing retail sector and the result- ing effects on marketing, sales, and distribution."

Central to this is likely to be the phe- nomenon of "multichannel retailing," which is given to records bought in one country within the EU and sold in another. Such cross-border shipments were a normal occurrence before the Union two years ago, the EU's single market means a retailer can legitimi- tely sell in one country and re-export to another.PolyGram's Men albums from any PolyGram affili- ate from Finland to Spain. Further, wholesalers are accelerating the growth of new music retail products from abroad to the notice of store chains in many EU territories.

Such practices have been a major headache for the labels, as most retail accounting methods and established relationships have been undermined. PolyGram promises to make it a "central" feature of its plans. "If you have a responsive service and a product mix that is attractive, it will sell by itself," said a PolyGram executive. "It is a matter of making sure that we are there in all the markets where we have a potential audience."
Prodigy and the Chemical Brothers, in fact, are breaking out as bona-fide pop stars, largely due to a barrage of media attention they’ve been getting over their respective current singles, “Fire” and “Setting Sun” (see page 1).

Fueling the industry’s anticipation of a potential surge in electronic dance music has been the success of the Chemical Brothers’ Armageddon, on the U.S.-based Warp Records. Warp’s Jon Waren says, “It’s a totally blasted-out trip with people who want to feel a sense of community and love. I worry that our acts will squash you to death!”

Underworld’s keyboardist Karl Hyde says, “Sublime with Power” is a “ful of sugar needed to sweeten the music for consumers not yet comfortable with purely instrumental music.”

While the Prodigy has retained a solid international club following since 1992, it wasn’t until late last year that the band began being recognized for the hard-driving rock loops and growling bass that fuel the Mute single “Firestarter.”

On the heels of its breakthrough success, Mauerick recently signed the act and plans to release its debut single, an untitled album in late May or early June.

LIKE EVE IN EDEN

The growing mainstream attention to electronic dance music is proving to be a blessing for many who have devoted their lives to the music—and to its cultural and philosophical underpinnings.

“I feel like Eve coming into the Garden of Eden,” says San Fran- chise club DJ Rickett. “We’re all hap- pily cruising along, making music that feeds our soul and keeps us sane and separate... and now this seductive tool of evil is infiltrating our space and tainting all that was beautiful about our world. That may sound overblown or panicky, but I do think that the belief that there are megabucks to be made out of it is simply hurting the music—and probably killing the part of it that makes it real. That’s what I think of the music, its realism and sin- ceral, which is probably about to be a thing of the past.”

At the root of that scene is an ongoing cross-section of cultural events wherein gender, racial, and sexual differ- ences are being the foundation for the music blasting off the DJ’s turntables. As the music has segued into texturally specific subsections like

LABEL ACTION

As tastes in electronic dance music builds, seminal indie labels Quango, Moonshine, SSS, Hypnotic, and other small labels are gaining exposure from being the growthExposed. At the same time, major labels are working overtime to align themselves with those smaller outfits.

Deals recently struck include a Gef- fen/Outpost alliance with the Los Angeles-based label Mute/Eden, the Philadelphia’s Josh Wink and King Britt have inked a deal with Ruff- house/Columbia for Omar, and Ministry of Sound and Geffen have new agree- ments. Britts, says Omiv, is providing its parent label with a much-needed pipeline to the music’s consumer, while it benefits from the major label’s supe- rior marketing apparatus.

“We’re helping with Ruffhouse/Columbia and we’re all getting our viewBoxes out and they’re helping us with the marketing,” he says. “Much of this is totally new for them. They have never had to deal with something as underripe as underground music. They also have to be able to service smaller indie stores that specialize in dance music, so they have to look at releasing independently produced releases in the U.S.”

Meanwhile, RCA has teamed with noted U.K. label deConstruction to issue a multi-act compilation titled deConstruction Presents... .” The first single from the collection, which bow March 11, will be “The Gift,” an international dance/pomp smash by Way Out West.

BUT WILL IT SELL?

While some pundits are in a rush to declare electronic dance music the next big thing, others are more wary.

Some fear the growing interest in electronic dance music in the U.S. is being driven by a convergence of events like the release of the popular video game Grand Theft Auto, the release of the movie The Matrix, and the rise of the electronic music scene in general. While these factors are certainly contributing to the popularity of electronic dance music, it is important to remember that the genre has been gaining attention in Europe for many years and is already a well-established part of the global music landscape.

One marketing executive whose label is involved in releasing elec- tronic music sums up industry war- ness: “The buzz phrases are, alterna- tive music is dead; the music industry is a downturn. Everybody is look- ing for the next big thing. The folks in the biz are saying, I don’t think that this is it.”

As a result, indie stores continue to be at the forefront of the electronic move- ment and play an integral part in all label marketing plans.

Beyond the widespread availability of electronic dance music, many other genres of music are also popular in the U.S. These include pop, rock, hip-hop, reggae, and world music, among others. The success of these genres is partly due to their appeal to a wide range of listeners and their ability to cross over into other musical styles. Ultimately, the success of any music genre is determined by the preferences of the audience and the ability of the industry to adapt to these preferences.

Electric Music Rises From Underground

Prodigy and the Chemical Brothers, in fact, are breaking out as bona-fide pop stars, largely due to a barrage of media attention they’ve been getting over their respective current singles, “Fire” and “Setting Sun” (see page 1).

Fueling the industry’s anticipation of a potential surge in electronic dance music has been the success of the Chemical Brothers’ Armageddon, on the U.S.-based Warp Records. Warp’s Jon Waren says, “It’s a totally blasted-out trip with people who want to feel a sense of community and love. I worry that our acts will squash you to death!”

Underworld’s keyboardist Karl Hyde says, “Sublime with Power” is a “ful of sugar needed to sweeten the music for consumers not yet comfortable with purely instrumental music.”

While the Prodigy has retained a solid international club following since 1992, it wasn’t until late last year that the band began being recognized for the hard-driving rock loops and growling bass that fuel the Mute single “Firestarter.”

On the heels of its breakthrough success, Mauerick recently signed the act and plans to release its debut single, an untitled album in late May or early June.

LIKE EVE IN EDEN

The growing mainstream attention to electronic dance music is proving to be a blessing for many who have devoted their lives to the music—and to its cultural and philosophical underpinnings.

“I feel like Eve coming into the Garden of Eden,” says San Fran-

chise club DJ Rickett. “We’re all hap-

pily cruising along, making music that
feeds our soul and keeps us sane and

THE BOTTOM LINE, according to savvy veterans of the music, is to proceed with caution.

“If the [major] go too quickly on this music and try pumping it through the modern rock machinery, there are going to be problems,” says Adam Shore, a product manager at MTV Records, which issues electronic music via a deal with the British dance music label Warp Records. “This is dance music. There is a huge rave and club culture here that made this music popular, and the major labels would do well to study that. My fear is that everyone will push it really hard, and in a year if their album hasn’t sold a million, they’ll say, ‘I guess it’s over,’ whereas this could be a genre that stays around forever and constantly adapts.”

The bottom line, according to savvy veterans of the music, is to proceed with caution.

“If the [major] go too quickly on this music and try pumping it through the modern rock machinery, there are going to be problems,” says Adam Shore, a product manager at MTV Records, which issues electronic music via a deal with the British dance music label Warp Records. “This is dance music. There is a huge rave and club culture here that made this music popular, and the major labels would do well to study that. My fear is that everyone will push it really hard, and in a year if their album hasn’t sold a million, they’ll say, ‘I guess it’s over,’ whereas this could be a genre that stays around forever and constantly adapts.”

The bottom line, according to savvy veterans of the music, is to proceed with caution.

“If the [major] go too quickly on this music and try pumping it through the modern rock machinery, there are going to be problems,” says Adam Shore, a product manager at MTV Records, which issues electronic music via a deal with the British dance music label Warp Records. “This is dance music. There is a huge rave and club culture here that made this music popular, and the major labels would do well to study that. My fear is that everyone will push it really hard, and in a year if their album hasn’t sold a million, they’ll say, ‘I guess it’s over,’ whereas this could be a genre that stays around forever and constantly adapts.”

The bottom line, according to savvy veterans of the music, is to proceed with caution.

“If the [major] go too quickly on this music and try pumping it through the modern rock machinery, there are going to be problems,” says Adam Shore, a product manager at MTV Records, which issues electronic music via a deal with the British dance music label Warp Records. “This is dance music. There is a huge rave and club culture here that made this music popular, and the major labels would do well to study that. My fear is that everyone will push it really hard, and in a year if their album hasn’t sold a million, they’ll say, ‘I guess it’s over,’ whereas this could be a genre that stays around forever and constantly adapts.”
on the heels of the label's acquisition by Rogency Enterprises (Billboard, Feb. 80). According to DJ Steve "I Touch Runs Wild" is an irresistible first single. "Something's Got Me" lyrically encapsulates the emotional acuity and sensual allure of Carson's music. Restless is so confident in the broad appeal of "Something's Got Me" that the label sponsored several remixes of the song, publishing only to service editors versions to radio but to include the remix on the single when it is packaged with the album at retail. The four-track bonus disc will feature several of these remixes, plus a unique recasting of the tune by Anton Fier, the leader of the Golden Palomino and a long time Carson collaborator. And in addition to the remix angle, "Something's Got Me" will benefit from an elaborate video directed by Matthew Renner (Sally N-Pepa and En Vogue's "What A Man."). Awash in a twilight hue, "Everything I Touch Runs Wild" ranges from the smoky vibe of "Something's Got Me" to the sharply observed chamber pop of "Souvenir" and heart-on-a-sleeve acoustic balladry of "Where It Goes." The album also includes a winning cover of Todd Rundgren's classic "I Saw The Light." Carson's quietly essaying flowering fully under Carson's touch.

Carson's appreciation for the highly individual, expressive work of such fellow travelers as Suzanne Vega, PJ Harvey, and Liz Phair aptly reflects her artistic intent—her belief that the surest way to profound realization of her talent is through her creative process as "capturing emotional memories," Carson—who prefers to keep a low profile. She's been with Fier's assistance on a couple of tracks—she says she wanted to take the hushed, unguarded quality of her past work to its ultimate place on "Everything I Touch Runs Wild." She recorded all the vocals for the album in my bedroom alone...just me, my imagination, and my cats," she says.

After regularly gracing the stages of New York clubs, Carson debuted on the Billboard Top 200 album chart with the self-titled "Lori." She appeared on a bonus disc of "Something's Got Me." She's scored with the album "Lori." She's scored with such songs as "Rejection, unrequited Love," which has held sublime on radio, "Goes," which has scored with the label's "Nothing." She's even scored with the song "Golden Palominos," which has held a strong presence on radio and sold reasonably well.

In many ways, "Everything I Touch Runs Wild" serves as a bridge between Carson's solo and Golden Palomino works. It's a hybridization of the group's unremitting and close collaboration.

"The experience with the Golden Palomino is perhaps the most profound and spiritually," Carson says. "I learned so much, and those records also reflect a lot of my vision of life and the world, of God and sex—and it's still the work I'm most proud of.

"And while with the Golden Palominos, I started listening to a whole world of exotica and considered label and group as an extension of personal in an emotional and tonally unique—and less of the former and more of the latter, respectively."

With the sexy videos and remixes of "something's Got Me" and "I Saw The Light," the planned second single "Where It Goes," the band is aiming for a one-stop shop that generates so much money in a million annual sales and a label group that includes Red Ant, Castle Records, and Atlantic Records.

Eric Weisman, Alliance Entertainment's senior executive VP in charge of artist development and the independent/distributor's group, says the label is interested in streaming the "Light." The label's financial health.

As part of the restructuring, Weisman says Alliance will eventually continue the INDIC releases and its other independent distributor, Passport. However, Weisman doesn't rule out the possibility that Passport could be sold. Sources say that if it's sold, the label will be converted to label VP of marketing Rich Schmidt. The label's plan to take full advantage of the attributes that tie "Everything I Touch Runs Wild" to the label's position, from one-stop shop to a one-stop shop.

The labels distributed by INDIC are American Gramaphone, Straitly, Blackmail, Alligator, Nervous, Micello, and Sinemore. It was unclear at press time which would be dropped, but sources say some of the labels have been dropped.

Despite cutting its label roster, Weisman says that if it's sold, the label will be converted to label VP of marketing Rich Schmidt. The label's plan to take full advantage of the attributes that tie "Everything I Touch Runs Wild" to the label's position, from one-stop shop to a one-stop shop.
**AEROSMITH RETURNS TO COLUMBIA**
(Continued from page 1)

Collins says he was merely following band orders. "Every record, Steven went through a lot of a drama with John. So in January, Joe [Perry] and Steven instructed me to fire him. So I told him I wanted to put him on the bench, and I knew I would bring him back in when the time was right. The manager's job is to put the best team together to support the artist on their journey, and nobody in my mind does it better than Kalodner." 

Kalodner was brought back in June as it became apparent that a cone of events were forming on an anvil between Collins and Kramer's slump, would lead to the band's months of hard work with Ballard being abandoned.

"The whole [management] thing started bubbling down in Miami, and it threw this spin over the whole project," says Kalodner. "There was a fear of, and simply, it wasn't the Aerosmith that everyone used to it, it was the big whoops.

However, the band has nothing but good things to say about Ballard, who, although stripped of his producer's crown after his last album with two songs. Ballard co-wrote with Tyler and guitarist Perry the first single, the immediately catchy rocker "I Hard On The Knee)" and the Middle Eastern-flavored "Taste Of India." Both feature Aerosmith's now trademarked grunge of the double-entendre.

"It was a really hard time for us," recalls Perry. "It's still a hard time for us. Creatively, I think, Glen has no equal as far as being a [musician/producer]. You read interviews with all the different artists that he's worked with, you can see the glow for any reason. But the feeling is something about him: He's a musical soulmate. On that level, it really was hard to say "OK, we're going to do this and try something else." I think he did the best he could do with the hand he was dealt, but it just didn't work out.”

Adds Kalodner, "I thought [the record] didn't sound like Aerosmith. Glen is a lovely, talented, incredibly intelligent guy, but that's not the way I thought the band was going to keep to do a record. The real fact is, in all the years I've done records with artists, it just happens sometimes that it just doesn't fit. Ballard did not return phone calls by press time.

The outcome of the studio crisis, Aerosmith summertime first Collins July 31 during a hastily called meeting that lasted less than 15 minutes (Billboard, May 6). During the course, no reason for the dismissal of their manager, who had been with the band for 12 years, and with Perry for 14.

"It was the end," Ballard says. "I was not aware of what was going on. Joe [Perry] had three managers in a week, I'm not going to be some whitewashed 'We were great and everybody else was fucked up' [book]. It's not going to be one of those.

**ISLAND POLICY**
(Continued from page 6)

SOURCES indicate that Island's advertising allotment seems to be in line with that percentage.

But one last retailer says that Island has not cut off its advertising money. "I don't have enough to even pay for the store," a retailer says. "We're spending. Some retail chains are not using the dollars to promote, but for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

Fletcher adds, "They're trying to get a feel for how much they're spending. Some retail chains are cutting the dollars promotes, for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

According to the retail president, "I don't have enough to even pay for the store," a retailer says. "We're spending. Some retail chains are not using the dollars to promote, but for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

"We're spending. Some retail chains are not using the dollars to promote, but for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

"We're spending. Some retail chains are not using the dollars to promote, but for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

"We're spending. Some retail chains are not using the dollars to promote, but for their advertising campaigns. They're providing them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

\*www.americanradiohistory.com\*
SCOTT-ADAMS HELPS HERSELF TO A COMEBACK
(Continued from page 10)

putting a sticker on so we could take
it off, but then I figured if it’s going to
work, it’s going to work.”

That’s all just blues to blues specialty shows, college radio, and
blues stations Oct. 15. “Bill” quickly
struck a nerve with listeners at blues
outlets such as WODT New Orleans

On Nov. 15, WODT R&B sister sta-
tion WYLD tested the track and
found the song also appealed to R&B
radio listeners. WYLD PD LeBron Joseph
says the legs on “Bill” are now start-
ing to tire.

“We’re just beginning to slow the
rotation, but basically we’ve had it in
a two-month power rotation,” says
Joseph. “That’s about as strong as
we can get it, without just pushing the
only starting to burn. There’s very
little or nothing current on my playlist
that has had that kind of play.”

Joseph adds that the song has
reacted predominantly with female
listeners. “I think it would be a
song highly amusing or were able to
relate personally to events in the
song.”

Scott-Adams, however, was not
initially in tune with the song’s
theme. “When “Bill” was presented to me,
I was a little bit reluctant,” she says. “I
didn’t want to be tagged with some-
thing that would create negative con-
tact. I thought, ‘well, they just thought I
was very pleased with the song.’

Spreading from its New Orleans
capital, the song found similar
success in other areas of the
Hildebrand. Already primed by
blues stations audience, the cross-over potential in each market
picked up.

“How was it like throwing on a light
switch,” says Hildebrand. “People
start calling, and stations were
almost forced into putting it into
heavy rotation.

The song is No. 20 on the Hot
R&B Airplay chart and retains the No.
1 spot on Top Blues Albums chart
this week.

A videoclip for “Bill” was shot in
late January and is being released for
next month’s release to Black Entertainment Television and the Box.

Though a single has not been
selected, Hildebrand says some sta-
tions are beginning to play the title
cut.

Scott-Adams, whose preferred
tracks include the geographically
affirming “I’ll Take Care Of You,”
understands that the force of a hit single can sometimes detract from the rest of an
album. “Still she hopes radio
interest in “Bill” will bleed over into
the work as a whole.

“If they get past “Bill,” I think
they’ll find at least four or five solid
songs there,” she says.

Music on “Help Yourself” is pub-
lished by Warren Hildebrand Music,
Miss Butch/Mardi Gras, Malaco Music,
and Jaloe Music.

Hildebrand says the label has held
off releasing anything until
it’s proven that it’s ready to
maximize album sales. Still,
demand for “Help Yourself” result-
led in a temporary product shortage
in some markets.

Ray Charles, Rhino Strike Deal
(Continued from page 6)

the body of Charles’ oeuvre.

Highlighting the schedule will be
a comprehensive four-CD career
retrospective, due in September, and a
14-CD, two-disc collection to follow.

“Don’t you feel you might lose a
lot of fans? People gonna be pissed off
or gonna be annoyed or mad if you go
and change the music?” asks
Hildebrand. “I said, ‘You know, Sam,
I really think you got a point, but the
way I feel about it, I may lose some
fans, but if I do it right, I think I’ll gain
more fans than I lose.’ That was my
attitude about it. So he said, ‘Well,
your gonna do it, man, you got it.’

From 1968 to 1978, Charles’ own
imprint Tangerine was marketed and
distributed exclusively by the
Rhino. Another Charles-operated label,
Crossover, was distributed by Decca

After a second sojourn at Atlantic
from 1977 to ‘80, Charles moved to
Columbia, where he cut six albums,
including the memorable set of coun-
try duets “Friendship” (1984). The
vocalist logged 13 singles on the
country charts during this period.

Charles has worked in a dizzying
diversity of styles—pop, jazz, R&B,
country—over the years, but he says he has no desire to expand his
collection of music into the
ekrautrock and artrock he’s
to his eclectic approach.

“‘I’ve just never had no trouble with
record companies telling me what to do
with my music. I’m the one doing what
I do. The way I look at it, I have a deal with
record companies. I say, ‘Look, if you can’t find me some music,’
Charles says. “I’ve been very lucky to
do the things in music that I wanted to do.”

Charles’ first country album became
his biggest hit, holding the No. 1 slot
on Billboard’s pop album chart for 14
weeks, and gave birth to the
song “I Can’t Stop Loving You,” No. 1 on the pop sin-
ongs for the first time in EM1 act Once
Blue.

On another front, Kortes guests on

For the first single from EM1 act Once
Blue.

3 JAPANESE LABELS BUY INTO INDIE AVEX
(Continued from page 6)

share in Avex, which has ridden the
career of the rock music wave to be-
come one of Japan’s top record com-
panies. Avex chairman Tom Yoda
says the purchase reflects the close
ties between Avex and the other three
firms. Nippon Crown delivers
Avex Trax product, and Toshi-
Maruma delivers Avex’s Cutting Edge
tube.

The Sony/Avex connection stems
from the fact that producer Tetsuya
Kemuro, who has played a major
role in Avex’s success, is managed by
Sony subsidiary Antinon Man-
agement, while Avex subsidiary
Whitney Records manages a number
of Sony acts.

Total purchase price for the 11%
stock stake was $4 billion (¥33.1 mil-
lion).

The three firms will not be repre-
ented on Avex’s board of directors,
says Yoda, stressing that Avex will
continue to be a “fiercely indepen-
dent” company that sets its own
business strategy.

“I don’t want our clients or affili-
ates overseas to think Avex is now
married to Sony or Toshiba-EMI,”
Yoda adds.

He denies the share purchase deal
is aimed at preventing any hostile
takeover of Avex after it is listed on
the Over-the-counter Exchange’s out-
the-counter (OTC) section in sum-
mer 1998.

Yoda points out that more than 80% of Avex D-D stock is still held
by members of the Avex board, with
the remainder held by institutional investors like Nippon Crown and
Toshiba-EMI.

Industry observers say the pur-
chase agreement represents a vote
of confidence in Avex, which was set up in 1988—by the music-indus-
tory establishment.

A stock offering, which took
place late last year, and next year’s
OTC offering does not mean Avex is
cash-poor.

Avex has enough working capital,” he says. “The reason why we’re

MARY LEE’S CORVETTE
(Continued from page 10)

noting, refused that every band he’d
been involved in (Joan Jett & the
Blackhearts, the Del-Lords, and
Rosie’s Gang) eventually broke up,
and the end of the relationship
didn’t want to risk with his
wife. So he opted instead to
produce the project. “I told her I’d rather
be a producer than a lead
rhythm guitarist,” he says.

Though “mary lee’s corvette” is
Kortes’ first album, the White
Fish, Montana-based band has
embraced the spirit of the old-time
songs for other artists. Her biggest
success to date is Amy Grant’s
recording of her release “Everywhere
She Goes,” which peaked at No. 29
Billboard’s Adult Contemporary chart.
She also co-wrote “Save Me,” the
first single from EM1 act Once
Blue.

On another front, Kortes guests on

four tracks on Freedy Johnston’s
upcoming album “Never Home,” due
Feb. 25 on Elektra.

“I started performing because I
had an old song that I love that I
thought nobody heard,” she says. “It’s sort of
another voice of self-expression. Everything I have to say is in my
song.”

Mary lee’s corvette performs reg-
ularly at New York clubs and cafes, and will be appearing at the Cornelia St.
Cafe, and Arlene’s Gro-
cery. The trio is scheduled to per-
fom at the D.C. fix, New York’s New York on
Feb. 17; at a Townes Van Zandt tribute at New York’s Bottom Line Feb. 23; and
at the music festival Extra-
avision ‘97 Feb. 22 in Nashville.

The band is booked through Kortes and HJG Entertainment.

Skip Young, a senior buyer at the
111-store, Amarillo, Texas-based
chain Hastings Books, Music & Video, says the album’s popularity was
overwhelming.

“The record just broke wide
open,” says Young. “Our stores sold
out of everything we had, so we
restocked and ended up, and sales
are going through the roof right
now. We just got caught with our
pants down. Radio jumped on it,
and everything went nuts.”

To alleviate distribution prob-
lems, Hildebrand says Miss 
Butch/Mardi Gras debated whether
to accept orders from major labels
to pick up the album; it was ultimately
decided to keep the project
in-house.

Scott-Adams, who is booked by
Macon, Ga.-based Roger Redding
Associates, kicked off a club/radio
promotional tour this month, hitting
markets such as Miami, Chicago, and
Baltimore.

Malaco has been brought on to
represent the album in territories out
of the U.S. The album has already
released on Atlantic Records and was
issued in the U.K. Feb. 3 on Dome Records. Other international release dates
have not been set.

In a four-CD career overview, in
addition to covering songs from the
material controlled by Rhino, will
include Charles’ 1949-51 pre-Atlantic releases.

Concerning the projected contents of Rhino’s 1996 boxed set, which is still
on the drawing board, Austin says,
“Basically we’re talking about all
the Atlantic, ABC-Paramount, and
Tangerine recordings—in other words, the cream of the crop.”

Plans also call for a comprehensive three-CD country music set,
which also will include Radio’s
1958, and for separate collections devoted to instrumental work, pop
standards, and vocal duets. Austin adds, “Later on, in the fall of 1996,
a good two-CD anthology overview (and
maybe a vinyl LP collection, a vinyl singles collection.)

IF YOU HAVE A PROFESSIONAL SERVICE YOU’D LIKE TO ADVERTISE TO THE MUSIC INDUSTRY CALL BILBOARD CLASSIFIED TODAY 800-223-7524 FAX: 212-536-5655 212-536-5174
**Do You Know Who Really Makes Your CDs?**

Probably not.

Your project is important. So why order from just anyone? Don’t ask for surprises, call Europadisk. We’re not a broker. We do everything in-house, on-site for guaranteed quality, dependable delivery and cost efficiency. We pride ourselves on personal service and support that’s unique in the industry. And we take care of major accounts and small orders with the same attentiveness to the smallest detail. So next time you’re ready to order don’t take risks. Know who your dealing with. Call Europadisk.

<table>
<thead>
<tr>
<th>CD Audio</th>
<th>CD ROM</th>
<th>Vinyl</th>
<th>Cassette</th>
</tr>
</thead>
<tbody>
<tr>
<td>Replicating</td>
<td>Mastering</td>
<td>Duplicating</td>
<td>Graphics</td>
</tr>
<tr>
<td>Pressing</td>
<td>Fulfillment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For a free catalog or quick quote, call 800-455-8555, ext.31. Major credit cards accepted.

---

**BUBBLING UNDER HOT 100 SINGLES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST / LABEL / PROMO LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>IN YOUR WILDEST DREAMS (GUESS WHO / ZAPP / Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>SLEEPY MAGGIE (COLUMBIA)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>HERE'S YOUR SIGN (GET THE PICTURE) (WALK THE MOON)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MAYBE WE'LL MEET HER NOW (TAMANANIA)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>NO SENOR (GARAGE TRASH / RIAA)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>YOU ARE MY FANTASY (JAMES RAY)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>THE WORLD IS MINE (SIMPLE MINDS)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MACARENA (COUNTRY VERSION) (THE BEATLES)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>OPEN FLOW (RHYTHMICITY)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>I'M GONNA LOV YA (CRAZY CLAY)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>THE FOUNDATION (CHAKA KHAN)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SIEMPRE TU (THE FAIRIES)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>NEVER MISS THE WATER (DRUM HAT / FIZZ)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>I'M GONNA LOV YA (CRAZY CLAY)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SHE'S GONNA BE A SHINE (HERBIE HANCOCK)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>YOU WOULD RISE (THE KIDS)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>30-DAY MUSICAL (RAYVON)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>DISSENTIENT (MARCIA DI ERA)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>ONE O' CLOCK (ZAPPA)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>I DO (BRANDY)</td>
</tr>
</tbody>
</table>

**SANTANA**

(Continued from page 9)

platinum, or double-platinum, culminating with the quadruple-platinum "Abraxas."

"I'm going to treat this like it's a new record, and whenever we have a significant release by a significant artist, we try to promote the back catalog with pricing and positioning," says Kapp. Jones says, "We're going to put a 3- by-5 insert into the Santana catalog that alerts consumers to this particular record as well as the [1984] boxed set ['Dances Of The Rainbow Serpent'] and other 'Live From The Vaults' titles.

Jones adds that Legacy's price-and-positioning strategy will probably incorporate the rest of the Santana catalog, which will in turn be highlighted in "Live At The Fillmore."

Besides the press and retail campaigns, Legacy's marketing plan for the live set will include promotions with the Sony Music College staff and advertising in "targeted" consumer publications that cater to record collectors, according to Jones.

Although Santana has no immediate plans to tour, he will probably play select dates later this year, and Legacy will "market the record in and around the tour cities," says Jones.

At classic rock radio—a core format for Santana's catalog—Legacy will do "win-it-before-you-can-buy-it" giveaways, according to Jones. No focus tracks will be serviced to radio, but the entire album will go to appropriate outlets, he adds.

Santana says the 1968 Fillmore recording is significant in that it captures his hand in its early glory, when it was pioneering the fusion of rock, jazz, and Afro-Cuban music that was to become Santana's trademark and receive massive exposure via its appearance at Woodstock. This week, the RCA track moves 70-67 on the Hot 100.

**JUMPING THE GUN:** This week, a few singles leaked at retail prior to their Tuesday in-store dates. Luckily, none of them scanned enough units to force early entries onto the Hot 100. Street-date violations occur more frequently with R&B and rap product, but two rock icons were among the new crop of premature sellers. If the leaks are an indication of consumer appetite for these titles, all of the affected singles will make splashy debuts next week. "Discotheque" by U2 (Island) will likely earn Hot Shot Debut honors, while Crystal Waters' "Say... If You Feel Alright" (Mercury), Depeche Mode's "Barrel Of A Gun" (Reprise), and Puff Daddy To Say I'm Sorry" (LaFace/Arista) will also make conspicuous entries.

---

**PROGNOSTICATION:** You don't need a crystal ball to see that "Wannabe" by Spice Girls (Virgin) will likely top Hot 100 Singles next week, becoming the first U.K. act since Seal to do so. The difference between the No. 1 and No. 2 titles is less than 1,500 chart points. "Wannabe" posts a 39% gain (an increase of 8,000 pieces), which jumps the single to No. 1 on Hot 100 Singles Sales. It is the only title scanning more than 100,000 units.

**MACARENA MELTDOWN:** Instigators of the anti-Macarena movement will be happy to know that after a record-breaking 60 weeks on the Hot 100, "Macarena" (Bayside Boys mix) by Los Del Rio (RCA) finally moves to recurrent status. Recurrents are singles that have spent more than 20 weeks on the chart and have fallen below No. 50.

Though not a common occurrence, it is possible for a single to return to the Hot 100 after it becomes a recurrent. A recurrent single can re-enter the chart if it possesses enough points to re-enter above No. 50. Such was the case when "Macarena" re-entered the Hot 100 on May 11, 1996, for its second chart run after a four-month absence from the chart.

One last "Macarena" meter mention before we nail the coffin shut: According to The Los Angeles Times, the International Hockey League's Long Beach Ice Dogs have hired a photographer to take pictures of the Macarena as the arena quiets playing "Macarena" in November.

**NEW & DEVELOPING:** According to RCA's Butch Waugh, the label has taken the "patient approach" to breaking "It's Alright, It's Ok" by Leah Androne. The label began working the song at triple-A and mainstream rock outlets last year, compiling call-out research from these stations to take to top-40 radio. Last summer, Androne made nearly 50 promotional appearances on radio and even treated a few PDs to private acoustic sessions at their homes. WAGQ Cincinnati's PD Matt Harris says it was one of these performances that convinced him to support the song.

Last June, WHIT New York was the first to play "It's Alright, It's Ok." The song is still receiving significant rotation (28 detections) at WHIT; 1.6 million of the song's 7.5 million audience impressions are derived from airplay at the station. Other early supporters were KDEG Dallas, WFLY Philadelphia, KEGE Minneapolis, and KMYT Los Angeles.

This week, the RCA track moves 70-67 on the Hot 100.
| No. | Week | Artist | Title | Label | *98 | *97 | *96 | *95 | *94 | *93 | *92 | *91 | *90 | 99 | 98 | 97 | 96 | 95 | 94 | 93 | 92 | 91 | 90 | 99 |
|-----|------|--------|-------|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1   | 1    | No Doubt | **No Doubt** | A&M Records | 32 | 188 | 190 | 193 | 201 | 212 | 221 | 230 | 238 | 247 | 256 | 265 | 274 | 283 | 292 | 301 | 310 | 319 | 328 | 337 |
| 2   | 2    | Tragic Kingdom | Soundtrack | Interscope | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |
| 3   | 3    | Blink-182 | **Blink-182** | Interscope | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 |
| 4   | 4    | The Rembrandts | **The Rembrandts** | Interscope | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 5   | 5    | Breaking All The Rules | Soundtrack | Interscope | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 6   | 6    | **Black Dog** | **Soundtrack** | Interscope | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 7   | 7    | **Fame** | **Soundtrack** | Interscope | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 8   | 8    | **Fame** | **Soundtrack** | Interscope | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 |

**Greatest Gainer**

1. **Jewel** - *Pieces of You*
2. **Sheryl Crow** - *Sheryl Crow*
3. **Gwen Stefani** - *Love, Angel, Music, Passion*
4. **Macy Gray** - *How to Make an American Quilt*
5. **Crash** - *Crash*
6. **Rebel MC** - *11:50 (Lost in London)*
7. **The Smashing Pumpkins** - *Mellon Collie and the Infinite Sadness*
8. **Pearl Jam** - *No Code*
9. **Jack Johnson** - *From Here to Now to You*
10. **Sinead O'Connor** - *Brand New Day*

**Heatseeker**

1. **Billie Ray Cyrus** - *Spontaneous Combustion*
2. **Alan Jackson** - *Drive*
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD</th>
<th>LABEL</th>
<th>WEEKS AT #1</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>WEIRD AL YANKOVICH &amp; BUCKERTONES/SCOTT PILGRIM &amp; THE BOLTS</strong></td>
<td><strong>IN A METAL MOUTH—NO MORE MR. NICE GUY</strong></td>
<td><strong>BEGE</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>TOMMY BROWN</strong></td>
<td><strong>不下に</strong></td>
<td><strong>SUNDOWN NO.1</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>ALICE</strong></td>
<td><strong>BETTER THAN EZRA</strong></td>
<td><strong>INTERSCOPE</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BETTER THAN</strong></td>
<td><strong>LA DIFFÉRENCE</strong></td>
<td><strong>PRIORITY</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>DUNCAN SHEIK</strong></td>
<td><strong>EPIPHANY: THE BEST OF... BROADWAY COLLECTION</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BETTER THAN EZRA</strong></td>
<td><strong>THINK ABOUT ME</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>THE AFTERMATH</strong></td>
<td><strong>PRESENTS... THE AFTERMATH</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td>12</td>
<td><strong>10/18/97</strong></td>
</tr>
</tbody>
</table>

**TOP ALBUMS A-Z LISTED BY ARTISTS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD</th>
<th>LABEL</th>
<th>WEEKS AT #1</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>MTV PARTY TO GO—VOLUME 10</strong></td>
<td><strong>EPIC</strong></td>
<td><strong>VOLUME 10</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>FORD ROAD CHILDREN'S CHARITY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
</tbody>
</table>

**Top Albums Follow-Up**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD</th>
<th>LABEL</th>
<th>WEEKS AT #1</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
</tbody>
</table>

**Top Albums Follow-Up**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD</th>
<th>LABEL</th>
<th>WEEKS AT #1</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>THE BEST OF COUNTRY SING THE BEST OF DISNEY</strong></td>
<td><strong>EMI - CAPITOL</strong></td>
<td><strong>THE VERY BEST</strong></td>
<td>12</td>
<td><strong>12/12/93</strong></td>
</tr>
</tbody>
</table>

**Top Albums Follow-Up**
CHANNEL V AWARDS DRAW CHINESE MUSIC INDUSTRY

(Continued from page 1)

than 3 million Taiwan households. Nearly 30 awards were dispensed, with Jacky Cheung and Andy Lau taking two accolades apiece (Billboard Bulletin, Feb. 5). Both singers were present, as was Andy Lau's favorite, the White House for President Lyndon Johnson and Mexican President Gustavo Diaz Ordaz.

Three of the group's hit singles became top 10 smashes, including "This Guy Is In Love With You," which reached No. 1 in 1968. That soothing ballad and "Mame" were the instrumental backdrops for the two songs featuring Alpert on vocals.

Though renowned for its mariachi-rooted sounds, Alpert & the TJB also infused its pop music with Afro-Caribbean and first-class in the business to have output in both Cantonesen- and Mandarin-language pop, was the "viewers' choice." Channel V representatives say that this category drew close to 1 million entries to its Hong Kong headquarters, with another estimated 200,000 in Taiwan itself.

A certain irony, then, hung over the delivery of a song from the most popular musicians. The encore was "The Ballad of Los Angeles," sung by Wu Bai. He and his band provided some of Taiwan's most organically true rock 'n' roll last year, with the night's highest attendance records to prove it. As it was, the rocker was festivities into one of the best-packaged live shows, going along with the spirit of the evening. "My record company wants me to do it, so I will do it," he said. Beforehand, though, he was less than comfortable and had to enter a studio to cut a three-minute version of "The Ballad of Los Angeles." The audience, he said, "could not have even sensed the event's "performance" flatfell. "I respect any person who goes to play on TV, because they're artists," Wu said. "They are entertainers, and you need somebody to do that. But I am a musician, I don't have that tech- 

Between the Bullets

by Geoff Mayfield

ONWARD: Interscope stretches its chart-topping streak to 13 weeks on The Billboard 200, but this week a new standard bearer interrupts No Doubt's eight-week reign. With first-week sales of 150,500 units, the Death Row soundtrack from the movie "Gridlock'd," which stars Tim Roth and the late actor Tupac Shakur, leads No Doubt by 22,000 units. Two of the "Gridlock'd" tracks feature 2Pac, one of them a collaboration with Snoop Doggy Dogg. Snoop is also featured on two other tracks, and another comes from Nate Dogg, while the rest of the album features lesser-known acts. On TIDAL screens, the film pulls in at No. 18 on the box-office chart.

STREAKS: Along with the new soundtrack and No Doubt's "Tragic Kingdom," the 13-week run by distributors and labels of a song entitled "On My Own" (under the Makkah Moniker) and Snoop & Bush. This is the longest label streak since Aista held the crown for 15 weeks from Dec. 12, 1992, through March 6 of the following year, but that moniker was played by a single title, the 16-times platinum sound from Whitney Houston's "The Bodyguard.

Know which label holds the longest streak at No. 1 since The Billboard 200 began using SoundScan data in May 1991? The answer, and the album that drove the streak, might surprise you: Mercury clocked 17 straight weeks with the debut set from Detroit's G-Unit, "Blood on the Brick." (Mercury's country unit had not yet adopted the Mercury Nashville logo.) Cyrus' 17 weeks also brought PolyGram Group Distribution the distinction of being the longest SoundScan-era run by a distributor.

The longest stays at No. 1 in the '90s for a label or distributor happened before SoundScan. Capitol owned the crown for 18 weeks, from July 7, 1990, through Nov. 3 of that year on the shoulders of M.C. Hammer's "Please Hammer Don't Hurt 'Em." That title was succeeded by a 16-week play of the Vanilla Ice album, and that added up to 34 consecutive weeks for distributor Cema (which last year changed its name to EMI Music Distribution).

TUNED IN: Most of the acts who played the Jan. 27 American Music Awards (AMA) grab bullets, as the ABC telecast delivers its annual relief from music sellers' midwinter doldrums. Of those who appeared, LeAnn Rimes and Shania Twain were the chart toppers in a live show that saw a 7-6 jump on The Billboard 200. Toni Braxton, with 8,000-unit bump (6-5), is the AMA guest with the second-largest gain, while the one with the fattest percentage increase, 328%, is Jewel, who also benefited from continued radio growth on her latest single and a Jan. 20 video to Little Martin's "show. "Pieces Of You" thus reaches The Billboard 200's top 10 for the first time (12-10), while "You Were Meant For Me" bullets at No. 8 on Hot 100 Singles. Red Stewart, who visited Jay Leno Jan. 30, drops 51-44.

Each monthly issue of ICE brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in ICE!

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800)647-4423, visit our web site at http://www.icemagazine.com/docs/ or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.
Of greater concern for the industry is what one observer sees as the tendency by young people to spend their money on products like videogames than on records.

"Music and CDs just aren't so attractive to those kids," says Katsumi Nishimura, executive director of Disc Makers.

The domestic music scene was dominated by the "Komuro family"—acts such as tri, globe, Nami Mito, and Shizuki Sahara, all produced by the ubiquitous Tetsuya Komuro.

A foreign front, the year's biggest success story was Scandinavian, as acts from the region—such as the Cardigans, Me & My, and Ace of Base—have been better to record in the Japanese market. By contrast, American acts such as Lionel Richie and Pearl Jam fared poorly.

"This is a very peculiar decline in value that means imports, which in 1995 rose 31% to 79.6 million units—or a wholesale value up 27% to 49.5 billion yen ($400 million)—will likely show slower growth in 1996, last year's data are released. "I think the yen's killing everybody right now," says a Tokyo-based CD importer. "It's a big disincentive to do imports when you have that kind of exchange rate.

Sales at some retail outlets were down 30%-50% from normal levels at the end of the year, according to an industry observer.

One major reason was the lack of any major hits toward the end of 1996. For example, superstar female vocalists who usually have a new album released every November, saw her work lagging. Moreover, they were unable to release the album after a second single.

"Plans call for 'Wanting' to be re-released and for 'Your Woman' to be released by the U.K. in April, with mixes by Heaven 17's Martyn Ware, Mute Records managing director Daniel Miller, and EMI's Vincent Clarke."

Mishra himself gives all the credit for his new notoriety to Radio 1 presenter Mark Radcliffe, who played "Your Woman" on the national BBC station at the end of October and started a snowball of collaborative activity. According to Mishra, "It wasn't for Mark Radcliffe we wouldn't have been this conversational..." says Mishra, who has been out of the music scene for all but one of the major companies in an attempt to secure a deal. Thanks to Radio 1's support, the song was eventually secured with EMI, the only major that the artist had not approached, "because I didn't have the money to send them a demo," he says with a laugh.

Neil Ferris, managing director of promotions company and record label Brilliant!, heard the first broadcast of "Your Woman" on Radio 1, "I rang as soon as Radio 1 had put the record on," he calls Ferris, who spoke to [co-producer] Mark Riley, and got a phone number for his management. Ferris then called them up to let his company represent the track, securing a Brilliant! release via Chrysalis in December.

Substantial singles sales in the U.K. market usually requires the backing of myriad marketing devices, but, as Ferris notes, "Your Woman" "hasn't needed any superstar acts, not even my own qualifications, it's just been doing well..." he adds. "It's the song that's doing well..." he says. "This record proves the rule by breaking it."

Live 105's Alexton is one of few DJs in all of San Francisco, on either side of the Atlantic, who had a working knowledge of White Town pre-"Your Woman." For the majority of his underground career, Mishra has had a low-key recording deal with Para- sol, a small independent label in Urbana, Ill., that has a full-time staff of four. It was a Parasol promo director who received and played at his weekly Popscene club in San Francisco in early December, "I was in the club as a testing ground for music for the station," says the programmer, "and there was an immediate connection to this.

Parasol, whose other acts include Three Hour Tour and Weird Summer, insists the music is "very accessible to distributors and via mail order, according to owner Geoff Merritt, who notes that a typical pressing will run 1,000-2,000 copies. "We know we're not big enough to promote somebody to the extent EMI or even a label on the next level can," says Merritt, "That's why we don't make anybody sign contracts."

We just say to our acts, 'When we sell 5,000, you can come to the party.'"

Mishra was due to visit the U.S. Feb. 4, at which point Merritt was looking forward to meeting his artist for the first time. "We've got three 7-inch singles of his that we've released, plus there's a whole slab of other stuff he's recorded—earlier stuff that EMI probably won't be interested in. Whatever he does, I'll put out."

After White Town signed with Chrysalis, Merritt received an "amicable" request from EMI to stop selling "Your Woman." "Jyoti was not interested in the major labels, but he's guys buy them from Parasol. With- in 24 hours there was a Fed Ex truck here to pick them up. Some of those copies were then used by Chrysalis as its U.K. promo stock to the turn of the year, as media interest in the song grew. Mishra and Merritt say they have a good idea as to how their relationship with the release of a Parasol compilation of White Town material may have "snagged" them, "That's not the case," notes the artist, "so I've got to support them back."

For all his newfound celebrity, Mishra is remaining as low-profile as possible. "I've deliberately not done much promotion," he says. "I don't want to play live, until it's seen as not just 'fat bloke with a key-
Boone’s Back; So Is ‘Star Wars’

H E’ S GONE FROM “Love Letters In The Sand” to “Enter Sandman,” and blasted back onto the Billboard album chart after a record 34-year, 2-month absence. Not bad for a leather-clad, tattooed, Harley-driving, 62-year-old superstar. Pat Boone, reinvented as a heavy metal man, enters The Billboard 200 at No. 125 with “In A Metal Mood: No More Mr. Nice Guy!” It’s the first Boone album to chart since his 1960 “White Christmas” returned to the chart for a solitary week in December 1982. Boone’s chart span is now 40 years and 4 months, a record for an artist who first appeared on the charts during the rock era. That’s counting from Oct. 27, 1966, when Boone’s “Howdy!” album debuted.

Boone’s success in 1997 is appropriate. It’s the 40th anniversary of “Love Letters In The Sand” hitting No. 1 and the 20th anniversary of daughter Debby Boone’s No. 1 hit, “You Light Up My Life.”

DEFIANT OF THE JEDI: About the only thing that’s had more publicity than Pat Boone in the past couple of weeks is the return of “Star Wars” after 20 years. The re-release of George Lucas’ classic film has created box-office history, with the highest opening weekend of any reissue, and it’s also created a piece of history on The Billboard 200. For the first time, the soundtrack to “Star Wars” and “The Empire Strikes Back” album appears on the chart simultaneously. Issued in deluxe editions by RCA Victor, “Star Wars: A New Hope” rebounds 68-50 and “The Empire Strikes Back” enters at No. 69. The original “Star Wars” soundtrack peaked at No. 2 and was on the chart for 53 weeks, last appearing the week of June 17, 1978. The original “Empire” soundtrack debuted on May 17, 1980, and peaked at No. 4.

ALL THAT JAZZ: Two years before “Star Wars” opened, one of the hottest Broadway shows was “Chicago,” starring Gwen Verdon and Chita Rivera. The original cast album, featuring one of John Rander and Fred Ebb’s finest scores, peaked at No. 73 and was recently reissued on CD by Arista. And while we’re experiencing the return of the Jedi, we’re also enjoying the return of “Chicago” to the Great White Way. The new Broadway cast, starring Ann Reinking and Bebe Neuwirth, can be heard on the RCA Victor album that debuts on The Billboard 200 at No. 131.

Un-Broken-Hearted Melody: Toni Braxton tenaciously holds on to the No. 1 position on the Hot 100 for an 11th week with “Un-Break My Heart” (LaFace). That makes it one of only eight singles in the rock era to be No. 1 for 11 weeks or more. Only two women are by solo female artists; the other woman to achieve this was Whitney Houston, who was on top for 14 weeks with “I Will Always Love You.” Braxton’s domination is threatened by six other women: the five Spice Girls (bullet 4-2 with “Windmills” (Virgin), and Madonna will be eligible to chart in two weeks with “Don’t Cry For Me Argentina” (Warner Bros.).

Father And Son: The Iglesias family has a lock on the top three positions of The Billboard Latin 50. Enrique Iglesias debuts at No. 1 with “Vivir” ( Fonovisa), knocking his dad, Julio Iglesias, to No. 2 with “Tango” ( Columbia). Enrique also forces his own self-titled album down a notch, 2-3.
It's been a fantastic life...I don't know where I'm going.” -David Bowie
“Wherever it is, we'll want to follow.” -Newsday

DAVID BOWIE
EART HL I NG

FEATURING THE SINGLE AND VIDEO
“LITTLE WONDER”
On tour this Spring.
Saturday Night Live February 8
Tonight Show February 11
http://www.davidbowie.com

Having just celebrated his 50th birthday, David Bowie releases Earthling, the new album that reconfirms his status as a musical risk-taker and innovator.

http://www.americanradiohistory.com
ALREADY PAST GOLD!

When *Star Wars* returned to theatres nationwide last week with a record-breaking opening weekend of $37 million, it became the second most successful film of all-time, with domestic box-office grosses of over $360 million.

The *Star Wars* Phenomena has now returned like never before. And so has the most successful *Star Wars Trilogy* soundtrack package available.

The 4-CD *STAR WARS TRILOGY* box set features:

- The original double-album score of *Star Wars*.
- The original double-album score of *The Empire Strikes Back*.
- The previously unavailable expanded score of *Return Of The Jedi*.
- A special CD of outtakes and previously unreleased music from all three films.
- A 64-page collector's book with over fifty production photos, storyboards, preliminary designs and more from the vaults of Lucasfilm - many never before seen!

THE MOST COMPREHENSIVE SOUNDTRACK ANTHOLOGY EVER COMMERICALLY RELEASED IS NOW AVAILABLE!