Electronics Webs Confront Troubled Music Depts.

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—Consumer electronics retailers, whose loss-leader CD pricing has been cited by many music chains as exacerbating the current crisis in music retailing, have foundered in the past year, stirring hopes that low-ball prices will become a thing of the past.

But analysts who follow the publicly held chains Best Buy Co. and Circuit City Stores say that these companies remain locked in intense battles for market share and have no intention of abandoning a strategy of competitive pricing as a way to drive traffic into their stores.

Their sheer size, accessibility to cash, diverse product lines, and sophisticated inventory systems also mean that these retailers have a good chance of overcoming their current troubles.

BY GLAEN A. BAKER

SYDNEY—Australia's vibrant country music community didn't need the introduction of a new chart methodology to prove that there was more interest in their music than the media (or, in particular) had ever acknowledged. Still, it was nice to have the official confirmation.

On Feb. 18, the Australian Record Industry Assn. (ARIA) finally published its first charts based entirely on electronic point-of-sale data, and there was significant upward mobility for albums by LeAnn Rimes and Shania Twain. More important, the week saw the newly crowned Australian "queen of country," Tania Kernaghan, jump from No. 118 to No. 76 with "December Moon," which was named album of the year at January's Australian Country Music Awards. Her fellow artists at ABC Music, Lee Kernaghan (Tania's brother) and Gina Jeffrey, also returned to the top 100 of the ARIA charts with their current albums.

Nobody here is claiming that the new ARIA system (Billboard, Nov. 25, 1996) will propel Australian country acts to the dizzying chart heights enjoyed in the U.S. by Garth Brooks and others when SoundScan was introduced. But according to the head of ABC Music, Meryl Gross, the change may just ensure that such artists will have "a life on the national charts that they didn't have before, that they will not disappear so quickly, and that their strong, consistent sales will be officially acknowledged."

Troy Cassar Daley, a country artist signed locally to Sony Music, holds the same opinion. "It looks as if [the chart change] is going to direct some mainstream attention to country acts who actually outsell a lot of other artists in this country without the fanfare you get with rock," he says. "The attention would have come anyway because of the very diverse range of music that is

New Charts Prove That Oz Loves Its Country Music

GRAMMY STARS SEEN BRINGING SALES SURGE

This story was prepared by Paul Verna, Melinda Newman, and Larry Flack.

EMI Upbeat On Global Biz But Adapting Is Key, Chairman Warns

LONDON—Reports of the death of the world record market are greatly exaggerated, according to two major record company heads.

Following PolyGram president/CEO Alan Levy's suggestion last month that the doomsayers were "pyschobalistic" (Billboard, Feb. 22), EMI Group chairman Sir Colin Southgate says that some of the negative comments made about the state of sales are merely manifestations of panic. He argues that the record industry has nothing to fear, provided it stays close to changing consumer tastes.

Acknowledging his respect for Levy's view, Southgate notes the strong growth rates in the newer markets of Latin America, Southeast Asia, and Eastern Europe and states, "Overall, we have great confidence in the health of the world music market in the coming years." He contrasts this with "some executives who have opened

NEW YORK—By endorsing a diverse array of artists in various genres and age groups at the 58th Grammy Awards, "Circlesongs" is making a musical revolution. The next round from Bobby McFerrin National Tour in April and May.
Emmanuel Wins Billboard Latin Honor

José José Also To Be Lauded At Awards Ceremony

BY JOHN LANNERT

Mexican singing star Emmanuel will receive the Spirit of Hope Award during Billboard magazine's fourth annual Latin Music Awards, to be held April 30 at the Gusman Theatre for the Performing Arts in Miami.

The Spirit of Hope Award is given annually to a Latin recording artist who contributes time and effort to civic or humanitarian organizations.

Emmanuel, who records for PolyGram Latin America, is involved in events for underprivileged children and environmental organizations such as Mexico City-based Hombre Naturala.

Another recording artist to be honored at the awards ceremony is Mexican crooner José José, who will induct into Billboard's Latin Music Hall of Fame. A beloved idol for more than 30 years, the Ariola/BMG star was nominated nine times for a Grammy in the best Latin pop performance category.

Japanese Council Pushes For Online Copyright Change

TOKYO—Copyright protection for music transmitted over the Internet or via online karaoke systems should be extended to performers and record companies, a subcommittee of Japan's Copyright Council said Feb. 24. Currently, only composers and lyricists have such protection under Japanese law.

A spokesman for the Recording Industry Assn. of Japan (RIAJ) welcomed the move, noting that the RIAJ has been urging the government to do something for some time.

The Copyright Council is an advisory body to Japan's Cultural Affairs Agency, which oversees copyright-related issues. Japan's Copyright Law is expected to be revised to broaden online music-copyright protection during the current session of the Diet, Japan's parliament.

STEVE McCLURE

DIGITAL VIDEO ON DEMAND

Home video stores could be facing a new competitor from electronic digital delivery, which allows complete home videos and music recordings to be downloaded on demand to specially equipped VCRs and other playback devices. EnterActive editor Brett Ackwood reports.

FOCUS ON INDIE FILMS

The home video market for independent movies is expanding following the success of such recent hits as "Pulp Fiction." Associate home video editor Eileen Fitzpatrick has the story.

ARTISTS & MUSIC

Executive Turntable

The Beat

Boxscore

Continental Drift

Popular Uprisings

The Rap Column

Dance Trax

Country

Latin Notas

Classical/Keepin' Score

Jazz/Blue Notes

Studio Action

Songwriters & Publishers

GLOBAL MUSIC PULSE

Canada

France

GLOBAL MARKETS & MARKETING

Retail Track

FEATURES

Update/Lifelines

Hot 100 Singles Spotlight

Between The Bullets

Market Watch

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HOMEPAGE
Long-Term Thinking Is Key to Success

By OWEN J. SLOANE

A lot has been said and written recently about the flatness of the music business. There is no question that there are economic problems facing the record industry today, but there is no one cause for these problems. Concerns, which range from digital piracy to video games, satellite TV, and computers is certainly a contributing factor, but not the real source of the problem. As Shakespeare wrote, “The faults, dear Brutus, lies not in the stars but in ourselves.”

The real predication is that the product released by record companies is not compelling enough to lure consumers to buy it from other media. And the current methods of promoting and marketing records fail to reach a vast potential marketplace.

What we have today is largely disposable music: here today, gone tomorrow. Few of the artists on the charts today will be around for much longer. Many of today’s hit singles are produced by a deliberate take-down strategy, then a disappointing follow-up, and the artist is dropped. If results on the first album are disappointing, it may not even be a second. Catalog, formerly the mainstay of many major record companies, and in some cases the only money generator for labels experiencing cyclical downturns, is not being replenished. What, then, can be done to deal with the current economic problems of the record business?

First, record companies must return to signing real artists who have the potential of creating lasting products. These artists, not discovered, not discovered. The fact that an artist has managed to create a buzz in a local market, the seemingly dominant factor behind most signings today is not the mark of a true artist. It may be indicative of a hit record, but not necessarily of a career. Record companies have allowed isolated success to replace their own judgment of the music and the artist creating it. In fact, there are instances in which artists have generated the interest of major labels based solely on the performance of self-financed singles released from video games, satellite TV, and computers is certainly a contributing factor, but not the real source of the problem. As Shakespeare wrote, “The faults, dear Brutus, lies not in the stars but in ourselves.”

labels should return to signing real artists who have the potential of creating lasting product. These artists are developed, not discovered.
Introducing i.e. music: the most important new adult-oriented music label. For our debut release, we'd like to drop a few names:

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El DeBarge
Dave Grusin
Herbie Hancock
Al Jarreau
Lee Ritenour
The Yellowjackets

...and many more

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Produced by Lee Ritenour

In store March 11.
RECORD COMPANIES. A&M Records in Hollywood, Calif., promotes Mike Rittberg to VP of rock promotion and Mark Tindle to VP of alternative promotion. Jeff Viner is named senior director of rock radio promotion and senior director of promotion in Atlanta. Mercury Records in New York appoints Karen Hepler Hope VP of business and legal affairs and Amanda Marks director of business and talent relations. She was, respectively, senior director of rock radio promotion and senior director of promotion in Atlanta. Jeff Nimerofsky is named senior director of electronic promotion at Arista Records, general counsel at Rock-It Cargo, and assistant to the VP of national media and artist relations.

Janet Kleinbaum is promoted to VP of artist marketing at Jive Records in New York. She was senior director of artist development and video promotion.

Marcella Andre is promoted to VP of soundtracks for Def Jam Records in New York. She was director of A&R and production.

Allan Flaum is promoted to VP of promotion at BdK Records in New York. He was director of promotion.

Jeff Nimerofsky is promoted to VP of electronic promotion at Arista Records in New York. He was senior director of royalties.

Eric Murphy is promoted to national director of top 40 promotion for RCA Records in New York. He was local promotion manager in Detroit.

EMI Records in New York appoints Troy Collins to head radio promotion and Kevin Collins field manager of rap promotion. They were, respectively, multi-label director of rap promotion at Interscope Records and an independent promoter.

Capricorn Records in Nashville promotes Scott Hepler to VP of national development and names Rob Sides VP of sales. They were, respectively, director of artist development and head of sales for Revolution/Giant Records.

John McKay is appointed director of corporate communications for EMI-Capitol Records in New York. He was manager of media relations for Sony Worldwide Networks in New York.

Marie Scheibner is promoted to retail marketing director for Geffen Records in Los Angeles. She was assistant national director of sales and marketing for EMI Records in New York.

Ted Wolf is appointed national director of sales and marketing for Cheeky Records in New York. He was director of sales and marketing with Essex Entertainment.

Razor & Tie Entertainment in New York appoints Usher T. Winslett director of business and legal affairs and promotes Liz Opolka to national director of radio promotion. They were, respectively, an attorney with Thompson, O'Neil & Wood and promotion director.

PUBLISHING. EMI Music Publishing in Los Angeles names Alan Warner and Sharon Ambrose VP's of its music resources division. They were, respectively, on staff at Warner/Chappell and director of music services, special projects division.
Graphix Zone Congratulates
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Richard Marx is Back In The Flesh
Capitol To Focus On Singer's Track Record

BY TERRI HORAK

NEW YORK—Just as Richard Marx has tried something different in embracing his R&B influences on his new album, "Plush And Bone," due April 8, his label, Capitol, is experimenting with new methods of marketing it.

"I think this album is different and more adventurous. What matters to me when I'm in the studio is pleasing myself, and I made a record that I'm really proud of and loved doing," Marx says.

In addition to an all new musical direction, Marx says, "This is the most lyrically driven album I've ever made. To try to build songs on relationships or new ways of communicating in a love song is very difficult, so that was the challenge I put before myself. I worked hard making sure the lyrics were more poetic.

The album's guests include friend Luther Vandross and Maurice White from Earth, Wind & Fire, one of the most influential groups of Marx's youth. "Working with those guys and the other musicians was like being in the biggest toy store on earth where there was no cashier. It just doesn't get better than that in this business," Marx says.

Although the album has a more rhythmic groove than past Marx releases, he acknowledges that not everyone will hear music on an emotional level. "At Capitol is concentrating on Marx's history as a hitmaker to launch this set.

With the primary goal of informing contemporary audiences about an artist's career—his first three in years—Capitol has designed a multimillion-dollar campaign that includes TV advertising.

"It's very important to link Richard's visual with his music, and one does that by a whole host of marketing approaches, but it's extremely important to remember that Richard sells millions of albums," says Charles Kopelman, chairman and CEO of EMI Records Group North America.

Though Marx has nine top 10 hits on the Hot 100 since his debut in 1987, both he and label executives agree that his songs are probably better known than he is.

Capitol aims to increase his exposure with a consumer advertising campaign aimed at Marx's core audience of 25- to 44-year-old females (based on data provided by the SoundScan consumer research research service, ScanSound), according to Capitol GM Lou Mann.

The plan is to place ads in such publications as People and Us, Capitol will run spots on TV and in movie theaters upon the album's release.

"I think we're breaking the mold here. It would be very easy to throw the record out and put it on radio and give it positioning and then sit back and wait for the people to come in, but (Continued on page 15)

Virgin Has The Lowdown
On Scaggs’ Blues Set

BY MELINDA NEWMAN

NEW YORK—The fame that Boz Scaggs experienced in the '70s with such releases as the quadruple-platinum "Silk Degrees" and platinum-plus "Down Two Then Left" was in some ways as inhibiting as it was enriching.

In the swirl of success, Scaggs says he forgot his original reason for getting into the music business: his love of music. In fact, it got so bad that Scaggs didn't even keep a guitar in his house.

However, with his new album, "Come On Home," he's returned to his beginnings. The April 8 Virgin Records release is a collection of classic R&B and blues songs of all stripes, many of which influenced Scaggs as a youth.

"I remember hearing [T-Bone Walker's] 'T-Bone Shuffle' as I was driving away from my school on a Tuesday or Wednesday night. I was listening to a radio station that played this kind of stuff and it came on. Something inside of me stirred. There was something that I heard that was a clue about what I would be doing later on.

Always a student of the blues, Scaggs had a wealth of material to consider when he started the project. To aid him, he brought in Harry Duncan, whom Scaggs describes as "an encyclopedia on rhythm and blues" and the provider of an unlimited amount of material. The pair "met regularly two weeks or one time a week, and we sat down across the table and formulated the things we chose.

Ultimately, the selection came down to songs that Scaggs liked to sing, and, he confesses, those that he could sing. "In choosing this material, we considered thousands of titles. We ultimately (Continued on page 15)
Tarnation's New Incarnation
Paula Frazer Expands Vocal Horizons On Reprise Set

BY CHRIS MORRIS

LOS ANGELES—Electic San Francisco band Tarnation, which features the affecting vocals of songwriter Paula Frazer, could reach a broad listenership with its March 26 Reprise album, "Mirador," according to the group's producer, Reprise A&R VP David Katznelson.

"I believe that this record could really fit so many different audiences," Katznelson says. "It's a question of getting them to hear it. Paula's whole intent in making this record is to make something challenging enough for younger listeners and have the ability to reach older people as well. This is one of the only records that I've worked on that my parents will listen to.

Tarnation, whose ethereal appeal Katznelson compares to that of Mazy Star and Reprise labelmate Chris Isaak, boasts a style that melds a bordering array of influences. Says Frazer, "It's an accumulation of all the stuff that we like, which is pretty diverse. It goes from the Charlatans, to Portishead, to Roy Orbison, to Patsy Cline, to Ennio Morricone, Nick Cave, the Birthday Party. These are some of my favorite bands. So it's really derived from a lot of different things."

Frazer, the daughter of a piano teacher and a minister, grew up in Arkansas, where she was schooled in the jazz vocal style of Billie Holiday and listened to such new wave acts as Elvis Costello and the Pretenders. Moving to San Francisco, she performed with such punk artists as Frightwig. She also became involved in Savina, an Eastern European women's choir; this experience is mirrored in the vocal harmonies heard on "Mirador."

Frazer says of her choir work, "It's like the best of folk and classical music. When you have that kind of way of singing, but the arrangements are very classical. I just thought it was beautiful and wanted to get involved in that."

Tarnation was formed in late 1992, an embryonic version of the band cut a demo, "I'll Grand You Some To Cry About," for the indie label NuF Sed Records. A lineup featuring guitarist Linearmatino Allen and Matt Sullivan and drummer Michelle Curnow recorded the band's major-label debut, "Cleante Creatures," in 1995 for AAD.

Katznelson, who discovered the band from through the NuF Sed album, cut a deal with AAD, the U.S. label distributed in the U.S. by Warner Bros., which has been the home of such similarly atmospheric acts as the Cocteau Twins, Dead Can Dance, and This Mortal Coil. He recalls, "I said, 'Man, this is a perfect way to expose you, because you'll have all these instant AAD fans who'll buy your record, listen to it, and really get into it.'" The group moved to Reprise in the U.S. with "Mirador."

However, since the release of "Cleante Creatures," Tarnation has undergone a near-total metamorphosis. Only Frazer, who performs multiple instrumental chores, remains from the earlier lineup; she is joined by Arisons Joe Byrnes (drums) and Alex Oregano (guitars, organ) and Irish-Jamie Meagan (bass, guitar, vocalist). The former band members are now in a new San Francisco group, Lava.

"The internal band chemistry was never right in the (AAD) lineup," Katznelson says. "It's really tough for a lot of bands who don't realize that they have a singer/songwriter in the band, and that's ultimately the person who's going to get the attention."

Frazer says of the current lineup, "We have a lot more in common musically, and in the things we like. I'm really happy with this new group of people, and it's already understood that interviews are going to be about me—it's my songs [published by Tartan Music Publishing/BRM]. And Joe and Alex have another band called Broken Horse, so that's their creative outlet. They're able to come and play with Tarnation without being expected to bring in songs."

Reprise VP of artist development and creative marketing Gary Briggs says that the initial campaign behind "Mirador" in the States will be key. "Our curtian raiser here in the States is basically going to be to ship this record to Americans and college stations and let them have their way with it," Briggs says. "To tell you the truth, we're no hurry. We look at this as a long-term project. The band will be going on a promotional tour in the U.K. and France, basically from the release of the record until June."

(Continued on next page)

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BILBOOARD MARCH 8, 1997 13
NEW YORK: Few artists looking for label deals come with credentials as strong as those of Larry Lujack. The singer-songwriter, who is signed to BMG Music Publishing, has had songs cut by jazz star Nancy Wilson, rap act Joe, and contemporary gospel group Anoint.

That third group's recording, "Adore You," has been nominated for a Dove Award. Now he's trying to stress his performing side. "The truth is," he says, "I've been performing for a long time, since I was in my teens, but I love writing to death." In performance, Lujack is a charismatic, smooth stylist, concocting a blend of Seal, Tony Rich, and George Michael. Lujack admits that record companies might need a little time to warm up to a singer-songwriter. "You need a lot of songs, you know. It has pop, rock, and some soul. This industry is driven by things that work, and if it's not clear to them, they won't approach it."

What is clear is Lujack's talent. Last year, he won the ASCAP/Sammy Chay award for Forrest Gump lyrics, the first time the honor has gone to a pop writer. Lujack will be appearing every Tuesday in March at the Fez in New York. Contact Derrick Thompson at BMG Music Publishing at 212-900-3000.

MELINDA NEWMAN

WASHINGTON, D.C.: It's hard to refer to Nothingface's menacing brand of heavy rock-'n-roll as melodic (pop, dance, alternative, etc.), because its meshing of all of the above makes for a well of noise that easily defies categorization. Except, perhaps, loud. Emerging from the same hardcore scene brought to prominence by the likes of Fugazi and Shatter, Nothingface, which also includes vocalist Matt Holt, drummer Chris Houck, and bassist Bill Gail opening slots for the likes of Type O Negative, M.O.D., and God Lives Underwater. Contact Burton Gray at 202-625-7790.

J. DOUG GILL

MIAMI BEACH, FLA.: Once a month in the lobby of the Park Central Hotel here, you can hear some of the most popular songs ever written in pop, rock, R&B, country, and Latin. But there is no jockeybox, and there isn't classified solely as an R&B artist. "It's a gray area. I think they really don't know what the hell to do with me," says Lujack. "It's just another talent show with a lot of song-

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## Billboard's Heatseekers Album Chart

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<th>Week</th>
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<th>Title</th>
<th>Label</th>
<th>Weekly Sales</th>
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<td>The Very Dare</td>
<td>RCA</td>
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<td>2</td>
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<td>3</td>
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**Excitement:** This year's ESPN X Games Experience Tour has lapped baby acts such as Capricorn’s Honey Rods, A&M’s Orbit, Arista’s Nurf Herder, and the Excel’s Fluffy to participate in.

### Mack Attack

Atlantic R&B artist Mark Morrison has been generating heat with "Return Of The Mack," the first single from his same-titled debut album. The single has sold 39,000 units since December, according to SoundScan, and is receiving requests at such stations as KUBE Seattle and KQMG Honolulu. The artist, whose album will be released on Tuesday (4), will begin a promotional tour in mid-March.

April 12 in Austin, Texas, has become a familiar sight for such past Heatseekers as the Deftones, Goldfinger, and Local H. In addition to extensive radio and retail tie-ins in each of the 10 major markets it visits, brisk sales have received major exposure from the event's compilation album. Last year's X Games Vol. 1: Music From The Edge, sold more than 252,000 units, according to SoundScan.

ESPN music programmer-consulting Steve Yanovsky says the event's atmosphere draws a unique crowd.

"It's a very good opportunity for these bands to get in front of a lot of different people," he says. "Getting to the 20-year-old in a club at midnight isn't the same as [reaching] a 12-year-old going to a daytime show with his parents."

Yanovsky also manages East Lansing, Mich.-based act Nineteen Wheels, which is the only unsigned act on the bill.

The band's one record deal, with Aware Records, has yielded the successful single, "18 Seconds To Burn," which is impacting such stations as WGRD Grand Rapids, Mich., and KKI4 Lansing, Mich.

### Straight Pimpin' As of Feb. 25, Billboard's report finds modern rock stations playing "6 Underground," the first single from Virgin act Deuce Pimp's. The song could also benefit from its inclusion on the soundtrack to the upcoming film starring Val Kilmer that will be released this month. The band's album, "Becoming X," bowed Feb. 25.

### Meeting With His Public

Classical violinist/conductor Andre Rieu will be featured throughout March on PBS pledge drive. His latest Phillips release, "The Vienna I Love," and a similarly titled video will be offered as premiums during the public television fund-raiser. His last CD and video, both titled "From Holland With Love," will also be offered. During PBS December drive, the album was the second most popular item requested by viewers (behind "Riverdance") in several major markets.

"The Vienna I Love" No. 3 on the Top Classical Albums chart this week. The album, which features several classical waiters, was released Jan. 28 and is stickered, "as seen on PBS."

### Horrortory

The big screen is doing its share lately to spread the word on Heatseekers candidates. "Youth Of America," the second single from the TVT Soundtracks album "Scare," has been embraced warmly by college radio.

The song, recorded by TVT act Birehbrand, is also included on the band's second album for the label, "Let's Be Nice," which bowed Feb. 18. TVT will service modern and mainstream rock stations Tuesday (4) and is in the process of shooting a clip for the song.

The Boston-based act will begin a national tour in April.

### Roadwork

Virgin rock act Silver Jet, whose album "Pull Me Up, Drag Me Down"

The Rapture. During a recent series of club shows, New Yorkers were given a taste of "Rapt," the Mercury debut from former "Real World" cast member Rebecca Black. The album, which will be released March 11, was serviced to college radio Feb. 18. "Rapt" was produced by Warren Bruleigh (Lou Reed, The Violent Femmes) and features Femmes guitarist/vocalist Gordon Gano.
Pendergrass & Set a Surefire Thing
Veteran Crooner Winds Up With New Label

BY DAVID NATHAN

LOS ANGELES—On April 15, veteran soul crooner Teddy Pendergrass returns to the marketplace with “You and I,” a record reminiscent of his pioneering R&B work in the ’70s, when the vocalist hit with such sensual singles as “I Don’t Love You Anymore,” “Close The Door,” and “Turn Off The Lights.”

“You and I” marks the artist’s debut for New York-based, BMG-distributed Surefire Records, which is a division of Wind-Up Entertainment. It is his first album since Elektra’s “Little More Magic,” which peaked at No. 13 on the Hot R&B/Hip-Hop Songs chart in 1995.

“Don’t Keep Wastin’ My Time,” the first single from “You and I,” was produced by Pendergrass and fellow Philadelphia resident Jim Salamone. The single is due at radio Monday (5), with a street date of March 17. A video has been produced and will be serviced to major outlets at the time of the album’s release.

According to Wind-Up president Steven Lerner, the label has made presentations at BMG branches and has contacted 80% of major retailers in conjunction with the release, which also represents the imprint’s launch.

“As soon as the record was completed at the end of 1996, we began doing research into Teddy’s history so we could identify his core fan base,” says Lerner. “We discovered that the demographic is primarily African-American, female, and over 30. We are targeting that audience by sending out a mailer to a 100,000-strong database. We are also sending out a promotional packet, which includes the single, to over 1,000 key black beauty salons nationwide and will be advertising in magazines like Jet and Black, which directly reach the black female consumer.”

Pendergrass has racked up 33 charted R&B singles since 1977, the year in which he launched his solo career with Philadelphia Interna-
tional after a six-year stint at CBS Records. “We’re never worked with a group that displays such talent on the artistic side while also demonstrating a unique sense of family and community—the true elements of life.”

Scheduled for international release April 29—“Love Stories”—offers listeners a mixture of R&B and jazzy sounds that includes the expressive spirituality of gospel and the emotional content found in blues.

“We try to deal with the most important element of life, which is love,” says EOL’s Scooter, who is joined in the group by Joe, Priest, and John.

The act is managed by Cliff Jones and Jerry Vines, who are based in Washington, D.C.

Producers on “Love Stories” include Michael Powell, Steve Perec, and John Stoddard.

Although the set is filled with romantic themes, it is marketed as a “sure thing” only package. “We strive to create songs that everyone can relate to, not just the women,” says John. “We’re speaking the truth in a manner that both men and women can relate to.”

RCA’s Elements of Life Get Fundamental On Their Bow

BY J.R. REYNOLDS

LOS ANGELES—In an effort to break “Love Stories,” the debut album by Elements Of Life (EOL), RCA is packaging the quartet in a manner that reflects its lyrical devotion to romance and its personal commitment to creating a positive role-model image.

“EOL represents a new breed of artist that’s coming with a enriching musical style that was lost five or six years ago when [ballads] became less focused on passion and love, and more on sex,” says RCA black regional VP Kevin Evans. “I’ve never worked with a group that displays such talent on the artistic side while also demonstrating a unique sense of family and community—the true elements of life.”

Said for international release April 29—“Love Stories”—offers listeners a mixture of R&B and jazzy sounds that includes the expressive spirituality of gospel and the emotional content found in blues.

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RCA introduced EOL to radio listeners Feb. 25, when it serviced “Sweet Love,” a cover of the Anita Baker classic, to R&B mainstream and adult stations. “The label plans to service crossover stations once the single developed a base in the R&B format. “WPGC (Washington, D.C.) jumped on it right out of the box, and that’s an indication that crossover is interested in the music,” says RCA black music promotion VP Michael John.

EOL’s “Sweet Love” was produced by Powell, who also produced Baker’s 1986 version, which was No. 2 for two weeks on the Hot R&B Singles chart.

(Continued on page 80)

Black Radio Should Distinguish Itself From Its Competition; Literary Lyric’s Fund-Raiser

BY R.J. REYNOLDS

None of these suggestions are new. But in this “what’s old is new” environment, it’s worth a try.

NOW READ THIS: The International Assn. of African-American Music (IAAAM), in association with ASCAP, mega-producers Jimmy Jam and Terry Lewis, and Kedar Entertainment’s Kedar Masenberg, have come together to help raise funds via a celebrity auction for the Literary Lyric Project.

The Literary Lyric Live: Music for Education celebrity auction is being held Wednesday (5) at the Atlas club in Los Angeles. The evening is highlighted with special appearances by the noted Crouch family, including Grammy-winning gospel artist Andraé Crouch, hit producer Keith Crouch, vocalist Sandra Crouch, and musical director Kenneth Crouch.

Other musical guests scheduled to appear include Kedar Entertainment vocalist Erykah Badu and Earth, Wind & Fire’s Verdine White.

IAAAM and ASCAP launched the Literary Lyric Project in February 1996 in an effort to reinforce the importance of reading and education in general by taking prominent recording artists and music–industry executives into junior and senior high schools across the country.

The organization is also working toward developing in each school it visits a Lyric Library, which consists of industry trade publications and music-related books.

FUN SUN FEST: The organizers of the annual Playboy Jazz Festival have announced the lineup for this year’s two-day event, scheduled for June 14-15 at the Los Angeles Hollywood Bowl. Now in its 19th year, the jazz fest has presented an eclectic assortment of musical performers in genres ranging from traditional and contemporary jazz to blues, salsa, big band, and R&B.


Comedian Bill Cosby will return as host for the 17th year and offer concertgoers a jam session with his band the Cos Of Good Music III (featuring Nat Adderley, David Sanchez, Kel’ Mo’, Cedar Walton, Billy Drummond, and Reggie Workman).

In addition to the Hollywood Bowl music spectacular, the Playboy Jazz Festival is also sponsoring a series of free concerts throughout the greater Los Angeles area. Organizers anticipate more than 100,000 people will attend the community events, which are scheduled for May 4-June 18.
### Billboard Hot R&B Airplay (March 8, 1997)

**Compiled from a national sample of radio play.**

<table>
<thead>
<tr>
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<th>TITLE</th>
<th>ARTIST/LABEL/PROMOTION (LABEL)</th>
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<td>I Feel You</td>
<td>Boogie Down Productions, Jive/Atlanta</td>
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<td>The Prodigy</td>
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<td>Heavy D &amp; The Boyz, Sire</td>
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<td>I'm So Lucky</td>
<td>Millie Jackson, Jive/Atlanta</td>
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<td>9</td>
<td>I'm In Love</td>
<td>K-Ci, Jive/Atlanta</td>
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<td>10</td>
<td>I Only Have Eyes For You</td>
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**R&B Singles A-Z Sales (March 8, 1997)**

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**Hot R&B Recurrent Airplay**

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<td>I'm Coming Out</td>
<td>Stevie Wonder, Motown</td>
<td>22</td>
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<tr>
<td>I'm Just Ecstatic If I Can't Get Enough Of You</td>
<td>Whitney Houston, ARISTA (WITH A PURPOSE)</td>
<td>21</td>
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<tr>
<td>I'm Never Gonna Do You Like That</td>
<td>Janet Jackson, Epic</td>
<td>18</td>
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<tr>
<td>I'm So Excited</td>
<td>Bruce Springsteen &amp; The E Street Band</td>
<td>13</td>
</tr>
<tr>
<td>I'm So Happy</td>
<td>Ashford &amp; Simpson, Motown</td>
<td>12</td>
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<tr>
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<td>Bruce Springsteen &amp; The E Street Band</td>
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**Notes:**
- Recurrents are titles that have appeared in the Hot R&B Singles chart for 20 weeks or more and dropped below the top 50.
The clip for the single was serviced Feb. 28 to BET and other national video outlets.

In March, EOL began a promotion- al tour of radio and retail, during which the band will also perform in high school and college venues. Markets scheduled for visits include Washington, D.C.; Atlanta; Detroit; Chicago; and Oakland, Calif.

"They have talent and present themselves very well," says Johnson. "We feel that live presentation is the best way to separate EOL from the plethora of other male acts that are out there. The combination of their accessible personas and quality single being presented to the public will develop good word-of-mouth on the group."
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JAM-PACKED WITH LISTINGS:

Radio Stations — Country, Rock, R&B, Top 40
Record Company Promotion Personnel
Radio Syndicators
Top 100 Arbitron Markets

BILLBOARD MARCH 8, 1997

21

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**Dance**

**TRAX**

by Larry Flick

**Ministry of Sound Brings Its Sonic Faith To U.S.**

**MINISTRY ON A MISSION:** After more than five years as one of the top dance music entities in the U.K. and Europe, the multifaceted Ministry of Sound is launching a full-frontal attack on the stateside market.

Unlike other popular international labels invading these shores lately, this one is wisely easing into the fray with a respectful attitude that isn’t aiming to annihilate American dance at their own game. Rather, Ministry of Sound mastermind Lynn Czongrave is counting on the sensibilities that have made her company so successful. Given the fact that Ministry of Sound has long fostered a flow of music that is frequently spiked with the musings of such state-side producers as David Morales and Tony Humphries, she’s on target.

“We’ve always looked at dance music as a global thing,” she says. “The big mistake is having an ‘us’ and ‘them’ point of view that insinuates a complete takeover once a U.S. label comes into the American market.”

While we fully agree with that perspective, we also believe that Czongrave’s plan to make Anglophile faves like Serial Diva available on a domestic basis—and without the often-interminable waiting game inherent in major-label licensing situations—will draw instant raves at retail. To that end, she and new stateside counterpart David Holloway are in discussions with several distributors, a process that is proving to be an exploration in both philosophy and business acumen.

“It’s essential that we connect with like-minded partners who are willing to fuse the elements that have made us strong with what works in the U.S.,” she says. “We’re not simply going to get involved with the first company that waves a check our way. We need to be sure that there’s a comparable commitment to furthering the spirit of dance music.”

Regardless of the distributor, Ministry of Sound has set up house in New York and is plotting a busy schedule that will include a multi-act compilation that promises to be as juicy as the label’s current U.K. winner, “The Annual H.” A double-disc set beat-boxed by Pete Tong and Boy George, and “Sessions 8,” which showcases the incomparable mixing skills of Morales. Also on this season’s agenda is one of the label’s widely acclaimed DJ/artist caravan tours. Details are still being confirmed, but with a roster that includes Kathy Sledge, Madd Laddz, and Don-Dong, as well as resident DJs like C.J. Macintosh, Graeme Park, and Farley & Heller, it should be quite fierce. We can hardly wait to see how this new phase of Ministry of Sound unfolds.

The U.S. club scene can sure use a healthy injection of the company’s forward-reaching music and warmly inclusive party vibe.

**GOIN’ TO THE CHAPPELL:** Sometimes, the most intriguing new music does not come from the halls of a record company or even a DJ’s turntable. It comes from a publishing house—which should be a key point on the agenda of any dance artist, producer, or composer aspiring to life beyond the creative confines of the underground. That belief was confirmed by a recent visit to Warner/Chappell, where we discovered a treasure trove of cool new music.

Among them, there’s a batch of incredible new songs crafted by Billie Ray Martin. Free of all label commitments, she’s straddling two vastly different projects—both of which are anchored by her willingness to bare the most vulnerable parts of her soul. On the dance tip, she’s written several stirring drum’n’bass jams with Fred Jorio. If you’re looking for the sequel to “Your Loving Arms,” it can be found in “Honey,” which soars with a chorus that is unshakable, or “Why Did You Let Me Fall,” a painful tale of love gone awry.

Martin’s real musical beauty, however, lies in a collection of ethereal pop ballads that triggers instant warmfound comparisons to Annie Lennox’s classic “Diva” album. We’re convinced that Martin needs the nurturing of a label to appreciate her artistry without trying to shoehorn her into a narrow niche. The fact that only all, for a nick on the surface of her talent. Clive Davis, are ya listening?

On a lighter side, the ever-busy New York drag diva Jimmy James makes the transition into the recording arena with “Who Wants To Be Your Love,” a bouncing tune penned by the Bermans with Nozit Katzman. Like RuPaul, James has always per- formed his drag routines in his real voice (as opposed to lip-syncing), displaying an earthy style that has begged for a glamorous disco groove. Look for his label, Jazz, to hit the dance floor.

Some songs are just instant—to the point of being faves before the end of their initial spins. That’s how we felt after discovering “Nothing In The World,” a Rick Astley-like anthem by New York newcomer Sin. His existence is as infectious as the sing-along chorus and bouncy baseline. A mere lad of minimal experience, he’s already assembled a handful of nicely varied tunes that range from seductive funk/R&B to straightforward pop.

Sin, like James and Martin, is unsigned. We’re betting he won’t be for long. If you’re intrigued, give Peter C. Counsel, the wonderfully soul-savvy VP of international creative service at Warner/Chappell, a jingle. We’re sure he’ll happily hook you up.

**BOOGIE WONDERLAND:** Although Nicolette is primarily known as the singer that never gave us a Massave Attack’s famed 1995 “Protection” album a touch of feline grace—market mania is only a tithe in her music. She got to play a band from Bristol, England.

Once again, the label’s marketing team has done a bang-up job in crafting the promotional machine. Whether it’s the cleverly packaged “The Child (Inside),” Up next is “Cloud Eyes (I’m Scared, You’re Scared),” which has been remixed with a firm underground house sound by the Murk Boys and the Deep Dish posse.

Who’s Scared? Arista trio Oktuma Zoo chills backstage with label dance promotion manager Danny C. at New York’s Palladium nightclub after a recent performance. The act consists of a rare crossover effort, New York’s support of its first album, “Wake Up And Dream.” The collection has already spawned the No. 1 club smash “The Child (Inside).” Up next is “Cloud Eyes (I’m Scared, You’re Scared),” which has been remixed with a firm underground house sound by the Murk Boys and the Deep Dish posse.
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Skip Ewing Sings His Lyrics Again

Songwriter Signs With Word Nashville

By Deborah Evans Price

NASHVILLE—In the late ‘80s, Skip Ewing became well known at country radio as an artist with such hits as “Don’t Have Far To Fall,” “Burnin’ A Hole In My Heart,” and “The Gospel According To Luke.”

In the ‘90s, he’s firmly established himself as one of Music Row’s top songwriters, penning such hits as Collin Raye’s “Love, Me” Randy Travis’ “If I Didn’t Have You,” and Bryan White’s “Someone Else’s Star,” “Rebecca Lynn,” and “I’m Not Supposed To Love You Anymore.”

Now he returns to recording-artist mode with the April 29 release of his Word Nashville debut, “Until I Found You.”

The album was produced by Billy Joe Walker Jr., who also produces White. The first single, “Mary Go Round,” skips to radio April 7 in a specially designed package with a pop-up carousel horse.

“I don’t think I could be happier,” Ewing says of how the album turned out. “We did a little radio tour, and people at the stations got excited over several songs. That’s not a bad problem to have.”

After his tenure on MCA, Ewing concentrated on his songwriting and achieved a great deal of success writing hit songs for others. However, he says, he never abandoned his desire to record his own tunes. “When I first came to Nashville, I wanted to be an artist,” Ewing says. “I’ve known that since I was 4 years old. Writing, for me, is passionate self-expression. Not ‘till I came to Nashville did I realize it would be a career, but it’s only been part of what I’ve been able to accomplish, going out to sing and making that connection with people is a big opportunity. It’s something that I’ve always dreamed of.”

Ewing carefully put together a team that he believes shares his vision and goal to have a career as both an artist and a writer. He’s managed by Roger Sarchett of Nu Vision Management, booked by the Bobby Roberts Agency, and handled by Holley & Harman Public Relations. He signed with Acuff-Rose Publishing at age 19 and has been there ever since. The publishing company, now called Opryland Music Group, was since purchased by Gaylord Entertainment, which recently bought Word.

Of course, a key player in Ewing’s team is his label, Word Nashville. Long known as one of the Christian music industry’s most successful major labels, Word Records and Music launched Word Nashville as a mainstream country division last year with Ty Jeffeau as VP/GM and Rick Bowles as director of marketing.

“One of the things that made it really attractive is that they are so supportive of my music and what we, the Skip Ewing team, want to accomplish,” the artist says. “And I genuinely like the people at Word as well as respect what they are. They are a large, successful company, and we have a lot of faith in what they’ll be able to accomplish.”

Executives at Word share Ewing’s enthusiasm over the association and the prospect for “Until I Found You.”

“You have to get the artist and the label to see the work at the same time,” says Skip. “I always represented high-quality songs and high-quality artists,” says Teague. “One of the visions for Word Nashville is to take a global look at country music and try to be ambassadors for country music in as many places as we can… and Skip has a history of writing songs that have universal qualities to them. They are songs that you can go back and revisit again and again. Skip writes songs that have a lot of depth and content in them. At the same time, he doesn’t write over people’s heads.”

Teague says Skip’s initial conversation with Ewing took place because he was looking for songs. “We found out Skip wanted to record again, and then he caught the vision of what the label was about,” Teague says. “We ended up on a short list of labels he was speaking with and eventually ended up at the top of that list.”

Teague says one of the things that makes the label “most excited about is Skip’s Ewing’s familiarity at country radio. Holley & Harman sent a survey to which they had at least 100 stations. Ten percent of the respondents, 100% were familiar with Ewing as a songwriter; 95% were familiar with him as a recording artist; and 93% had programmed his music before. Of those who responded, 90% said they’d program his music again, with the remaining 4% saying maybe. None of the stations said that they (Continued on page 27)

Jimmy Bowen’s ‘Rough Mix’ Is Real Page-Turner; Rimes Reads 3rd Set

Retired Nashville label chief Jimmy Bowen’s long-anticipated memoir will hit bookstores May 5 and will not disappoint Music Row figures who’ve been waiting for Bowen’s take on his days here, especially his experiences with Garth Brooks.

The two battled in a major way when Bowen ran Riven Rock Records (now Capitol Nashville) here, and Brooks broke open the modern country era when he sold platinum for the label in the early ’90s.

The book, Bowen’s memoirs in “Rough Mix,” to be published by Simon & Schuster, when Brooks told him, “I want the Michael Jackson deal.” Bowen says that Brooks wanted Jackson’s “supposed 30% royalty participation,” plus “absolute, total creative control. He wanted equity, he wanted to own his own masters... and he wanted to be able to release an album when he felt like it.”

Bowen claims Brooks was offended when Bowen told him face to face. “You don’t deserve a Michael Jackson deal. Why do you want a Michael Jackson deal? When do you, if I’m still here, I’ll give it to you. I’ll give you a new deal, but not a joint venture.”

Bowen writes that he had already renegotiated Brooks’ rate to 10% and was prepared to go to 25% but no higher. Brooks’ response, writes Bowen, was to go over Bowen’s head to EMI-Capitol Music Group North America chairman/CEO Charles Koppelman and threaten to withhold any more new product as long as Bowen ran Liberty. Writes Bowen, “Garth was holding a gun to Koppelman’s head, hoping to nail my ass and have me replaced with one of the loyal, trusted people in his camp.”

The showdown dissipated when Bowen was diagnosed with cancer and left for the Mayo Clinic for treatment, which was ultimately successful. He later retired to Hawaii.

Bowen was a teenage rockabilly star out of west Texas in the 1950s before making his mark producing Dean Martin and Frank Sinatra in Los Angeles and then running six Nashville label operations. He says his two stated “crusades” in coming to Nashville were to “put the artist in control of the music and to improve the sound quality of the music itself.” He succeeded in both areas. A year ranging from Bowen’s Retire to Deana Carter’s “Wild Card” have told Nashville Scene of his insistence that they learn their way around a studio and a control room board, to the point that they had to keep notebooks that he graded. He also led the way for Nashville studios to pioneer in digital technology.

In addressing the frequent rumors that he may pop up again with a label in Nashville, Bowen writes that he recently turned down an offer to consult for one of Nashville’s major labels and will likely not return.

As for Nashville today, he writes, “the fun had gone out of it for me...” The industry’s being run from the top down now, the bottom up. In a small community like Music Row, you need fresh innovative music to filter up from the street and change the industry creatively; instead, CPAs send their profit projections down from corporate—and that determines the music that’ll make their bottom line. The music today suffers from a disturbing conformity: You listen to country radio for a couple of hours, and you can’t tell whose records you’ve heard. So much of it sounds the same... Video are no less cluttered, just about every barn door, bail of hay, and dirt road in the state of Tennessee’s been shot for one damn video or another.”

Finally, he says, “when the consultants got the power in country radio, I could no longer sustain my passion to go into the studio. Country has finally become a victim of its own success.”

The Capitol Nashville executive says no one in country has ever seen the book yet.

On the Bow: LeAnn Rimes has been in Rosewood Studios in Tyler, Texas, working on her third Curb Records album. Her father and producer, Wilbur C. Rimes, tells Nashville Scene it will likely be a September release. They had previously recorded at Norman Petty’s old studio in Clovis, N.M., the site of Buddy Holly’s hits. Wilbur Rimes says the album will be a mixture of old and new, pop country and traditional country, and that she’s considering some Patsy Cline and Hank Williams songs. “We want to spend some quality time on this album and get some great songs,” he says.

Curb Group executive VP/GM Dennis Hannon tells us that “Unchained Melody” will be the only single off the current “Early Years” album and that her next single will be “Blue” cut “The Light In Your Eyes,” which goes to radio March 10. Hannon says that the thought of reissuing three Rimes albums in just over a year was a concern until the label saw the first week’s SoundScan figures of 146,000 for “The Early Years.”

The album features songs Rimes recorded when she was 11 and 12 years old and one that she wrote at age 10. The album is in limited release in Texas in 1994 as a boxed case album titled “All That.” Her current hit song, “Unchained Melody,” interestingly, was not on “All That.” It had been recorded for “Blue” but didn’t make the cut... Paullette Carlsson has left Highway 101 again.

Ofskip Ewing’s Well Known Country Hits:

- “Don’t Have Far To Fall”
- “Burnin’ A Hole In My Heart”
Billboard Top Country Catalog Albums

MARCH 8, 1997

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<td>JOHN MCGRAW</td>
<td>ORANGE BLOSSOMS</td>
<td>MCA</td>
<td>12/29/96</td>
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Greatest Gainer

1. KENNY CHESNEY - "VAIN" - Warner Bros. 625325.15915.96

NEAREST SELLER:
1. JOHN MCGRAW - "ORANGE BLOSSOMS" - MCA 701300.15915.96

Sheet Music:

1. "WHAT I DO THE BEST" - John Mchael Montgomery
2. "WHAT I DO THE BEST" - John Mchael Montgomery
3. "WHAT I DO THE BEST" - John Mchael Montgomery
4. "WHAT I DO THE BEST" - John Mchael Montgomery
5. "WHAT I DO THE BEST" - John Mchael Montgomery

RPMs:

1. "WHAT I DO THE BEST" - John Mchael Montgomery
2. "WHAT I DO THE BEST" - John Mchael Montgomery
3. "WHAT I DO THE BEST" - John Mchael Montgomery
4. "WHAT I DO THE BEST" - John Mchael Montgomery
5. "WHAT I DO THE BEST" - John Mchael Montgomery
COUNTRY ARTISTS & MUSIC

BY WADE JESSEN

LOVE WORDS: With an increase of 380 spins, Toby Keith’s “Me Too” rises of 6-1 to #7 on Top 10 Songs. Keith’s increase is the largest of any top 10 title, and among the songs appearing in the top 20, only two others show larger gains. Diamond Rio’s “Holdin’ On” (Arista) jumped 427 detections (16-18), while Tracy Byrd’s cover of Johnny Paycheck’s 1971 song “Don’t Do Right By Me” (Mercury/Emerson) is up 406-17.

ME TOO: Keith’s third trip to #1 on our airplay list and his first chart topper since “Who’s That Man” was parked there in the Oct. 8, 1994, Billboard, Keith’s debut single, “Should’ve Been A Cowboy,” rose to no. 1 in the June 6, 1995, issue. In this soft, post-holiday retail week, Keith’s “Blue Moon” set moves more than 5,000 units, but dips 29-30 on Top Country Albums.

SMALL CIRCLE: Outstanding performers on Top Country Albums are easy to spot in this issue. Our Greatest Gainer and Faceetter honorees, both comedy sets, were the only titles on the entire chart to show increases over the prior week. Bill Engvall’s “Here’s Your Sign” gains more than 1,000 units and moves more than 9,000 pieces to take Greatest Gainer honors (27-10), while Cledus “T.” Judd’s “I Stole This Record” (Razor & Tie) shows an increase of less than 1%, rising 45-37.

SWINGING SINGLES: Although country album sales were less than spectacular this week, a few tops on Top Country Singles Sales make noteworthy gains. Terri Clark’s “Emotionally Gilty” (Nashville) is up 406-17 and moves more than 2,500 units (13-10). Jeff Foxworthy’s “Redneck Games” (Warner Bros.) has a 38% increase and jumps 19-15. Meanwhile, Deanna Carter’s re-entry at no. 24 with “Strawberry Wine” is fueled by a 60% sales hike, while her no. 1 title, “Danced Anyway,” moves more than 10,000 units to retain its no. 1 crown.

actus Juice: Hot Shot Debut honors on Hot Country Singles & Tracks belong to Sons Of The Desert, as they enter our airplay list at no. 54 with “Wherever Comes First.” Bob Dalton, VP of promotion at Epic in Nashville, says this new group will speak to a very important demographic that has recently experienced some erosion at country radio. “The 18- to 34-year-olds [in the audience] have been needing something to sink their teeth into, and we think this group hits them head-on,” says Dalton. This group has turned in an album with depth, color, and variety. We all know that hard for a lot of young [country] groups to do.” Label sources say that album is tentatively scheduled to hit the streets June 17. A title has not been decided.

LIKE A BUNNY: It’s no secret that independent releases face an inherent challenge at country radio, not unlike the obstacles that older artists are up against in the format. Despite these uphill battles, Gene Watson’s “Change Her Mind” (Step One) shows an increase on Hot Country Singles & Tracks for the seventh consecutive chart week, first appearing on that chart in 1975, rises 50-45 with an increase of 51 detections. Watson’s song is spinning at 76 monitored stations, with new airplay detected at KUZZ Bakersfield, KUSI San Diego, WOR New York, WLTI Lafayette, LA., appears to be leading the market for “Change Her Mind,” and two competing country outlets there, KMDL and KXKC, are both spinning the track in a medium rotation (25-54 spins).

SKIP EWING SINGS HIS LYRICS AGAIN

(Continued from page 24)

...wouldn’t play his music.

Tague says the survey was a joint effort between management, public relations, and the label to find out how their people perceived their country radio. "They were wonderful things out there, we wanted to build on them," he says. "This gives us a wonderful tool of what was going on. It's been a great tool, very helpful."

Jay Phillips, PD at KFMS Las Vegas, agrees. "Since we’ve played Skip, and country radio. "We had breakfast, they played me the album, and it’s the best stuff I’ve ever heard—incredible songs." Phillips says, "Fortunately, they’ll be able to break him. He’s a great writer and an incredible singer. This is the album. It’s exciting."

In addition to the push at mainstream country radio and retail, Ewing’s project will be serviced simultaneously to the Christian distribution network (CBR). Everyone involved, however, is quick to point out that it’s not a Christian country project. "Our marketing position will be in the general market," says Bowles. "We will position him as a country artist, but [it] will also be available in the Christian marketplace."

Word Nashville has also released Brent Lamb in both markets. In addition, the label successfully worked with Kenny Rogers’ Christmas project in the Christian market for Magnatone Records and will be marketing Bays’ upcoming greatest hits package to the CBR market for Sony Nashville.

Tague and Bowles say that people no longer associate Word Nashville with a Christian label. "This is a Christian label. "(That perception has really gone away almost completely," Tague says. "On all the radio touring we’re doing, we’re pretty sure it’s not a problem... Word Entertainment has been around since 1980 and has expanded into a major label. People just see that as growth.

Bowles agrees. "The proof is in the pudding," he says. "When you listen to Brent Lamb or Skip Ewing and listen to the music or lyrics, it’s country music. We are not trying to position it in the CBR market. We just say ‘Here it is.’ If you like country music, you are going to love this. ‘It’s the same way if you walk into general-market record stores, but the same thing because everyone has more opportunities to sell records."

Ewing feels the same way. He obviously considers himself a country act, but agrees with Bowles that having this music distributed in another market is an opportunity to sell more records. "I feel lucky to have this chance to have product available in another market," Ewing says. "I’m open to anything in genre listening to what I do. I continually try to learn and grow and increase awareness."

Bowles says that the label plans to increase awareness at retail through a variety of point-of-purchase materials. "We have posters, shelf-talkers—all those things—in the works," he says. "It’s all designed as ‘try it, taste it, you’ll like it’ kind of things—listening postcards. I don’t think that I think will be surprising."

Tague says there are plans to team with Word Nashville’s parent company, Gaylord Entertainment, to create promotions that will heighten awareness of the project.

On Thursday (6), Word will be hosting a birthday bash for Ewing at the Opryland Hotel during the Country Radio Seminar that will include a performance by Ewing. "If you think of him as a songwriter, that’s great, but when you actually get to see him perform these great songs, you also have a great, gifted artist. We want people to know Skip Ewing as the artist. "The classic dilemma at country radio is, ‘I want something that is unique,’ but at the same time, it can’t be so different that they run into formatting problems," Tague says. "Skip understands the craft so well, making great country music, you get something that’s familiar, but he serves it up in a fresh way. It is hard for us to come up with this thing that is new, but still has familiarity to it? Skip Ewing is the answer."

Headhunting At BNA: The Kentucky Headhunters have signed with BNA Records. Seated, from left, are Anthony Kenney, Richard Young, RCA Label Group chairman Joe Galante, and Greg Martin. Standing, from left, are RCA Label Group VP of A&R, Doug Phelps; and manager Mitchell Fox, RCA senior VP/GM Randy Goodman, RCA VP of legal and business affairs Kathy Woods, and Headhunters attorney Orville Almon.

George, Meet Eliva: Eliva Costello got the chance to jam with her country hero, George Jones, on "Monday Monday." Concerts with Ricky Skaggs. Skagged, shown from left, are High Five Entertainment producer Cynthia Biedermann, Skaggs, Jones, Costello, and TN production manager Sarah Traher.
TOWER IN B.A.: Tower Records will open its first store in Argentina April 3 in Buenos Aires' downtown district Barrio Norte. The two-story outlet will carry 122,000 CD titles from Argentinean record companies, as well as import product from Japan, the U.K., and the U.S. The wide variety of selections makes this store unique in the Argentine market. In addition, the store will carry CD-ROMs, videos, books, magazines, and laserdiscs. One section of the store will be designated for classical music. Tower retail director Robert Olson has announced plans for a second Tower outlet to open in late 1997 or early 1998 in another Buenos Aires neighborhood, Belgrano.

Tower's arrival is being heartily welcomed by Argentine record executives, who hope that the U.S. chain will modernize the retail scene in Argentina, as well as provide stiff competition for Argentina's predominant retail chain, Musimundo, which has 40 stores in that country.

INDUSTRY UPDATE: Fonovisa has signed Lorenzo Antonio to a three-album deal. The prolific singer/songwriter is the brother of the four sisters who compose regional Mexican quartet Sparks. In addition, Fonovisa has re-signed ranchero veteran Ezequiel Peña to a five-album pact.

Producers Christian de Walden (Martita Sánchez, Xuxa, Callo) and Kenny O'Brien have formed a company called OR Bye, Bye Productions. The production team's first projects are albums by Spanish singer Pabellón y Mayúscula vocalist Donna Cruz. Also, Silver Entertainment has signed Laura Reyes to a three-album contract. The Tejano singer's label debut is scheduled to ship in mid-April.

MCA has serviced Latino radio with new Edition's "Siempre Tú," the Spanish-language counterpart to the R&B act's huge English-language hit "I'm Still In Love With You." PolyGram Latino singer/songwriter Seraya is expected to begin working on her second album March 25. The record is set to drop in August or September. Italian rock star Zucchero is booked to perform March 14 in Miami as part of a fund-raiser for the Zoological Society of Florida. Zucchero also will play along with the Cardigans, Gera Samba, and O Tahan, during PolyGram's Latino America marketing meetings in Miami. His forthcoming disc, "The Best Of Zucchero - Sugar Farnician's Greatest Hits," is slated for release in March or April.

On March 26, CMT in Latin America is scheduled to broadcast a one-hour special commemorating Selena titled "Fotos Y Record." The program will feature video by Selena, as well as appearances by the late singer's EMI Latin labelmate Bobby Pulido and Elida Reyna, lead singer of Tejas Records' Elida Y Avante ... Sony Music Brazil has moved the new address in Praia de Botafogo 300, 12th Floor, Rio de Janeiro, Rio de Janeiro, Brazil 22295-900. Phone: 011-2503-4774; fax 011-5013-1777.

Spec's has acquired Digital Sounds Distributors, a Miami-based company that housed a record label, publisher, and distributor. Fonovisa has been renamed D S Latino (Billboard, March 1). Southwest Entertainment has signed a deal with discount department-store chain Venture Stores to mark its 144 outlets with Latin product. In addition, Southwest has inked a contract to rack Europe, a supply company for the U.S. Navy and Marine Corps.

U.S. RELEASE UPDATE: Tinder Records has dropped the solid, self-titled funk/R&B debut by exot Brazilian singer Danilo. On April 15, Zaynya/ Rhino is scheduled to drop a multi-artist compilation of Latin rock titled "Reconquista! The Latin Rock Invasion." The compendium sports material from such star Latin rockers as Los Fabulosos Cadillacs, Malvina Vecindad, Sobin, and Mama Negra. As part of its English/Spanish market initiative for (Continued on next page)

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Because of his presence on both sides of the border, the impact of Latin pop artist and songwriter Luis Alberto Spinetta has been enormous. After releasing his hit album "Muy Dentro De Mi Corazon," he has continued to dominate the Over-the-Rhino market with his music. With the release of his latest album, "Muy Dentro De Mi Corazon," Spinetta has once again proved his ability to draw crowds and create hits. The album features a mix of classic and contemporary sounds that have earned him critical acclaim and commercial success. His dedication to his craft is evident in every track on the album, as he seamlessly blends his roots with modern pop elements. With "Muy Dentro De Mi Corazon," Spinetta has once again proven why he is considered one of the greatest Latin pop artists of all time.
Billboard
MARCH 8, 1997

TOP CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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</table>
| 1   | VARIOUS | VARIOUS GERSHWIN - GREATEST HITS
| 2   | VARIOUS | VARIOUS MOZART
| 3   | VARIOUS | CLASSICAL BUMBS
| 4   | VARIOUS | BURANA
| 5   | VARIOUS | VARIOUS MOZART

VOICES OF HEAVEN: Harmonia Mundi hopes to pick up the fans who made Anonymous 4 a hit when it releases on March 10 “De Profundis,” a collection of sacred choral music by Arvo Part performed by Paul Hillier and Theatre Of Voices. Nine haunting works, some of which were recorded here for the first time, show the development of Part’s “intimahol” (literally, “bell-like”) style, which evolved from the Estonian composer’s study of medieval music. Selections range from 1963’s “Solfeggio” to the 1996 revision of “Missa Sillabica.”

The recent spiritual music craze has been closely associated with Hillier since the early 1980s, when the singer/conductor, then director of the Hilliard Ensemble, was one of the first artists to introduce Part’s music to the West. Part was present at the California rehearsals and recording sessions for “De Profundis.” Hillier’s book “The Music Of Arvo Part” is being published in the U.K. by Oxford University Press in March; it will be published in the U.S. in July.

Harmonia Mundi has coordinated major exposure for the release in Europe. In the U.S., the label is collaborating with Muzik, a television channel. Vive la Radio, an association of all 1,600 radio stations in the country, and Grands Concerts Sacrés, a presenter. On April 8, Grands Concerts will present Theatre Of Voices performing Part’s music in the Paris church of Saint-Séverin. Muzik will film the concert and assemble a television “portrait” of Hillier and Part for broadcast during “Avenue des Arts” in May 2. Muzik will offer CD premiums on the air.

BEGGARS BANQUET SEES STARS IN STELLA’S ROCK

(Continued from page 10)

Perkins, and recorded in various studios in the Nashville area.

“The way [Rosenstein] comes at our music is very interesting,” says Perkins, who formed the band two years ago with guitarist Charles Wyrick, bassist Preach Rutherford, and drummer Alan Johnston. (Stella grew from the ashes of the North Carolina-based Thurn & Taxis, a group that included Perkins and Johnston.)

“It’s more of a classic kind of approach, I’d guess you’d say, rather than doing a lot of tricks of that sort that would probably turn us more into a ‘scientist’ rock band, “ says Perkins. “We try to concentrate on getting as much emotional intensity out of a single performance as possible. That’s why the majority of our album was record pretty much live. At the end of the day you can have as many tricks as you want, but I think that a good song and a good performance are, hopefully, more interesting.”

Of particular interest is Perkins’ full-bodied, soulful voice, shaped from a lifetime of singing various types of music around the house. “I get it from my mom. Both my parents are professional classical musicians. So the first 20 years of my life was spent doing a lot of vocal stuff, everything from opera to musical theater,” Perkins says.

Another attention-grabbing element is the interaction between the guitarist. Perkins’ and Wyrick’s guitars play off each other with what sounds like studied precision one moment, and reckless abandon the next. “Charles and I, in our guitar philosophy, have always been interested in more dense chord structures,” Perkins says. “We’re guitarists who get bored easily. So we’re interested in doing different things.”

Beggars Banquet will try to expose those attributes to the U.S. through micro-marketing “Ascension.”

“We’re going to concentrate on 10 markets that are not L.A. and New York and really build it on a market-by-market basis,” Bleakley says. “We have Revolution Marketing to work with the band through the end of the year. The label will focus on select geographical pockets, including regions of the Southeast, as well as the band’s Nashville/Memphis home area and the Atlanta/Charlotte, N.C., corridor, where Stella has already established a sturdy fan base. Band members are happy with the way things have progressed with Beggars Banquet.

“I can’t say enough good things about Beggars Banquet as a label so far,” Perkins says. “The whole smaller-label concentrated effort toward your music is a very, very good thing. It’s let us do what we need to do rather rapidly.”
Billboard

Top Jazz Albums

MARCH 8, 1997

1 2 3
TONY BENNETT
TONY BENNETT WITH MARK ORRIS
TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
4 5 6
CASSANDRA WILSON
BLUE NOTE 2393528 CAPITOL
NEW MOON DAUGHTER
7 8 9
PAT METHENY GROUP
GEREN 92479
QUARTET
10 11 12
NEW
CHICK COREA & FRIENDS
STRETCH KISSEOJO
REMEMBERING BUD POWELL
13 14 15
SHIRLEY HORN
VENUS 53322
LOVING YOU
16 17 18
SOUNDTRACK
PRINCESS JASMINE/DISNEYLAND LEAVING LAS VEGAS
19 20 21
ANTONIO CARLOS JOBIM
VENUS 53792
THE GIRL FROM IPANEMA: ANTONIO CARLOS JOBIM SONGBOOK
22 23 24
JOE LOVANO
BLUE NOTE 37738
CHROMIUM
25 26 27
RE-ENTRY
DIANA KrALL
ALL FOR YOU - A DEDICATION TO THE NAT KING COLE TRIO
28 29 30
JOSHUA REDMAN
WARNER BROS. 66333
FREEDOM IN THE GROOVE
31 32 33
TONY BENNETT
COLUMBIA 67349
HERE'S TO THE LADIES
34 35 36
PAOLO DE LUCIA/DALI MELODIJA MCLAUGHLIN
VENUS 53323
THE GUITAR TRIO
37 38 39
VAN MORRISON
ERTIE ARMSTRONG
HITS FROM THE MOVIES
39 40 41
VARIOUS ARTISTS
VENUS 53904
THE BRIDES OF MASON COUNTY
42 43 44
VARIOUS ARTISTS
RE:ENCRYPTION
THE MUSIC OF BOB MARLEY
45 46 47
VARIOUS ARTISTS
VENUS 66392
VARIOUS ARTISTS
48 49 50
GLEN MILLER
VENUS 68320
TALK THE RAGTIME

Top Contemporary Jazz Albums

1 2 3
KING FELLA
ARENTHIA
5 6 7
INCognito
TOUR CONCERTS FORECAST 52450/52501
BREATHE THE BAND
8 9 10
KEIKO MATSUMI
COUNTDOWN 2753029
DREAM WALK
11 12 13
GROVER WASHINGTON, JR.
COLUMBIA 52705
SOUTHERN STRUT
14 15 16
ZACHARY BREAUX
ZOONA 46040/2 AMERICAN UPTOWN GROOVE
17 18 19
GEORGE BENSON
G3 8017
THAT'S RIGHT
20 21 22
ALFONZO BLACKWELL
STREET LIGHTS (BROOKS, 17027/27027 AMERICAN)
AFROBLONZ
23 24 25
DAVID SANIBORN
ELEKTRA 6151025
SONGS FROM THE NIGHT BEFORE
26 27 28
PETE WHITE
COLUMBIA 67732
CARAWAY OF DREAMS
29 30 31
PAUL HARDCORE
INC 2000
HARDCORE 3
32 33 34
QUINCY JONES & OLYMPS
RE:ENCRYPTION
GET YOUR JOOK ON
35 36 37
AL JARREAU
WARNER BROS. 4645U
BEST OF AL JARREAU
38 39 40
YELLOWJACKETS
WARNER BROS. 46333
BLUE HATS
41 42 43
DAVE KOZ
CAPITOL 37994
OFF THE BEATEN PATH
44 45 46
ART PORTER
WESTBOUND RECORDS 5191109
LAP YOUR HANDS ON ME
47 48 49
WAYMAN Tisdale
MEJAZZ 50010/MOTOWN IN THE ZONE
50 51 52
NORMAN BROWN
MEJAZZ 50040/MOTOWN BETTER DAYS AHEAD
53 54 55
MEDISKIN MARTIN AND WOODS
GRAMMONT 75415R/40X140X90 SHACK-MA
56 57 58
BOHEY JAMES
WARNER BROS. 45911
SEDUCTION
59 60 61
RANDY CRAWFORD
WARNER BROS. 45942
BEST OF RANDY CRAWFORD
62 63 64
BOBBY COLDWELL
VANILLA KREAM
BLUE CONDITION
65 66 67
BELLA FLECK AND THE FLECKTONES
WARNER BROS. 42477
LIVE ART
68 69 70
BOBBY LYLE
ATLANTIC 80725
THE POWER OF TOUCH
71 72 73
JEAN-LUC PONTY
ATLANTIC 80237
LIVE AT CHEEK PARK
74 75 76
RE-ENTRY
THE JONES TEST PROJECT
GSTD 5212
DEBUT

Davis' 'Kind Of Blue' Legacy Lives On

Columbia Cleans Up Sound, Reinstates 1959 Classic

**BLUE NOTES**

by Jim Macnie

**DATA:** Each year Jazz at Lincoln Center stages a Blue Note, where soloists join each other in highly animated formats. This season, the instrument of choice is the piano. On March 12, some of the finest pianists bring their trio to Alice Tully Hall. Eric Reed, Jacky Terrasson, Benny Green, Stephen Scott, Renée Rosnes, and Danilo Perez — players who know all about the rewards of stimulating dynamics—are set to challenge each other. Stay tuned for results... A piece on music's pendulum "A Twist Of Jokim" (Billboard, Feb. 15) mistated the disc's release date.

**RIP:** Guitarist Zachary Breaux died Feb. 20 in Miami Beach, Fla., drowning in an attempt to rescue a swimmer in distress. According to Zebra Records, Breaux's closest lifelong stand was four blocks away. Carolyn Breaux, publicist for the Chicago band, said the musician "was a heroic move, something that doesn't surprise any of us who knew Zachary well.

Accounts by some of those who caught Breaux's recent show with the Zebra All-Stars in New Orleans were mega-enthusiastic. Breaux and labelmate Mark Porriamo, both from Chicago, played to 2000 people at the annual Winter Break concert, a bash sponsored by local smooth jazz WNUA. Breaux had a few days off before his next gig, so he met his wife and children in Florida for a short holiday. Breaux's literature guitar lines, often played with a hint of Southern swinginess, were a welcome addition to the synth funk sounds that make up the realm of contemporary jazz. Breaux's latest album is "Uptown Groove," currently No. 5. on the Top Contemporary Jazz Albums chart. He was 36 years old.

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THE DREAM MIXES
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**TOP MIX**

TANGERINE DREAM

**OPAL**

COLUMBIA 67352

**TOP REISSUES**

A THOUSAND PICTURES

CRAG CHAQUED

**NEW**

CROSSROADS

NICHOLAS GUNN

**NEW**

ARTISTS & MUSIC
April Music Gets A Fresh Start
Name Recalls Spring Of Publisher's Career

by NIGEL HUNTER

LONDON—"What's in a name?" asked William Shakespeare. Deke Arlon's answer is, "A lot." He recently acquired the name April Music for his publishing activities and is indulging in some nostalgic memories of his early career. In 1966, at 22, Arlon became the youngest music director/senior VP for CBS when he took the helm of the infant April Music offshoot in the UK, owned then by U.S.-based CBS Records.

"It had just been formed by CBS and had been known as April-Blackwood in the States," Arlon recounts. "April was the ASCAP company and Blackwood was with BMI, but over time only one identity was necessary."

Arlon had entered the business side of music a year before the April debut when he joined the promotion staff of Chiswick Music, writing to the legendary Teddy Helms. He was already established as a singer and had gained national fame in a leading role in "Crossroads," a popular TV soap opera set in a motel.

I came into the business at the end of the music hall (vaudeville) and style publishing era. Teddy was a great pianist, and we used to plug visiting A&R people at Chappell with me accompanying me as I sang the new songs to them. It was the traditional way of selling a song, and I had been the toast of the trade in several music hall shows before those theaters finally closed. Teddy also taught me how to spot a good song and how to turn it into a great one, and I've benefited from that advice ever since,

Arlon left April Music in the late '70s, the only one he had an active involvement in publishing and also built a thriving management company. Long-term clients of the latter include Elaine Paige, Sherren Easton, Ray Davies and Morrissey. His current wife, Suzy Wilson, is a theater author and broadcaster Neid Sherin, and producer Chris Neil. I work closely with Chris and help to write material for his articles," says Arlon, "and I'm constantly aware of how important a good song is. Chris, who is currently producing French star Juliette Clerc, has scored over 20 million sales with his productions for Celine Dion, Mike & the Mechanics, Morten Harket, and Cher.

Over recent months, Arlon has been strengthening the publishing arm of his business, working with his son James. The time came when a company name was required, and Arlon remembered his April days.

"I knew EMi had bought April-Blackwood from CBS, and I doubted whether the name April was available. We checked it out and discovered that it was, which has pleased me and seems like a good omen. Whether we can use it outside the UK, it's something we're investigating right now with my lawyers, and I've represented my publishing interests abroad for a long time.

The resurrected April Music has created a corporate alliance with Tom Collins Music in Nashville, where it represents Jim Weatherly, whose song tally includes "Midnight, Train To Georgia" and "Best Thing That Ever Happened To Me," and Robert White Johnson, who penned Celine Dion's first hit, "Where Does My Heart Beat Now." April also represents New York-based Damien Lambert as a songwriter.

(Continued on page 60)

U.S. Supreme Court Won't Hear 'Why Do Fools' Charity Dispute

WASHINGTON, D.C.—The Supreme Court on Feb. 18 declined without comment to hear a case brought by Jimmy Merchant and Bernard Santangelo—once singers in the top '50s group Frankie Lymon & The Teenagers—over co-authorship royalties for the group's most famous hit, "Why Do Fools Fall In Love?"

The seminal doowop song has earned millions of dollars since it was recorded and released in 1956. There was also a cover hit on the tune in the '70s by Diana Ross.

The U.S. District Court in New York had awarded Merchant and Santangelo a total of half authorship and $370,000 in 1984, over a dispute among Santangelo and Santangelo and Morris Levy et al. case after finding that they had written the song with the late Lymon. Lymon's rights to the song have been sold, and Santangelo is head of the long-defunct Gee label, had been acquired by a music publishing company owned by the late Morris Levy.

However, in August 1996, the 2nd U.S. Circuit Court of Appeals overturned that decision, ruling that the men had suitable time to co-author with their claims and that they had far exceeded the legal three-year statute of limitations (Billboard, Aug. 24, 1996).

The court said they should have brought their claims forward in 1961, when the song first hit.

The plaintiffs testified that they didn't pursue the claim earlier because they were threatened by Levy and his Hollywood operations about royalties in the 1960s and 1970s. The court, however, found "no evidence of duress" that would merit lifting the statute of limitations.

BIL HOLLAND

Carl Sigman's Songs Supply Movie Nostalgia, Notable Covers

THE TIMES IN. As a lyricist and sometime composer, Carl Sigman has several dozen standards to his credit—the kind of works that nost-
algia movies can license as emotional props on soundtracks and veteran pop balladeers can work into their CD repertoire.

For instance 1950's "Enjoy Yourself," still a piece to contend with on festive occasions, is performed by Woody Allen's "Everybody Says I Love You," and 1949's "Buena Sera" is heard in the critically acclaimed feature "Big Night." The songs also cover include 1949's "Crazy He Calls Me" in Tony Bennett's salute to Billie Holiday, while "Shangri-La" and 1956's "Dream Along With Me" (Per-
ry Como's TV theme, with words and mu-
licy Sigman) is the name in the hit revue, "Forever Plaid."

Several other Sigman-associated copyrights are also on new CDs, such as "If You Could See Me Now" and "Robbie's Coat," both by Sammy Davis Jr., in a fantastic new version that included triplets so that it would sound like a rock 'n' roll song.

Sigman, elected to the Songwriters Hall of Fame in 1972, also wrote a lyric to Robert Maxwell's hit 1958 instrumental melody, "Fib Title." "That melody, almost classical in nature, wands a good deal. It really has no hook. My lyric, in fact, doesn't use the title. Instead, I refer to 'Like the tide at its ebb.' I'm at peace in the woe of your arms."

Sigman suggests that great sexuality is presented in both the words and un-

mated melody.

Among Sigman's collaborators are Bob Russell, Paul DeRosa, Gilbert Becaud, Bob Hilliard, Herb Magdini, Gerhard Winkler, Fred Rauch, Frances Lai, and Michel Legrand.

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

Philippine Acts Shine At Asian Fest
New Songs And Piracy Are Hot Topics

BY STEVE McCLURE

HONG KONG—A carefully crafted pop song, powerfully interpreted, resulted in a double triumph for the Philippines at the second annual Asia Song Festival, held here Feb. 20-24. Philippine entry "You Lift Me Up," composed by Daniel S. Tan with lyrics by Dodjie Simon, won the grand prize in the festival's new song competition, while female vocalist Jaja was voted best interpreter for her performance of the song.

"I'm in a state of shock," said Jaja when the results were announced.

Taking part in the event were composers, lyricists, and performers from 10 Asian countries and territories.

Second prize in the new song category was Chinese entry "Be With You Forever," which was composed by Zhang Hong Guang, with lyrics written by Chen Tao, and performed by Zhu Hua. Third prize went to Taiwan's "The Contract Of Love," which Yu Kuan Hua

Festival delegates compared notes on musical copyright protection

composed, wrote lyrics for, and performed.

The festival's panel of judges included famed lyricist and ASCAP board member Hal David and Wang Li-Ping, chairman of the Music Copyright Society of China.

The Minour Endoh Award, presented by the Japanese Society for Rights of Authors, Composers, and Publishers, went to "Be With You Forever."

The festival was presented by the Composers and Authors Society of Hong Kong Ltd. and the Minour Endoh Music Foundation, with support from the Nippon Foundation.

Countries and territories taking part in the festival were Brunei, China, Hong Kong, Indonesia, Japan, South Korea, Malaysia, the Philippines, Singapore, and Taiwan. The new song competition was held live Feb. 23 on Hong Kong television station TVB and local radio station RTHK.

Besides hearing new songs from around the region, festival delegates compared notes on musical copyright protection at a symposium held Feb. 21. Nippon Foundation Managing Director Daniel Peter Raaff, a member of Hong Kong's legislative council, stressed the need for the council to pass the territory's new copyright law before Hong Kong reverts to China July 1. Because time is limited, the complex issue of licensing the online delivery of music should be dealt with "in short order," she said.

On the subject of piracy, Chow stressed the need to keep pressure on China to stamp out illegal music software production.

"It's not good enough to have Beijing state this as a policy intention without the follow-through at the local or provincial level," she said, adding that the Far East as a whole needs to do more to protect music copyrights. "I don't think China is necessarily very far behind," Chow noted.

Symposium participants agreed on the need to set up a regionwide composers' organization.

Asian songwriters should also do more to publicize Asian music outside the region, said the Philippines' Daniel S. Tan, whose country will host the third festival next year.

Siljemark New Managing Director Of Arcade Music Co. Sweden

LONDON—Dutch-based indie the Arcade Music Group has appointed Jonas Siljemark new managing director of Arcade Music Co. Sweden.

In 1987, the 32-year-old Swede co-founded Siljemark Productions, a company that was one of Sweden's largest concert promoters and artist agencies. Last year, he established label and publisher Siljemark Entertainment, whose catalog will now be transferred to Arcade's CNR Music Sweden.

Arcade group president/CEO André de Raaff says, "I am confident that in Jonas we have found the right man for this position, based on his excellent knowledge of the Swedish music market and his capacity to create productions which have an international potential."

Siljemark, 32, was previously chairman of Sweden's largest music publishers' association, the Swedish Society of Composers, Authors and Publishers.

"We are very pleased to have Jonas join the Arcade Management team," said de Raaff.

Report Reflects Russia's Income, Piracy Obstacles

BY ERINK TOUZMOHAMED

MOSCOW—Russia has 33 million people requesting music, but the majority of the country's population has an income of only $100 a month, according to a survey just published. The same survey states that subsistence level is $80 a month.

The Russian Music Yearbook, now published by the InterMedia news agency as a CD-ROM in both Russian and English, says that in 1995, Russian retail outlets of CDs and 290 million prerecorded tapes at an average of two purchases per person. The total value of the market at retail prices, according to InterMedia, was $597 million in 1995 compared with $382 million in 1994.

The average retail price for CDs was between $8 and $15 for domestic repertoire and between $12 and $25 for legal imports. Pirate CDs are priced around $4. Legitimate cassettes sell for between $1 and $2.

The report highlights Russia's long-standing piracy problems, but states that there was significant improvement last year. Lobbying by the Russian Phonographic Assn., the International Federation of Phonographic Industry, and labels led to piracy being made a crime for the first time under an amendment to the Russian Law on Authors and Neighboring Rights of 1993, which came into effect at the beginning of this year.

The survey says that in 1995, 215 record companies released about 2,000 titles here. Most of the labels—132—are based in Moscow, but every city with a population of 1 million or more has at least one record company. The labels have now expanded from core releases in pop, rock, and classical music to cover many repertoire niches, including jazz, folk, traditional, and children's.

Other barriers have also been broken. Two years ago, there was a strict division between cassette companies and CD companies, with cassette companies either buying licenses from CD companies for distribution or tape cassettes giving, split rights for cassettes and CDs to different companies. But now most of the labels handle both formats. Further, former cassette companies that have built their own manufacturing and duplication facilities, with networks, such as Soyuz, ZeTo, Beep, and Elia, are becoming Russian majors.

In 1995, there were about 16,000 record retail outlets in Russia; most were street kiosks or small sales machines in public places. About 150 of the total were dedicated record stores. While there are no giant record stores along the lines of Virgin, HMV, or Tower Records, some stores, like Purple Legion in Moscow or Musik Shok in St. Petersburg, carry 7,000 titles of international and domestic repertoire.

New chains are also growing. Soyuz has an impressive chain of one-stops, kiosks, and stores in many Russian cities, and Moscow now boasts such dedicated outlets as three-store new age/world music specialist Government of Sound.

Nonetheless, in 1995, most retail and wholesale transactions in Russia were through the huge open-air Gorbushka record flea market in Moscow. In 1995, up to 2 million Bulgarian and Chinese pirate discs and tapes were shipped into Russia, and a large proportion of these went through the Gorbushka market to other Commonwealth of Independent States countries and through border towns like Vyborg, on the Russian-Finnish border, to Scandinavia, where street traders sell thousands of CDs to visiting tourists.

In 1995, Russia was introduced to the concept of TV advertising for records. PolyGram Russia, through president Boris Zosimov's affiliation with powerful TV music company BIZ TV, started a heavy TV campaign for Russian megastar Philip Kirkorov, which resulted in legal sales of up to 500,000 units, according to InterMedia. PolyGram's pioneering of the concept led to other labels entering the market. According to InterMedia, the advertising budget for labels such as PolyGram and Soyuz exceeded those of Procter & Gamble or Mars...
Sony Music Italy Dominates Sanremo Label Acts Take Top Newcomer, Established Prizes

BY MARK DEZZANI

SANREMO, Italy—Sony Music Italy acts achieved unprecedented success at this year's Sanremo Song Festival, which took place Feb. 19-22 in the Riviera town.

For the first time, acts signed to one company took first and second prize in the established artists section, first prize for newcomers and winners category, and the Critics Prize.

The annual, four-day music marathon is divided into two categories in which established acts and newcomers compete for votes from a public jury. This year, in addition to the supplementary critics choice, a professional jury, headed by the tenor Luciano Pavarotti, awarded prizes in several categories.

The event is televised by public broadcaster RAI's prime network, RA1UNO, remains the single most influential property. The one-hour program for launching new artists, although bad influence on record sales has waned over the past few years. This year's edition attracted 6.6 million viewers for the final evening, representing a viewing share of 68.29%, an increase of 1.7 million viewers and 6.4% in audience share over the final evening last year.

The event's organizers, RAI TV and the Commune Di Sanremo, claim that the results vindicate their efforts to revamp the selection process and presentation of the show during the past year.

In the category for established artists, relative newcomer Jalisse was the surprise winner with the song "Fiume Di Parole" (River Of Words) (Columbia/Sony). The duo, comprising Alessandra Drusian and Fabio Ricci, had to pass a preliminary round for emerging artists to get into the established section.

Fabrizio Intra, managing director of Sony's Columbia label in Italy, noted the elevation in Jalisse’s career since her debut in the newcomers category last year and describes "Fiume Di Parole" as influenced by conventional pop techniques and ethnic music as popularized by Enya.

Italian-Albanian songstress Anna Ora took second place in the section for established artists with the song "Storie" (Columbia/Sony), described by Intra as a modern Italian melody.

Sibling duo Paolo & Chiara has won the section for newswomen with their self-penned song "Amici Come Prima" (Friends Like Before) (Columbia/Sony). The song is aanjata style vocal, similar to the harmonies on Fleetwood Mac's "Rumours" album. Paolo & Chiara's new album, "Ci Chiamano Bambine" (Columbia/Sony), was the most popular tour festival, sold 30,000 copies its first week, piggybacking the duo's competition appearances.

The disc was produced by Phil Palmer, Intra's musical director, and was a good fortune did not end with sweeping the top prizes. Songwriter Patty Pravo, recently signed by Epi from floating without a contract for record for two years, won the Critics Prize for her interpretation of the song "E Dimmi Che Non Voi Morire" (And Tell Me That You Don't Want To Die). Sony artists also picked up several prizes in the newly established Premio IN Quali- ty (Prize Quality) category, judged by the jury headed by Pavarotti.

Maurizio Luzio received the best record award for his album "Il Capo Dei Giocattoli" (The Toy Boss) (Epi/Sony). Pavarotti's jury also awarded prizes in the newly established Premio OOTT (Universal/MCA) for best female (Continued on page 40).

Spice Girls, Boyzone Are IRMA Show-Stealers

DUBLIN—Spice Girls were the center of attention at the 12th Irish Recorded Music Assn. (IRMA) Awards when they picked up the award for best interna- tional album and the B.B.C.'s good fortune did not end with sweeping the top prizes. Songwriter Patty Pravo, recently signed by Epi from floating without a contract for record for two years, won the Critics Prize for her interpretation of the song "E Dimmi Che Non Voi Morire" (And Tell Me That You Don't Want To Die). Sony artists also picked up several prizes in the newly established Premio IN Quali- ty (Prize Quality) category, judged by the jury headed by Pavarotti.

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Andy Macdonald Finds Partner In Sony

BY JEFF CLARK-MEADS

LONDON—The liaison between the corporation of the Sony and the pointed autonomy of Independent is also something of a meeting of minds, according to Sony Music Europe pres- ident Paul Russell.

Independent, the new label set up by Go! Discs founder Andy Macdonald, has given its worldwide license to Sony, though in the U.K. the two companies have only a sales and distribution agreement.

Macdonald left Go! when minority partner PolyGram bought a controlling stake in the company during the summer, and he made some fierce criticisms of the "oppressive" ma- jor as he departed (Billboard, Aug. 31, 1996). Poly- Gram described Macdonald's criti- cisms as "some as "bizarre." Russell says, though, that Sony’s relationship with Macdonald and his new company is likely to be more cor- dial.

"This is a fairly major deal," comments Russell, "and it's important for us, and it's important for Andy."

"There were obviously major negoti- ations, and there were times when the negotiations got tricky. Every time we got to that point, if I spoke to Andy or Andy spoke to me, it got resolved in about 25 seconds."

Russell also pays tribute to what he regards as an unusual trait within the indie sector. He notes Macdonald’s cre- ative credentials, but expresses his admiration for the team of executives Macdonald has assembled. "That’s the sign to me that this label can mush- room in a big way."

One of those executives, managing director Mike Heneghan, says of Inde- pendent's relationship with Sony after Macdonald’s acquisition of PolyGram, "Independent can always be wary of corporations, but (Continued on next page)."

Sony Japan Reorganizes Changes Follow 45% Profit Drop

BY STEVE MCCLURE

TOKYO—Strengthening marketing efforts and giving female and younger staff members more responsibility—rare sources for the long-established company—were the key themes of Sony Music Entertainment (Japan)'s personnel and organizational changes, announced here Feb. 14.

There had been speculation that a major reshuffling at SJE would follow the news that profits fell 40% in April-September 1996, the first half of the company's business year. But one industry observer notes that "because the whole newgenic business is big enough, the shape seems to be on consol- lation rather than drastic changes."

Yokoshiki Kansugi, appointed presi- dent last June, will continue in that post, while Shugo Matsuoka remains the com- pany's chairman.

According to changes, SJE's distri- bution planning division, which used to be part of the company's sales/exports department, has been cast as an independent entity within SJE. The company's sales department will be reorganized into two separate divisions correspond- ing to Sony Records and Epic/Sony Records, its two main label groups.

"There’s a lot of effort in terms of trying to get the sales side of things together," says one industry source. "That reflects Kansugi's background, since he used to be in sales."

"There’s a lot of empowerment to the younger generation and to the females," continues the source.

Other priorities the company has set include maintaining closer relations with artists, speeding up transfer of information, establishing clearer spheres of responsibility by streamlining the organization, and reducing administrative costs.

Japan's slow recovery from its recent recession, internal reorganization, and postponement of releases by both new and established artists caused SJE's net income in April-September 1996 to fall to 3.22 billion yen ($25 million) as of Sept. 30, 1996.

Nonconsolidated net sales totaled 46.6 billion yen ($416.3 million), down 15% from the corresponding period from the previous year.

The company expects net sales for the business year ending March 1997 to total 104.2 billion yen ($883.4 million at current rates), down 9% from the same period in 1996, and net income to be 7.3 billion yen ($60.4 million), down 96.4%.

DENPASSAR, Bali, Indonesia—Young and artistic entrepreneurs with a love for music have put a new spin on the retail business by business in Indonesia. Launching a label, Sound in Design (SID), this year, Broadcast Design Director Robert Jurgen Maslumphu of the US-based Independent founded—under all age 30—Richard Bintaro has a broad- casting background and Maslumphu, educated as an aeronautical engineer, is a musician in his own right.

BID is the production house in Indonesia for Asia’s first television music video Channel V. BID creates 80% of all pop or alternative pop videos in Indonesia and was the first to introduce contem- porary styles, independent cameramen and quick cuts, according to Maslumphu. But competition is mounting. "A lot of others are fol- lowing the trend, but they basically last three or four months," he claims.

The only competition on the same scale as BID is Avant Garde, a group of 12 former BID staff that broke away in 1996. Avant Garde makes only music videos, while BID handles television commercials and commercial work.

Aside from a 700-square-meter edit- ing and production facility in Jakarta, Indonesia, BID facilities in Bali now include a production studio, props cen- ter, and recording studio which will be under construction this year.

The Bali branch of BID opened in 1996 to target an international market.

A second production branch on Indone- sia's Batam island, 20 minutes by ferry from Singapore, is planned to further BID's international reach. Branches in Singa- pore, Malaysia, and Brunei.

A separate BID distribution promotes tours and concerts. The artists signed to 355 artists were used to market their commercial work as entertainment stars in multiple-city product launch- ing for such clients as the Lipton ban- ging and Gillette, which will, in turn, promote new releases, says Maslumphu. "We create venues and..."
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SOUTH AFRICA: Ernest Adjovi, president/executive producer of the Kora All African Music Awards, is hoping that this year's internationally televised event will emulate the success of the Brit Awards in the U.K. and the Grammy Awards in America, boosting record sales and promoting African artists and music at home and abroad. All nominees who wish to attend the ceremony, which takes place Sept. 26 in South Africa, will be reimbursed by the organizers, with winners earning cash prizes ranging from $2,000 to $5,000 along with their plaques. Last year's winners included Bayete (South Africa), Cheb Mami (Algeria), Papa Wemba (Zaire), Youssou N'Dour (Senegal), and Miriam Makeba (South Africa), who won the inaugural lifetime achievement award. The preselection panel, which convenes at Kora's Paris office, will decide this year's nominees May 10. Changes to this year's awards include categories for promoting African artists anywhere in the diaspora and to artists based on sales only. Entries must be made by record companies or TV broadcasters to Kora's Paris office by April 15. To be eligible, an artist must have had a record released since the beginning of 1996 and be able to provide the organizers with a Betacam video.

HUNGARY: The Oscar-nominated film "The English Patient" takes set to put Hungarian music firmly on the international map. Written through the movie's soundtrack is the haunting voice of Márta Sebestyén, this country's greatest traditional singer. Sebestyén recorded her vocals over the score by composer Ralph Vaughan, who knew her work and decided her voice was the perfect complement to the film's mysterious and romantic themes. Particularly evocative is the song "Szerelmem, Szerelmem," which Ralph Fiennes plays in the movie to win her love, and which Sebestyén sings with the Hungarian folk ensemble Muszikas. On the back of the film's success comes "The Best Of Márta Sebestyén, The Voice Of The English Patient" (Hannibal), a compilation of music from the film and songs selected from her seven albums. Sebestyén began singing at an early age as part of Hungary's "dance house movement," which protested against the uniformity of communist culture. "I learned much from my mother, who was a pupil of the composer Zoltán Kodály," she says. Sebestyén, who speaks seven languages, has toured Europe and America extensively. She was also the featured vocalist on the 1995-"Bohemian," the second album by French ambient duo Deep Forest (Columbia), and on Towering Inferno's epic saga of European history and culture, "Kurdish" (Island).

SPAIN: While many young indie groups continue to rely on punk, rap, and hip-hop formulas, it has taken Esaclerides, a veteran band of exquisite taste and quality, to bring a genuine breath of fresh air and excitement to the scene here. Esaclerides, whose name "distinguishes" or "outstanding," has been around for 16 years and is about the only survivor of the 1980s cultural explosion in Madrid that ushered in such artists as Radio Futura, Nacha Pop, and Gabinete Caligari and launched the careers of internationally renowned filmmakers Pedro Almodovar. Esaclerides' lush yet powerful new album is a Fantasía De Las Debilidades (Strength Of The Weak) on Doro East West. It is impressively produced by Suso Saiz, who is usually associated with new age projects but whose neo-techno treatment enhances the poetry of the band's lyrics and brings it out in the best of its formulaic singer, Cristina Liso. It is an album that confirms Esaclerides as Spain's equivalent of Everything But The Girl, only better.

DENMARK: Henning Stærk's music can make a tear fall into a glass of beer or set sparks flying on a railroad car. The 1983 Danish winner artist's latest single, "Somehow Someone's Falling In Love," offers 12 betacam tracks with a splash of bourbon in them. While seasoned studio musicians, including Jerry Donahue, Kenny Craddock, and the Kirk Hicks, give the music an authentic touch, producer Gus Dudgeon (Elton John, David Bowie, Joan Armatrading) tempers the country-inspired album with a crisp, modern sound that lends it mainstream appeal. The first single will be the catchy mid-tempo number, "Here Comes The Rain," Stærk whose name, appropriately enough, means "strong" has experimented with various genres since his 1966 debut with an R&B band called Roadrunners, but it wasn't until the early 1990s, with the album Dreams To Remember" featuring Charlie McCoy & the Jordanaires, that he turned seriously to country-inspired music. His 1984 album, "Whatever Gets You Thru The Night," earned him a Danish Grammy, while a greatest-hits collection a year later included three new tracks recorded in Memphis.

LEBANON: "AI Qarar" (The Decision) on Music Centre Records is the most impressive release yet by the promising young singer,Julia. The album comprises 11 songs written and arranged by her brother Ziad Bories, a distinguished and original composer who reflects the modern Lebanese character in his lightness of touch and broad array of his arrangements. These depend on a string orchestra and brass section while also making excellent use of traditional Arabic instruments, including the oud, qanun, nay, and nay. His close relationship with Julia enabled Ziad to write songs that highlight his beautiful voice, fragile personality, and native feel. Julia's awareness of unfolding social and political affairs gives her an advantage over her contemporaries. Her lyrics, which speak of the right to love whom she chooses and her desire to be free of the traditional restraints on women, reflect the modern female point of view, which is changing dramatically in the Arab world, even if she is not afraid of feeling the pain at some time, she can be strong andfirm. Her music is a mixture of passion and innocence, and the album is a generally uplifting reflection of the positive changes going on in Lebanon as a whole.

MAMMAD HIZAI

South African:
Ernest Adjovi, president/executive producer of the Kora All African Music Awards, is hoping that this year's internationally televised event will emulate the success of the Brit Awards in the U.K. and the Grammy Awards in America, boosting record sales and promoting African artists and music at home and abroad. All nominees who wish to attend the ceremony, which takes place Sept. 26 in South Africa, will be reimbursed by the organizers, with winners earning cash prizes ranging from $2,000 to $5,000 along with their plaques. Last year's winners included Bayete (South Africa), Cheb Mami (Algeria), Papa Wemba (Zaire), Youssou N'Dour (Senegal), and Miriam Makeba (South Africa), who won the inaugural lifetime achievement award. The preselection panel, which convenes at Kora's Paris office, will decide this year's nominees May 10. Changes to this year's awards include categories for promoting African artists anywhere in the diaspora and to artists based on sales only. Entries must be made by record companies or TV broadcasters to Kora's Paris office by April 15. To be eligible, an artist must have had a record released since the beginning of 1996 and be able to provide the organizers with a Betacam video.

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MAMMAD HIZAI

BILLBOARD  MARCH 8, 1997
www.americanradiohistory.com
SONY MUSIC ITALY DOMINATES SANREMO

(Continued from page 26)

The album includes "Amore, Giorno," "Carmela," and "La Vittoria," featuring a duet with Angela Greggio, and "E' La Donna," featuring vocalist Laura Pausini. The release was highly praised by critics and fans alike, cementing Sony Music Italy's position as a leading force in the Italian music industry.
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ALL TOP HITS

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"I was 10 years old, being raised by a New York motorcycle gang called the Diablos when I bought my first 45 record. It was an O'Jays album from K-Tel; stereo, but mono-compatible. Which was good 'cuz our record player was a cardboard piece of junk with one cheese speaker. Nonetheless, I played 'Backstabbers' over and over, and it sounded great to me. Fortunately, the bikers also dug the song. I still associate K-Tel with a rise of passage... it was kinda like I was a grown up, because for the first time, I was listening to the same music on my folks.'

—Michael James, producer (Hole, L7, Rev., Horton Heat)

"K-Tel has been an important supplier of budget music and compilation product to the Handleman Co. Our two companies have enjoyed a long and successful relationship."

—Jerry Adams, senior VP of music purchasing, the Handleman Co. Troy, Mich.

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 record business.
Kives' second release was a rock 'n' roll package—"Groovy Greats"—bought from the same U.S. source and promoted on TV along with the names of music stores where it could be purchased—his first appearance at retail outlets. The big break came with "25 Polka Greats"; the compilation sold 1.5 million pieces in the U.S. alone.

INTERNATIONAL HOOK
Translating K-tel's U.S. success to the U.K. market provided a rude awakening for Kives, who remembers, "I lived in London while I was putting together my first English compilation. Believe me, it wasn't easy. For four months, they wouldn't talk to me, they'd avoid me. They'd say, 'Do your kitchen gadgets, your choppers and slicers, and leave the music to us.'" Out of the U.K. came "Hooked On Classics," the late-'70s medley of orchestral themes set to a dance beat that sold 8 million pieces. Kives bought the trade name along with the initial package, then expanded on the concept to create a "Hooked On..." format.

By the early '80s, by Kives' own admission, "We were flush with cash, and we invested in areas we never should have entered. We bought lot of real estate in oil country, and when the oil market crashed in the mid-'80s, we were in serious trouble. But the biggest mistake we ever made was buying Candlelight Music, which was our downfall. We lost $18 million in one year with that company."

Continued on page K-9

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PHILIP KIVES
Continued from page K-4

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Keep On Twistin'

Chubby
The latter aspect representing a growing portion of K-tel’s income. “Our core business,” he says, “which accounts for the largest portion of our U.S. music sales, has been traditional retail distribution. We’re stereotyped as a direct-sales company, but there were no 800-numbers when we first ran our advertising. Before 1985,” Weiner continues, “K-tel was a saturation advertiser for record promotions; these weren’t direct-response ads, but rather ‘tagged’ retail promotions, where a heavy-hitting campaign was designed to direct viewers to stores.” This approach garnered a considerable amount of “K-tel real estate” on retail shelves.

In the years following its mid-’80s reorganization, K-tel reduced its media presence. About 1991, it again became active on television, mostly in support of its gadget business. “Over the last two years, I’ve taken the company into more direct-response activities, infomercials and short-form, such as the half-hour commercial for ‘101 Country Hits’ [a 10-CD boxed set that’s rapidly approaching platinum, retailing for $90, sold direct to consumers via TV], hosted by Eddie Rabbit.”

To augment these activities, Weiner last November announced the formation of K-tel Direct Media & Marketing, to serve as a full-service direct-marketing and media-buying firm specializing in long- and short-form direct-response programming—and in the distribution of shows produced by third parties. Heading the new subsidiary are CEO Gary Hewitt, president Doug Gravink and VP Valerie Castle, all pioneers in the direct-response industry.

K-tel owns an extensive inventory—the Dominion catalog—of approximately 2,700 masters, dating from the ’50s up through the ’80s and beyond. A few years ago, the company took an aggressive stance to protect those masters from what it perceived as piracy, entering into litigation on an international basis for several years to protect its intellectual-property rights. According to Weiner, “We’re now seeing closure on the settlement with an English company. Tring, which involves K-tel’s part ownership of the company, and a licensing arrangement that allows Tring to exploit those masters in Europe. Ultimately, this will yield greater licensing revenues from that catalog, now that the only source of obtaining those rights has come back to K-tel.”

Of K-tel’s international operations, Weiner says, “Our subsidiary in Germany, Dominion Veritbes, is the No. 1 direct-response company there; our consumer-product emphasis has shifted largely to Germany. K-tel Finland is that country’s third-largest record company.” K-tel’s English presence pioneered TV merchandising of compilation albums in that country, scoring top-10 successes with 10 of its ’70s releases and influencing other U.K. companies’ marketing practices.

“Presently, in the U.S., we are emphasizing our entertainment product lines and our specialty consumer products,” Weiner continues, describing K-tel’s agenda for the near future. “This includes, of course, our core music-compilation business and video. We’ve announced recently that we’re re-entering the video self-through marketplace under the K-tel name, for both children’s animation...”
K-tel Tale #1

As Madonna and Alanis Morissette are being cloned by many of the record labels, K-tel International strives to offer an alternative. Music that has disappeared from the "other" labels has been resurrected and remastered to sound better than ever on CD. Thus, artists like Chubby Checker, Bobby Sherman and Bobby Vee can still be enjoyed, while artists such as Eddie Raven and Jo-EL Sonnier are able to offer new alternatives to mainstream rock and country.

Variety being the spice of life, a wide range of K-tel artists recently shared some of their recent K-tel experiences.

CHUBBY CHECKER

In 1960, kids went crazy when they heard "The Twist." As Chubby Checker points out, "It was the first time people ever danced apart to music with a beat." And, with the exception of disco and slow dancing, people are still dancing apart. "I'm like George Washington Carver," he says. "You experience my invention every day, but few people really know who invented it."

K-tel knew. When Checker's records were no longer available on Cameo/Parkway, K-tel had Checker re-record his greatest hits. Thus, "Chubby Checker's Greatest Hits" finally allowed the twist king's fans to get their hands on new versions of his most-beloved songs.

"K-tel made a difference in my life," explains Checker, who says he's still cooking up more ideas.

PHILIP KIVES

Continued from page K-5

company [which sold oldies albums on a mail-order subscription basis].

POST-CHAPTER 11 GADGETRY

"After Chapter 11 proceedings and reorganization, I put in $35 million in cash and wound up with 80% of the company, the rest divided between the shareholders, and concentrated on doing what we knew best, which was music," Kives continues. "We cut back on TV in the States. By 1986, I started the gadget business again in Canada, took it to Europe—specifically to Germany and the Scandinavian countries and Australia."

Philip Kives remains very actively involved with K-tel, commuting to the company's Minnesota headquarters from Canada. He takes an interest in every issue concerning the company, including staying on top of some 15 to 20 record releases per month. He deflects astonishment at this figure by remarking that "it's actually down from last year. The market just isn't as strong, and we've had to adjust. We were doing 30 per month at one point."

Remembering Kives' latest brainchild, the interviewer apologizes for distracting him from the needs of the new birdhouse. Ever gadget-conscious, Kives says not to worry. "My wife finished [the ad] as we were talking. Her grammar is better than mine anyway."

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K-Tel Tale #2

BOBBY SHERMAN

If the 30-something generation spent time getting together with Bobby Sherman in the 1970s, they'll be happy to see all of his albums remastered and put out by K-Tel. And, because of Sherman's connection to the pop past, K-Tel asked him to host its infomercial for the recent "History Of Rock And Roll Compilation." Sherman says, "K-Tel spared no expense putting the compilation and the infomercial together. When approached to do an infomercial, you're always a little unsure about how it will come off, but I was assured of its quality, and it was a pleasure working for them." In working on this project, Sherman hit it off well with Philip Kives, and it looks as though they will be working on some future projects. "Since my CDs have been doing well, we are thinking of recording new music, and even going out on tour next summer. I definitely will have an ongoing relationship with K-Tel," Sherman says. ☺

K-Tel Rolls On

Continued from page K-8

read and live-action products, as well as with what I would call direct response-oriented product. We’ve entered into an output deal with Lou Scheimer Productions, Scheimer being the founder and CEO of Filmation [creators of She-Ra, Fat Albert & The Cosby Kids and others]. We have 12 full-length animated pictures in various stages of production, with the first due for release this August under the K-Tel Kids Video imprint, tentatively titled “King Of Birds.”

As for the record company that once haunted late-night TV, Weiner describes plans to commemorate K-Tel’s early years. “We’re reissuing many of the original K-Tel compilations that were 1-million-plus sellers from the pre-1985 period that were heavily television-supported. Those titles will be reissued on a 35th Anniversary Collector’s Set. We’ll be advertising extensively on TV for this set in the second quarter, reviving the original commercials with the lengthy scrolls of song titles that so many of us remember. K-Tel merchandising, in the form of a clothing line that will appear at retail soon, is the result of new licensing deals that we’ve entered into.”

Bill Hallquist, manager of publicity/promotion for K-Tel International, explains the company’s redesigned A&R policy and distribution structure: “In the ’70s, when we were driving the compilation business, we were using music that was contemporary, such as disco. In the ’80s, the industry moved on, but the bulk of our releases still concentrated on the music of the ’70s, going back to the ’50s. Today, we’re re-creating the original K-Tel style by licensing current music for compilations. We’ll still have our various oldies

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comp, but there will be much more '80s and '90s music.

"In the '70s, the commodors might have referred consumers to non-traditional locations, like dime or drug stores. With the introduction of 800 numbers, the direct-order record business evolved from what we were doing, but we always directed people to stores. We have relationships with all the major rack jobbers, as well as relationships with the retailers, such as Target, Musicland, Camelot and Tower, who buy direct from the majors and from us as well. Smaller chains and mom-and-pops, who would buy from one-stops, we sell to that level also."

Hallquist details K-tel's responsiveness to consumer demands, saying, "We have a complete line of budget products intended for consumers who are looking for a lot of music at a very affordable price. However, there are audiophiles for whom price is not part of the equation. They want liner notes, obscure tracks, quality packaging—as reflected by our 'Brill Building Sound' box, or the Bobby

Continued on page K-14
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K-Tel Tale #4

DEAN TORRENCE,
Jan & Dean

"K-Tel has repackaged a few of Jan & Dean's albums on CD," says Dean of the '60s surf-and-drag duo. "K-Tel allowed us to keep our exposure. They've pointed out that there is a big market for our albums. In fact, other labels have come along and copied K-Tel's strategy and expanded on it." ☺

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Home Vid Gets Digital Competition

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LOS ANGELES—JVC, Mitsubishi, Sanyo, Sharp, Sony (Japan), and Matsushita are among the manufacturers supporting electronic digital delivery (edd), a technology that allows complete home videos and music recordings to be downloaded on demand to specially equipped VCRs and other playback devices.

The technology, which was developed by Amsterdam-based company EMC, will make its debut in homes in early 1998 through a new generation of VCRs known as D-VHS VCRs.

These enhanced VCRs with edd technology could take a bite out of the revenue from home video rental market in the near future," says Will Graven, chairman of EMC International Holding B.V. “This allows consumers to buy or rent a movie, music, or video game from their couch.”

No specific pricing and availability for D-VHS VCRs has been announced. However, the first units are expected to hit shelves in the first quarter of 1998 and will add between $99-$199 to the price of a typical VCR, according to Graven.

Some D-VHS VCRs will be linked to the telephone, which will enable consumers to order a film with their remote controls. Consumers will also be able to order through a toll-free number and the Internet.

Digitally delivered video rentals are recorded by the user on a standard VHS cassette. All edd-delivered home video content contains anti-copy protection by Macrovision and is encrypted for playback only on the enabled VCR that is owned by the consumer.

Each rental will likely cost about $3.50 per film. Consumers get to watch their rental purchase twice. After the rental expires, the tape program is no longer viewable on the VCR.

However, there will also be an “unlimited rental” option, which allows consumers to watch the tape as much as they want on their edd-equipped VCR. Unlimited rental tapes cannot be played on any other VCRs.

Sell-through films, which may be priced as low as $10, will be compatible with any VCR, says Graven.

In the future, edd content will likely be delivered to recordable DVD players, according to Graven.

The edd format complies with MPEG2 transport specifications and includes MPEG2 video and AC-3 audio. All edd data can be delivered through cable television, large dish and direct broadcast satellite signals, and wireless cable.

Although many cable companies are upgrading their fiber-optic wires to expand their programming capacity, the edd technology is designed to work within the existing cable infrastructure. However, cable operators in the U.S. have yet to embrace the technology, which allows a 100-minute movie to be transmitted in its entirety in less than 10 minutes.

Another barrier faced by the new format is the major Hollywood studios, which have yet to agree to allow their films to be delivered to edd-equipped VCRs.

Without the content provided by the major studios, it is likely that the format will have problems catching on with U.S. consumers.

However, secure partnerships have been established in many other countries.

Outside the U.S., EMC has deals with several large entertainment companies, including Culture Convenience Club in Japan, WIC Western International in Canada, and Ramirez Cinemas in Mexico.

Speer Communications, which operates a multimillion-dollar digital processing and storage facility in Nashville, will serve as a center for the global digital mastering of home video content for edd delivery.

Though initially edd will be used for the delivery of home video programming, there are plans to use the technology for music and computer games.

Sony (Japan) has licensed the technology for use in a forthcoming model of its MiniDisc player, which will enable users to download and store individual songs and complete albums. No computer software partners had been announced at press time.

Interactive Kiosks Assist Vid Buying

Systems Benefit Both Customers And Merchants

BY ANNE SHERBER

NEW YORK—The term "ATM" has been part of the vocabulary for a generation. In that time, consumers have become accustomed to using the automatic teller machine for everything from airline tickets to pet supplies. In effect, it's an automatic transaction machine.

Now, ATMs for the next generation, many with touch-screen technology, have recently sprung up in national chains, including Toys 'R Us. Video isn't the reason why these systems were chosen. But it is for other retailers, such as West Coast Entertainment.

An increasing number of video outlets, bookstores, and mass merchants are turning to in-store interactive electronic kiosks to advertise promotions, provide discounts, and assist customers in choosing and locating the cassettes they want to rent and buy.

Lately, companies have begun to install turnkey computer-based systems designed specifically to track in-store inventories. Several employ artificial-intelligence technology to guide consumers to titles based on individual tastes and preferences. It's a big step forward from early computer guides and print catalogs that did little more than cross-reference movies by actor and director.

When West Coast Video recently unveiled its "store of the future" in suburban Philadelphia, part of its new look was Clair V, a free-standing kiosk installed by Entertainment Decisions in Evanston, Ill. The kiosks, which are being tested in two of West Coast's stores, ask consumers a series of questions. The answers are used to make personal recommendations.

"It's like a customized newsletter for each customer," says Entertainment Decisions managing director Brad Burnside, formerly a video retailer and chairman of the Video Software Dealers Assn.

According to Burnside, retailers can lease Clair V, already loaded into a high-capacity personal computer, for a one-time deposit plus a monthly service charge. Included are monthly updates downloaded directly into the PC. Burnside says that the system runs quickly and allows customers to build a database based on their own sales and rental history.

Burnside says he designed Clair V primarily for catalog product, traditionally the slowest movers at retail. The incremental sales can more than pay for the service. Available only since last year, Clair V is getting good word-of-mouth.

(Continued on page 54)
McKenzie, has 12 employees and a roster of 8-10 groups.

The label projects combined sales of between 200,000 and 300,000 units this year.

In an artistic collaboration, the album's cover art, painting, and logo were created by Roger Deun, best known as the artistic hand behind the band Yes' album covers.

"When Roger heard Space Needle's music, it was an instant marriage," says Randy Hock, the label's VP/GM. He adds that the match is perfect from both an artistic and promotional standpoint.

The group, a trio, consists of Jud Ehrbar, Jeff Gilland, and Anders Parker. Their music has been described as eclectic, encompassing a broad range of styles from progressive rock to free-form jazz.

The "visual first, audio second" campaign, which began in earnest last month, is expected to run 4-6 weeks. To kick off the promotion, the label gave away more than a dozen signed and framed prints of the album artwork via in-store contests targeted to each of the selected independent stores. The campaign has also been highlighted with full-page advertising in Alternative Press, which lists participating stores in each region. Contest entries are also available through the publication.

"In essence, the artwork becomes a lead-in and a way for us to connect with the audience," says Hock. Participating stores include Other Music (New York), Newbury Comics (Boston), Vintage Vinyl (St. Louis), Let It Be (Minneapolis), Aquarius (San Francisco), Music Millennium (Portland, Ore.), Aron's (Los Angeles), Criminal (Atlanta), Off the Road (San Diego), Quaker Goes Dead (Chicago), and Waterloo (Austin, Texas).

Initially, Hock explains, each of these markets was chosen because they constitute the most important retail base for the band. "In lieu of touring," he says, "this promotion provides a great opportunity to get the music out and into the stores," says Hock. In an exclusive dual-distribution arrangement, the CD will be distributed by Port Washington, N.Y.-based Koch International. Meanwhile, Zero Hour is also issuing a limited-edition vinyl version that Chicago-based Cargo Records America is distributing to retail stores throughout the U.S. The vinyl recordings (which consist of two albums in order to equal the CD length) were made available two weeks prior to the CD's Jan. 21 street date.

According to Hock, the label launched an extensive pre-promotional program that began in November and focused on the New York, New Jersey, and Connecticut tri-state area.

"We targeted about 100 lifestyle retail accounts with four-color postcard mailings, PG-13 merchandise, and followed up with phone calls," says Hock. He defines lifestyle stores as those carrying a variety of merchandise such as music, books, and memorabilia. "The vinyl's two-album set features a gatefold opening, which will appeal to the true fans of album cover artwork," he says, describing the vinyl release as a throwback to the memorable albums of the past. With about 1,500 vinyl units pressed and hundreds already sold, Hock concedes that the special issues, given their high cost to produce, may be too expensive for some stores.

"But the response has been strong," he says. "We've been getting requests for the right vinyl releases, and Cargo Records is doing a great job with that end of it."

(CONTINUED ON NEXT PAGE)

DISTRIBUTION. Universal Music and Video Distribution in Universal City, Calif., promotes Chris Clancy to director of merchandising and appoints Lori Johns director of singles sales. They were, respectively, national marketing coordinator and West Coast and Midwest sales and marketing manager for Discovery Records.

HOME VIDEO. Fox Lorber Associates promotes Peter Epstein to VP of sales for Fox Lorber Home Video in New York, and names Anne Compa as national sales manager in Glendale, Calif., and John B. Patton regional sales manager in Deerfield Beach, Fla. They were, respectively, national sales manager and Western regional sales manager for Hallmark Home Entertainment, and director of sales, distribution, for Republic Pictures Home Video.

Ilia J. Dane is appointed senior VP of operations and market development for Cabin Fever Entertainment in Greenfield, Conn. She was a consultant to the company.

New Line Home Video appoints Norm Buirrington director of national distribution, Eastern division in Burlington, VT; Suzanne Biech manager of national accounts, Eastern region, in Mamaroneck, N.Y.; and Lynn Knapp manager of national accounts, Western region, in Sherman Oaks, Calif.

They were, respectively, director of retail sales for Turner Home Entertainment, Northeastern regional sales manager for Turner Home Entertainment, and director of membership for the Video Software Dealers Assn.

Hallmark Home Entertainment in Los Angeles promotes Stephanie Hansen to director of national accounts, Steve Rifforgio to director of sell-through, Midwest region, and names Jeanna Schaefler as director of sell-through, Eastern region.

They were, respectively, director of sell-through, Western region, sales manager, Midwest region; and Southeastern regional sales manager for Turner Home Video.

THE MOTION PICTURE ASSN. OF AMERICA (MPAA) reports that its video piracy operations resulted in record numbers of raids and videos seized in 1996. The MPAA says it assisted the police in 1,680 raids and seized 579,489 unauthorized copies of movie videotapes. The year before, 1,567 raids netted 552,489 videos. The totals for 1996 and 1995 are nearly as high as the amount for 1994. Last year there was also a record amount of criminal restitution awarded—$194,997, 50% higher than the year before. The number of people charged with video piracy last year was 717, 215 of those were sentenced and 50 were jailed. The biggest raid ever was last June in New York, when a counterfeiting organization that sold more than 100,000 pirated videos was a daydream.

NEWS CORP reports that it intends to acquire 50% of EchoStar Communications, a direct broadcast satellite company, in a deal valued at $1 billion. News Corp. will combine EchoStar with its own DBS venture with MCI Communications, Sky Broadcasting, and create a company called Sky. The plan is to launch the service in 1998 and provide 500 channels of digital television.

ALLEGRO, the Portland, Ore.-based independent music distributor, has agreed to be the exclusive North American distributor of Nimbus Records, effective March 17. The Portland-based niche label specializes in classical and world music recordings, has been self-distributed for six years. A set of Enrico Caruso recordings is one of the first releases under the new deal.

HOLLYWOOD ENTERTAINMENT reports net income of $20.6 million on revenue of $362.5 million for the year ended Dec. 31, 1996, compared with profit of $9.2 million on $149.4 million in revenue the year before. Portland, Ore.-based Hollywood operates a chain of 551 video superstores. Last year it opened 250 new stores. Sales from stores open at least a year rose 7%, the company says. Hollywood Video stores average 7,500 square feet and carry about 10,000 titles. The company's revenue comes from rentals ($252.625) and sell-through video ($19,717). For the fourth quarter, the company posts net profit of $8.1 million on revenue of $97.6 million, compared with earnings of $2.5 million on $53.9 million in revenue in the same period the year before.

BLOCKBUSTER ENTERTAINMENT says it is offering videos with enhanced narration for blind and other visually impaired customers at nearly 500 stores. The products are developed by Descriptive Video Service (DVS) of KGBH TV in Boston. Forty titles, such as "Alice in Wonderland" and "True Lies," are available with the DVS enhancements.

BARNES & NOBLE reports that sales from superstores open at least a year increased 5.2% in 1996 and 5.7% in the fourth quarter. Same-store sales for the mall bookstores declined 1% for the year and 3.3% for the quarter. The New York-based company reports that total revenue rose 24% to $4.2 billion from $3.4 billion a year earlier. Earnings had not been released at press time. As of Feb. 1, the company opened 431 superstores and 577 mall booksstores. During the year the company opened 91 superstores. AVEUEN JAZZ RECORDS will launch its new Avenue Vault Classics series with "Discovering The Blues," a selection of early tracks by blues guitarist Robin Ford. The selections were recorded in 1972 at West Coast venues. The album will be distributed by Rhino to stores April 1. Other vault releases will follow this year.

WAXWORKS reports that it is consolidating warehouse space to increase service and fill rates for an increase in distribution of video catalog orders. Inventory from the Louisville, Ky., warehouse will be moved to the newer 24,000-square-foot facility in Columbus, Ohio, but sales and marketing staff will remain in Louisville. "Our customers would rather deal with one of our regional offices rather than from several different locations," says Noel Clayton, WAXWORKS VP. "Our Columbus, Owensboro [Ky.], and Memphis branches allow us to ship a small number of our customers in one day. Reducing our shipping locations to 25% allows us to better stock the remaining shipping branches."

NAVARE says that its multimedia subsidiary, Digital Entertainment, will distribute a CD-ROM called "5005 Dream Home Plans" from HomeStylez Interactive. The set features Internet access from AT&T's WorldNet Service, virtual-reality home tours, 5,000 home plans, interior design tips, and a mortgage calculator.
**SPACE NEEDLE** (Continued from preceding page)

is expert in serving those independent stores."

In addition to the nearly 2,000 four-color posters that were mailed out to college campuses, potential retail accounts, and names on the database, the label has prepared an Internet campaign that allows the new album to be previewed through the Addicted to Noise/Sonic Lodge World Wide Web site a month before release, as well as through the online magazine SonicNet, which previewed the album a week before release.

"Besides music, the site includes photos, band footage, and live chats," says Fiona Bloom, head of publicity and artist development at Zero

The artwork becomes a way to connect with the audience"

Hour: "We even had a live performance by the band that could be seen and heard through SonicNet."

The label, she notes, also has its own Web site where information on the band is available.

Even before the CD hit the market, tip sheets reported that it was No. 1 in retail store play and No. 2 in most-added college radio play, reports Hock.

Nevertheless, he cautions, the label is leaving no stone unturned when it comes to getting the word out on Space Needle. "The fact is, the market is flooded with lots of good music that is crying out for attention," says Hock. Space Needle, he emphasizes, is great music, but the reality is that there is not a lot of people who know about the band. "Our job is to cut through the clutter, make a splash, and that's what the artwork has enabled us to do."

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THE HANDLEMAN CO. is moving to address one of the big shortcomings of all discount department stores’ music offerings—limited selection. Most discount department stores have limited space devoted to music, and, consequently, the amount of titles carried by them is often the equivalent of a small independent store.

But in a move that will not only address breadth of inventory but give discount department stores music sampling capabilities and the ability to capture customer demographic data, Handleman has put together a deal with the Intouch group to allow shoppers in discount department stores to access Intouch’s music database via the Internet. Handleman’s customers include Kmart and Wal-Mart.

Intouch’s database has a selection of 50,000 albums and samples of 300,000 songs, according to Josh Kaplan, CEO of the San Francisco-based company.

Kaplan explains that each Handleman customer will have a customized World Wide Web site built around the Intouch World Wide Music site.

Initially, the deal will allow discount department stores serviced by Handleman to provide their customers’ information to make music purchases, via the Internet, from the home. But eventually, all music product will be sticke-

er in the store, urging shoppers to use what the two companies are calling “high stations,” which are Internet-based terminals with overhead acoustic domes that will take up no selling space.

The terminals will have color touch-screen LCD displays and one gigabyte hard drives, and they will be hooked up through an ISDN connection. Intouch is using several Internet service providers to support the hook-up. Access will run about $29 a month rental of the modem and router will run about $50 a month. Each station requires equipment that costs about $2,000.

Handleman will place marketing and collateral material in the store to direct people to the high station. For in-store product, shoppers can bring a CD to the high station and wave its bar code under a scanner to sample it. For titles not available in-store, shoppers can search the database and make purchases on the spot.

To use the high station, shoppers will need a user ID and password. That process will collect demographic data on the shopper. Because the station is equipped with a credit card reader, shoppers can order albums at what Kaplan says are competitive prices, plus a $1 shipping charge. Orders, which will take three to seven days to fill, can be sent to the store or to the shopper’s home. Valley Record Distributors is providing fulfillment services.

Furthermore, the high stations will allow for advertising opportunities, according to Kaplan. If a shopper hears a song on a station and wants to get a coupon for Wrangler jeans, which then could be redeemed in the clothing department right away. Other coupon

(Continued on page 48)
ICHIBAN BONDS WITH KOCH: Port Washington, N.Y.-based Koch International has acquired a 50% interest in the Kenesaw, Ga.-based rap/R&B label Ichiban Records.

Koch, which has been Ichiban's exclusive national distributor since December, purchased half of the company formerly owned by its ex-president, Nina Easton. Early last year, Easton moved with her husband and partner, John Abbey (Billboard, Feb. 10, 1996), she has since started her own Atlanta-based company, NMC Records.

Abbey, who formerly held the title of Ichiban chairman/CEO, remains at the helm of the company; he has assumed the title of president.

For Koch—which enjoyed its first R&B chart hit earlier this year with Ichiban's Ashford & Simpson/Maya Angelou album "Being Proud"—the acquisition represents an increased stake in the potentially lucrative urban marketplace; this area has previously not been one in which the distributor has excelled, as it put its focus on a classical wholesaler and subsequently moved into roots music, jazz, and pop.

The purchase also increases Koch's proprietary labels interests, because it also operates its own pop, jazz, and classical imprints and owns minority interests in Shimickie Records, DBR Records, Cooking Vinyl America, and the Canadian label TJ's B.

"Now we have a little bit of everything," says Koch president Michael Koch. "It rounds out our offering. Ichiban has nice volume, it's a nice-sized label with a good track record and experience in urban music."

The purchase allows Ichiban's Abbey to put a troubled 12 months behind him, which jarred him personally and professionally, behind him.

"It's a big weight off my shoulders."

DEACON DENNY BAILS OUT ICHIBAN

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"It's a big weight off my shoulders."

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Billboard's 1997 International Buyer's Guide

RETAIL TRACK
(Continued from page 46)

possibilities include discounts for albums or other country artists. Moreover, intouch is “working with a well-known greeting card company, which will allow its high stations to make recommendations to shoppers based on customer demographic profiles and sampler patterns,” he says. Kaplan says the agreement with intouch allows Handelman to “take mass merchant customers and turn them into a category killer.”

However, the agreements were unavailable for comment, but in a press release, Peter Cline, president of Handelman Entertainment Resources, said: “We are offering our customers the opportunity to position themselves for the future by enabling them to capture revenue through Internet commerce.

AMID ALL the turmoil that affects the music retail sector, Trans World Entertainment Corp., is sitting pretty with its stock price closing at $10.90 Feb. 26. As reported here and elsewhere, the company is now in the enviable position of capitalizing on restructuring it began in the fiscal fourth quarter of 1994. Since that restructuring began, the company has closed 254 stores and plans this year to close 40 more. An additional 35 outlets will be relocated.

For the first time since it began the turnaround, Trans World also will begin opening stores again, with plans calling for 35 to 50 new outlets this year, according to John Sullivan, senior VP of CFO at the Albany, N.Y.-based company. Trans World has 482 stores.

As part of its expansion plans, Trans World is incorporating a concept it has used in its two FYE superstores. The FYE store in Turnbull, Conn., takes in 25,000 square feet, while the one in Rochester, N.Y., measures about 45,000 square feet. In both of those stores, the game room is about 7,000 square feet.

This year, Trans World will begin incorporating gaming rooms into its smaller fixed floor and Coconuts stores. In Danvers, Mass., the company has opened a 14,000 square foot outlet with a 6,000-square-foot ground room. It also will have a game room in its new Beverly, Mass., outlet. That store is about the same size as the Danvers outlet.

Sullivan says Trans World could open another three stores this year, all with game rooms. “We run the game rooms and control the space,” he says.

He notes that so far, the chain has realized some synergy with the game rooms.

INDIEPENTED
(Continued from preceding page)

those records sound crisp and clean but put all that aside, you associate with feel in it.”

While the Hitlist’s reason for being so far has been the release of Billie’s single, the company will be releasing projects by others later this year. Hughes says he will issue a solo project by Chicago’s Eric B. and a collaboration with Chicago musician Ryan Rapay, in May. Also due on vinyl only later this year will be the soundtrack to the Universal film “Sister of the Rock,” (yes, there’s the Hollywood connection—the elder Hughes wrote and produced). The film is being scored by John McEntire of Tortoise, and includes such participants as the Sea & Cake, Polvo, and Bundy K. Brown.

MERCHANTS & MARKETING

OVER THE PAST several months, electronic music has been at the forefront of most discussions about the future of pop. It seems that enthusiasts and the mainstream, both of which have spread quickly in sales and awareness.

Atlantic Records is riding this initial salvo April 1 with “187,” which is perhaps the most left-field of the bunch.

“We began working on ‘187’ about a year ago, we were a little bit concerned. Frankly, since there was no proven market for this sort of music,” says Atlantic VP of soundtracks, the Dunlop.

But the recent interest in electronic music has assured those fears. We’re quite lucky to have it sitting in our lap.”

It’s said that Atlantic will mount a decidedly grassroots campaign for “187” (which will be released through Mel Gibson’s Icon Pictures), concentrating on college radio, underground dance publications, and non-mainstream pop stations.

“We have a track with the multi-faith appeal in Jalal’s ‘Manikin’ which includes appearances by Chuck D. and Suzanne Vega, but for the most part, we know we’ll be working from the ground up in middle America.”

Island’s approach to creating awareness for “City Of Industry” will be much the same, to according to Alexis Aubrey, the label’s associate director of marketing. “College radio is going to be very important, and we’re going to be working with stations on CD giveaways as well as screenings,” she says.

“We’ve already begun sniping the (top 2) or so major markets, and we’ll be following that with an alternative print ad campaign. Orson has been very good about including our soundtrack in all of its previews and TV spots.”

In addition to the aforementioned tools, Aubrey says, Island will service a lengthy list of cafe, club, and coffeehouse contacts with copies of the album for in-house play. The first single to be culled from “City Of Industry” will be the Bomb The Bass track “Big Powder Dust.”

While there are definite similarities between the three albums—for instance, Massive Attack appears on all—it’s heartening to see the diverse manner in which their respective music supervisors have chosen to integrate electronic in the mix. On “The Saint,” Orbital and the Chemical Brothers have worked with established artists, such as Duran Duran and Everything But The Girl (whose contribution, “Before The Bug”, is to be an Atlantic single, as is also the “Walking Wounded” album)

On the other hand, “187” (thanks in large part to the efforts of music supervisor Chris Douridas, music director at KCRW Santa Monica, Calif.) presents a seamless, score-like set that decidedly emphasizes beats over melodies.

“By its very nature, this sort of music is ideally suited for films,” says Atlantic’s Higman. “You might not be singing or humming along to it, but it sticks in your mind and really stays with you, which isn’t something that’s been common in youth-oriented music.”

EDL AMERICA HAS SET March 18 as the release date for “The Music Of Mothers And Daughters,” a poignant set of songs that focuses on that often complex relationship. Inspired by an ABC film of the same name (which will air on an as-yet-undated date in mid-April), the collection is remarkably effective in its depiction of the conflicts and conflicts between mother and daughter: “Mothers And Daughters” will be released on video immediately after its initial airing (which will be part of a package that includes a 30-minute special hosted by Oprah Winfrey). HarperCollins will release a tie-in book in time for market.

Denizens of the cocktail nation will want to sample the shaken-not-stirred sounds presented on Razor & Tie’s collection of themes from the classic 60s series “The Man From U.N.C.L.E.” The set, which is due March 18, spotlights the work of such veteran specialists as Lalo Schifrin and Hugo Montenegro.
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Michael Haentjes
CEO, edel company
Hamburg, Germany

Billboard...now more than ever.
Gabriel’s ‘Eve’ Reaches New Horizons

BY BRETT ATWOOD

LOS ANGELES—Peter Gabriel’s critically acclaimed second CD-ROM, “eve,” which has been available since late last year in Europe, is finally getting a U.S. release.

The innovative disc, which is due in early April from Graphix Zone, recently won the Millia D’Or, which honors the most outstanding multimedia achievement of the year, at the annual Millia Multimedia Awards in Cannes. Computer and consumer press have also praised the disc. However, U.S. distribution has been lacking for “eve” after its publisher, Starwave, exited the CD-ROM business late last year to concentrate on World Wide Web site development.

“eve,” which was co-developed by Starwave and Real World Multimedia, takes the player on a journey into a world filled with art, science, and philosophy. Gabriel’s music is integrated into game play, but is only one part of the “eve” experience.

“We didn’t want to create ‘Myst’ meets TV,” says Ralph Derrickson, VP of entertainment products for Starwave. “The theme of ‘eve’ is more than just music.”

Gabriel says that he wanted to avoid creating an ego-driven music CD-ROM.

“I find many [artist-specific titles] to be boring,” says Gabriel. “I’m more interested in trying to bring together fine artists, musicians, and technologies in an interactive environment. The interface and environment of ‘eve’ are the work of artists who work in traditional media, rather than computer artists. Many of the game’s visuals were designed by accomplished artists, including Yayoi Kusama, Cathy de Moncada, Nilu-Udo, and the late Helen Chadwick.

“A majority of stuff on CD-ROM has a sci-fi computer graphic aesthetic that we wanted to create something that was the opposite of that,” says Gabriel.

The game also includes unreleased versions of Gabriel’s “Come Talk To Me,” “Shaking The Tree,” “In Your Eyes,” and “Passion.”

“A lot of artists record with a single thing in mind, but I tend to explore four to 12 directions with each song, but only one gets heard at the end of the day,” says Gabriel. “This medium allows for me to get some of the potential alternate mixes heard.”

Many music-themed multimedia projects have met with mixed results from consumers and critics. However, Gabriel says, merging of music and multimedia is an idea worth pursuing. “I’m very passionate about it,” says Gabriel. “I don’t view this as just another way to sell music. It is a unique opportunity that has never been attempted before about exploring. Whether it is delivered on CD-ROM or DVD-ROM is irrelevant in many ways. It is about the content.”

PARADIGM BUYS MUSIC-BASED INTERNET SITE

(Continued from page 6)

guide site within electronic retailer CDNow, while ATN recently opened the movie-themed Web site Cinemachines. The combined reach of these sites will help Paradigm’s quest for advertising revenue from major advertisers.

The Internet is not a good business model until a Web site reaches a point where there is a volume of traffic that is sufficient to attract traditional media and advertisers,” says Paradigm CEO Tom Butterfield. “This is a wonderful marriage bringing together news information and entertainment-related services... and the combined heavy traffic from these sites creates a critical mass that is of interest to sponsors.”

Nicholas Butterworth, editor in chief/president of SonicNet, says, “By merging the two companies, it puts us light-years ahead of where either of one of us would get on our own. We had decided that strategically, it was important for SonicNet to produce daily music news and to beef up our overall editorial coverage. When this opportunity arose, we felt it was smarter to buy than to build. On the flip side, (ATN) has wanted to do a lot of online programming, such as chat and cybercasts. The merging of SonicNet and ATN will help both sites survive and thrive in the highly competitive Internet-entertainment environment.”

Both sites may face their biggest challenge from music-themed Web sites with financing from large corporate backers, such as Microsoft’s Music Central, MTV Online, and Billboard Online. There is still stiff competition from ambitious music Web sites, such as Rockpostals, imusic, and allstar. Even grass-roots-created fan sites vie for the attention of the Web surfer.

“It’s become almost an absurd thing,” says ATN editor in chief Michael Goldberg. “Everyone and their brother is trying to become a Web publisher... but that does not necessarily make it good.” Goldberg adds, “It will all shake out at a certain point, it doesn’t make financial sense for everyone to be doing this.”

Each Paradigm-owned Web site will continue to have an independent identity. But the two sites will share a common vision.

However, SonicNet and ATN will be connected by Web links that encourage traffic between the two sites. SonicNet and ATN have relied exclusively on the Internet and online community to build their brand awareness among consumers. However, that is about to change, according to Friedensohn, who compares the growth potential of commercial music Web sites to that of early MTV.

Says Friedensohn, “Fifteen years ago, no one had heard of MTV. Today, not a lot of people have heard about online sites like SonicNet. But, my job is to change that. This gives us the opportunity to build our franchise into print, radio, TV and compilation albums... our complementary strengths will give us the opportunity to be a major player in this business.”

OTHER VENTURES

SonicNet-branded radio programming is also in the works. Though no specific deals have been disclosed, Paradigm already develops radio programming for traditional on-media America.

SonicNet-branded music compilations are expected to debut this year and will be available for purchase through the sites. It is also possible that the company will form a SonicNet record label, according to McPartland.

Parent company Paradigm already has a record division, Paradigm Associated Labels (PAL), which includes Paradigm Records and Big Deal. Paradigm also plans to release several live albums through its Archive Recordings, which is not part of PAL.

Other branding possibilities include print and television.

“It’s premature to say what forms some of these deals will take, but there are opportunities out there that we will aggressively pursue,” says Butterworth.

Paradigm is in active discussions with all major online service providers to extend its news and entertainment content beyond its Web sites. The company is also talking with several "pay-per-view" technology services that automatically bring Internet-delivered news to computer users’ desktops. It is possible that some customized exclusive ATN and SonicNet content will soon appear on Microsoft Network, with which Paradigm recently began a relationship to provide programming services.

Both sites are also planning to expand internationally, with customized versions in works for Japan, Europe, and South America.

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Spanish-Language Site Gets Pirated ‘Pop’

U2 POP ALBUM PIRATED ON NET.
U2’s forthcoming album, “Pop,” due March 4, has been the subject of much activity on the Internet. Through radio stations, received the album Feb. 21, the first full-length illegal copy of “Pop” surfaced. Feb. 19 on a Spanish music site, known as “The Top.” The site included minute-long RealAudio samples of each of the album’s 12 tracks as well as links with e-mail addresses to users who gave their e-mail addresses. At press time, several of the tracks were also available in their entirety on several grass-roots World Wide Web sites in the high-fidelity MPEG3 format. An Island spokesman was unavailable for a comment on the availability of the pirated tracks.

I04 GAME DAY APPROACHES: Fox Interactive is promoting “Independence Day: The Game” with a multimillion-dollar media campaign. Trailers for the game available on top sites at the beginning of the home video release of the hit film, which has shipped about 22 million units, as well as the self-through edition of “Broken Arrow.” TV and print ads are also running for the game, which will be available March 11 on PC CD-Rom, PlayStation, and Saturn platforms. A 10-page coupon booklet, which is included with the game, contains discounts on products from Orbitz beverages and Samsun’s GXTV Publishing... Today, two cable viewers who order “Independence Day” on pay-per-view will receive a $10 rebate and collector posters. A contest at Fox Interactive’s Web site (http://www.foxinteractive.com) will reward copies of the game, T-shirts, and caps.

BITs N’ BYTES: Microsoft and Black Entertainment Television (BET) are teaming to form MSBET, headed by former executive Barry Johnson. His new Web site (http://www.msbet.com) will replace the existing BET Web site (http://www.bet.com) to computer industry veteran Chris Friedensohn (creator of the popular “Wing Commander” series) has left Origin Systems to join start-up game developer Digital Anvil as CEO. The company will also work on interactive films and has hired film director Robert Rodriguez (“Desperado,” “From Dusk Till Dawn”/ Digital Anvil’s first titles will ship in 1998 and will be published by Microsoft... NZK Entertainment and the National Academy of Recording Arts and Sciences have partnered for the online sale of Grammy-nominated music to benefit the MusiCares Foundation. Purchase the Grammy digitally through the company’s site, www.americanradiohistory.com) to Music Boulevard will be donated to the Grammys for Radio support... Activision has acquired the worldwide distribution rights to Sid Meier’s “Beyond The Call” the software company has also acquired global publishing and distribution rights to a yet-to-be-titled PC game by Hippotec Interactive, which is being developed by the core creative team behind “Duke Nukem 3D”... Musicians, actors, politicians, authors, and radio DJs are among the personalities being traded in an off-center simulation stock-market game, the Rogue Market (http://www.roguemarket.com)
Indie Films Foster Swelling Market
Recent Breakouts Create Consumer Buzz

BY EILEEN FITZPATRICK
LOS ANGELES—Longtime foreign and independent video suppliers have always known it, and this year's list of Oscar nominees confirmed it—indie movies are in.

“The only way to sell [independent] product is to prove there's a built-in audience,” says New Yorker Video VP of sales Brian Brown. “The interest in this type of product has been there all along, but producers like Miramax opened up the market and proved that there's a bigger audience.”

He adds that Robert Redford's Sundance Film Festival has also raised awareness of independent features to an all-time high.

The trend has been building since the release of breakout titles, including "Pulp Fiction," "Four Weddings And A Funeral," and "Hoop Dreams." They have sold through hundreds of thousands of units after successful rental careers.

“There's been a large demographic for independent films since the 90s," says Brown, "but they've never been available for collections, and suppliers hadn't been aggressive selling the genre into retail. Now Buena Vista, Columbia, and all the majors are getting into it.”

Brown says New Yorker titles appeal to a niche market. But it's an audience retailers find attractive.

“Our type of customer is upper-midle class, and that's the person a Best Buy or TransWorld wants to get in their stores,” says Brown. "Besides, those stores all realize their competitors carry this product."

“We've always had a lot of foreign product before it became chic,” says Tower Video product manager Cliff MacMillan. "It's a niche that retailers like Blockbuster don't cater to."

Despite the spotlight, though, MacMillan says the chain hasn't experienced a surge in indie or foreign sales—a problem for suppliers.

Excluding the independent-size blockbuster releases from Miramax, which benefits from its Disney ownership, and October Films, which has Oscar nominees "Secrets And Lies" and "Breaking The Waves," most vendors still face an uphill battle.

"It's true that there's more attention amongst sell-through buyers because the indie sector has gotten more press, which has dubbed this year's Oscars, "the year of the indie,"" says New Video COO Susan Margolin. "But titles still need marquee value, and, on the sell-through side, buyers want a proven top indie."

New Video has had limited success with such titles as "Silverlake Life," a documentary about the final months of Robert Downey Jr. (Continued on page 54)

Sundance Channel recommends PolyGram Video's new label, trades on the name and reputation of the Sundance Film Festival to develop a retail following.

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BILBOARD MARCH 8, 1997 51

Tom Adams' Estimation Of '96 Biz Is Close To Billboard On Most Counts

CHECK AND DOUBLE-CHECK: It's isn't a perfect match, but analyst Tom Adams' examination of the 1996 market is independent confirmation of much of what we had written earlier this year (Billboard, Jan. 26).

According to Adams, who split from Paul Kagan Associates several years ago to form Adams Media Research in Carmel, Calif., supplier revenue last year was $28.23 billion. We were off in this estimate, but it's within a difference of 10% million and 0.37% of it. It's not unreasonable to call the estimates identical. We were further apart determining annual growth: Our figures show an 11% increase over 1995, Adams' show an 8% gain.

Things, of course, can get hairier when you start ranking the studios on the independents. None of the Big Six break out home video sales and provide little help—usually faced with a healthy dose of puffery—to those trying to do so.

With as many as 90,000 outlets selling such hit titles as "Toy Story" and "Independence Day," no one can track every sale. The Video Software Dealers Assn., restricting itself to tracking rental returns, doesn't bother measuring sell-through volume.

Nevertheless, Billboard and Adams figures remain reasonably close in ranking and revenue until both are well down the list of top performers. We think the 15% spread in a gestation-plate business is "reasonably close.")

Adams, as you would expect, heads each register with a 27% share from Billboard and 31.2% from Adams. He had Warner Home Video, including the MGM/UA Home Entertainment line it distributes, second, at 17.1%. Adams, excluding MGM/UA, placed Warner third, at 10.4%. With MGM/UA, the studio jumped to No. 2, at 16.9%.

We also vouched for Century Fox Home Entertainment entering the billion scene with a 12.2%-12.3% share (hotly disputed by one rival studio executive). Adams attributes Fox's status to the $300 million generated by "ID4" and strong catalog sales, our reasons as well. Each of us had the remaining majors in the same order and no more than a percentage point apart—Universal Studios Home Video followed by Columbia TriStar and Paramount. New Line Home Video finished ahead of LibertyGram Video on both lists, although the spread between Billboard and Adams was a lot greater.

Ranking the independents, in fact, was fraught with difficulties. We have GoodTimes Home Entertainment, which he believes has lost 50% of its revenue over the past couple of years, despite its close ties to mass merchants, especially Wal-Mart. We put GoodTimes in a sixth-place tie with Paramount, at 6.6%. Adams also left off Anchor Bay Entertainment, our No. 9, but included two
Panasonic Tries To Be DVD
Good Guys; Bambi's Back

IT'S HERE...ALMOST: A local television crew, a few store reporters, three sales guys, and one consumer were on hand to take a first-hand look at Panasonic's $599 DVD player at a demo held Feb. 21 at the Good Guy's store in Los Angeles.

With the enthusiasm of a cheerleader, Panasonic group training manager Karl Laufer proudly went through the drill that most in the small crowd had been hearing for the last two years. Only the cameraman expressed interest, although the lone consumer had a laundry list of questions for the salemen.

Despite holding the weeklong tour into nine Good Guys stores last month, the electronics store won't be stocking the player until this month. Consumers really want to take a look home at any of the demos, however, were able to special-order for later delivery, according to salesman Greg Gail.

Other Good Guys locations on the tour included San Diego, San Francisco, San Jose, Calif.; Tucson, Calif.; Sacramento, Calif.; Seattle, Portland, Ore.; and Las Vegas. "We've had a lot of calls for DVD since last month," says Gail. "It's really created a lot of excitement within the industry." He expects the chain will carry the two Toshiba and Panasonic models, as well as Sony's $1,000 model and Pioneer's even higher-priced combination CD/SDMD DVD player (already on sale at L.A.-area stores).

Fallon salesman Nelson Rivera said the Beverly Hills, Calif., location has been running DVD demos since mid-February and many technologies "can't wait to buy one." In addition, the general consumer seems impressed and is particularly attracted to the cheaper price points, he says. It appears that a group of these salesmen, as well as others, will be pushing DVD as the definitive component for the home theater system. In fact, Toshiba has already begun running television ads driving that point home.

During the Feb. 20 broadcast of the top-rated television show "ER," the manufacturer ran two ads featuring a couple sitting before their DVD-equipped home theater system. The unparalleled picture and sound quality helps the family in the on-screen action.

It is the first hint of the manufacturer's marketing strategy since it ran consumer ads in Time magazine more than a year ago. Clearly, Toshiba and software partner Warner Home Video, not mentioned in the ads, are trying to get a step ahead of the competition.

Sony has yet to divulge how it's going to sell its new model, and the amassing of available titles announced by its sister company, Columbia TriStar Home Video, isn't that impressive.

Can a format launch with 50 titles?
**Billboard**

**Top Video Rentals**

**March 8, 1997**

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**‘Wee Sing’ Changes Its Tune**

**by Moira McCormick**

**Billboard**

**Top Kid Video**

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INTERACTIVE KIOSKS ASSIST VID BUYING

(Continued from page 54)

of-mouth.

Peggie Dorrance, co-owner of Video Store in Alameda, Calif., says her customers like Clair V because "it has a more classic-like quality.

Though it is not currently tied to West Coast's point-of-sale software, Clair V was designed with the capability to interface with existing video store systems. West Coast corporate development VP Steven Apple declined to comment on when the test launch will expand or on consumer response.

Video Pipeline, known primarily for the interactive kiosk systems, also markets an interactive PC-based system, called Video Detective. President Jed Horovitz says the system lets retailers offer users a highly customized message.

CHILD'S PLAY
(Continued from preceding page)

Universal has already come up with an aggressive campaign for "Wee Sing: D." The 54-minute, $12.95 title is being offered as part of a marketing package, "Land Before Time IV: Journey Through The Mist." Consumers purchasing both titles by March 31 can get money back.

Each video package will carry an insert good for a free 8-by-10 inch photo from Lifetouch Portrait Studios. Activity books featuring "Wee Singomat," along with four other Universal kids' titles, are available in over 6,000 locations.

Also inserted are a card offering "The Land Before Time" Treasure Chest branded merchandise—including a T-shirt, 3-D comic book, coloring book, poster, trading cards, stickers, and crayons—for $14.99; and $7 in coupons redeemable for purchase of selected Tyco Toys products.

Additionally, an in-school program featuring "Wee Singomat," "The Little Engine That Could," "The Spooktacular New Adventures of Captain Midnight," and "The Land Before Time IV" is being promoted in a brochure sent to 20,000 elementary schools.

Nipp says she and Beall wonder now and then if what we're doing is passed, and if maybe we should step back and reexamine it and know that what we're doing is good and right.

NEW FROM THE 100-ACRE WOOD

INDIE FILMS FOSTER SWELLING MARKET

(Continued from page 51)

an AIDS patient, and 'Juniper's Wife,' each of which have sold 60,000 to 90,000 units so far. "That's good," says Margolin. "But that's the universe for the non-Pulp Fiction' film." Retailers want to know the cream of the indie crop.

And cream is what the studios and independent suppliers hope they're buying. Both, especially the latter, are snapping up all they can afford.


Lacking the art-house cachet but near the top of the list of horror classics are Anchor Bay's 14 Hammer titles, among them "Dracula," with Christopher Lee and Peter Cushing. Anchor Bay has also set its sights on individual titles, like "Night Of The Living Dead" and "The Streford Vampire." Those are due in April in special collector's editions priced at $14.98.

Distribution rights to both recently reverted to the producers, who were previously unrepresented. There are over 60 titles of films that don't have a huge audience," says Anchor Bay VP of product development Jay Douglass. "But the collector's items from the movies is bigger than we thought."

As an example, Douglass says Anchor Bay's director's cut "Night Of The Living Dead," which has sold through 70,000 units, despite previous releases by HBO Home Video and Republic Pictures Home Video.

Douglas has higher hopes for "The Steford Wives," never before available on video, says Doglas. "This is a mainstream-oriented thriller that we know will have a crossover audience."

Crossovers underlie PolyGram Video's new label, Sundance Channel Recommends. Debuting in February, the line includes titles endorsed by the cable channel.

"If there's enough films and enough of an audience to support a cable channel," says PolyGram VP of marketing David Koss, "there's enough of an audience to support a line of video." Movies on the start-up list include "Carrington," starring Academy Award winner Emma Thompson, "Down By Law," "Choose Me," and six others. Each is priced at $19.95.

"There's nothing magical to these films except that they're good films," according to Koss. "They have an audience, but the biggest issue is bringing the consumer together with the appropriate outlet. If you just plugged it into PolyGram, the answer was branding the line with a recognizable name."

Prior to the deal, PolyGram picked up distribution rights to the Atlantic Films and ITC Films catalogs. Selections from both will carry the "Sundance Recommends" label.

Branding still takes a back seat to perseverance at retail. Even finding product demands perseverance. The search has it rewards, however.

"Someone in this business is a film buff," says Douglas. "You have to be constantly aware and looking for product outside of the big six studios, and it's not like you can't be any, you uncover some more."

Current News
Daily Billboard
Online
http://www.billboard.com
Reviews & Previews

ALBUMS

Editors: Paul Verna

POP

SPACE GIRLS

Spice

Not reviewed: Abba, Air Supply, Richard Stallworth, Matt Rowe

Vtg 42174

Britain’s Spice Girls are the embodiment of the girl group, 70's. They were formed by a music biz entrepreneur whom they proceeded to fire, taking matters into their own hands and making up spunk and part of their spirit. They co-write all their songs, starting with their breakthrough hit single audio, “Wannabe,” one of many perfect pop/R&B/hip-hop confections on the album. The singles include the swayin’ “Say You’ll Be There” and ballad “2 Become 1.” A cut record that will certainly propel the Girls to instant global fame. Their greatest challenge will be to turn their 15 minutes into an enduring appeal, as this album shows they have the potential to do it.

SPOTLIGHT

Louisville, Kentucky

Campbell With Moonpie Dreams

by

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shows
eclectic country and pop
go from

single "Unchained Melody," to

PRODUCER:

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Jazz ‘Round

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Scott

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1960

(Continued on page 57)

COUNTRY

LAURIE RIMES

Unchained Melody/The Early Years

PRODUCER: Walter C. Rimes

Curb

77356

These recordings, made by country star LeAnn Rimes when she was 11 and 12 years old, were clearly

forced into release as her second Curb album after the runaway success of the single “Unchained Melody,” which went from a B-side retail promo piece to a radio smash. This collection of eclectic country and pop tunes proves that her voice is a truly remarkable instrument that can survive and even flourish amid wh-wah guitar, flutes, and echo chambers. Her song selection shows she’s a family saddle-club country, for her, Bill Monroe’s “Blue Moon Of Kentucky” is as valid as the Beatles’ “Yesterday.”

CHRI'S THILE

Stealing Second

PRODUCER: Sam Bush

Sugar Hill 3863

That such stellar bluegrass pickers as Sam Bush, John Cippiti and Dougsecondary turn on bluegrass musician Chris Thile’s debut album says much about the respect these veterans feel for this 16-year-old mandolin player Thile (already nominated for a Grammy as a sideman on the album “True Life Blues: The Songs Of Bill Mon-roe”) is a virtuoso player whose 14 instrumental compositions here were inspired by his love of bluegrass, “Star Wars,” and baseball. He closes the album with a blues (played on houndstooth Chicago’s) “Bye Sandberg. Give this kid some room: He’s a real comer.

KATIE CAMPBELL

Mambo Dreams

PRODUCER: piano ferci

Compass 4238

With various collaborators, Katie Campbell is fast making herself known as one of the more innovative and fresh writers out today. As the title song implies, she traffics in true-life, moon-intensive vignettes of Southern

life. Anyone who can fashion a believable tale around “Wrought Iron Flowers,” as she does here, is a songwriting dandy. Although she’s a better songwriter than singer, she gets the job done here. Friends ranging from Warren Zevon to Buddy Miller pitch in on this labor of love. Note to Dee Mezzena: if you don’t cover “Love Rock City,” somebody else will, and will score a hit with it.

SHUDDER TO THINK

50,000 B.I.D.

PRODUCER: Ted Newley

Epic 12979

Brimming with ar fulfill accessibility,

Shudder To Think’s sophomore major-

ity effort of older artists in this genre-

album from the band, combining classic

erock vrmites with progressive aesthetic.

From the anti-vietnam opening of

Call Of The Playground” to the epic,

Zeppelin-like closer “Hop On One Feet.”

The band’s evolved and sincere tonefulness throughout a remarkably diverse set. Fans of the band-rock variety will love it. For her, “The Man Who Rolls” and “Kisses Smack Of Past Action.” But mainstream music lovers will warm to the first single, the anti-folk sing-along “Red House,” as well as the power pop of “Beauty Strikes” and 21st-century Sun Studios ambience of “The Saddest Day Of My Life.” In a perfect world, this sort of searching, soulful music would define the phrase “commercial alternative.”

WIDESPREAD PANIC

Bombs & Buttons

PRODUCER: John Karan

Capricorn 314 534 396

More than most of the so-called “jam bands,” Widespread Panic manages to find a comfortable zone between instrumental virtuosity and melodic sensibility, giving both music lovers and music listeners plenty of reason to check it. On its third outing, the Athens, Ga, band demonstrates an uneasy ability to craft compelling, instantly memorable tunes—the kind of album that plays consistently from beginning to end and that sounds great from the first listen and only gets better. The album’s lead single, most spiritually, and most commercially promising track is the Bob Thiele-Phil Ruffin-penned “Hope In A Handful World,” an album cut for Pop Staples a few years back. Other highlights include funky original “Radio Child,” Vic Chesnutt’s R.E.M.-inspired “Aunt Fis,” the Southern rock naggle “Tall Boy,” and instrumental “Happy.” An outstanding work from a band with no limits.

ALBUMS

SPOTLIGHT

HOWARD STERN

The Album

EXECUTIVE PRODUCER: Peter Afterman, Jeff Gold, and Rick Rubin

Warner Bros. 46477

Just on the strength of radio pioneer Howard Stern’s fan base and his self-promotional zeal, the soundtrack to his first film will be an instant smash even if it were a blank disc. It’s a hell of a lot more, though. It’s packed with new music from such cutting-edge acts as Porno For Pyros, Marilyn Manson, Ozoxy Osborne with Type O Negative, Green Day, and an unrehearsed LL Cool J with Pea, Danzig, and Sound Smith; classic rock standbys by the Ramones, Cheap Trick, Deep Purple, Ted Nugent, Van Halen, and AC/DC; bits of dialogue from the film; and Stern’s collaborations with Bob Zobmuy (“The Great American Nightmare”) and the Dust Brothers (“Torture Map”)—the first of which offers plenty of hit potential at hard-rock and commercial modern-rock stations. A successful venture into the world of record-making by the self-proclaimed king of all media.

ROSSARIO

Macho Papi

Sony 82181

Sony npy appears to be ready for a big-time commercial thrust for the third album by this Spanish singer/songwriter, and it is a promising thing, because he’s taking his sonic palette and a solid pop effort that sports several appealing instrumental ditties, led by “La Mar De Tu Peor,” “El Veteo Me Llevó A Tu Corazón,” “gota Agota,” and “Lola.”

LATIN

PABLO RUIZ

Pablo

PRODUCER: New Zepeda, J.R. Four

Sony 4876

This former teen-throw with a pleasing baritone voice to gestigrated career with a solid pop effort that sports several appealing instrumental ditties, led by “La Mar De Tu Peor,” “El Veteo Me Llevó A Tu Corazón,” “gota Agota,” and “Lola.”

VITAL REISSUES

THE TONY WILLIAMS LIFETIME

Spectrum: The Anthology

PRODUCER: Various

NPG Records

This is more of a sampler collection of superb recent ballad tracks from the wellspring stalagmophite’s Wark on Verve as a true reissue (the label also includes a reissue of her concert tour with a variety of combinations of players, from guitar or piano duo pieces with Kenny Burrell and Billy Cobham to full group efforts with guests such as Ray Hargrove, George Cables, and Abbey Lincoln. Very satisfying.

FRANK MORGAN

Jazz Round Midnight

Verve 314 533 627

This is more of a sampler collection of superb recent ballad tracks from the wellspring stalagmophites’ Wark on Verve as a true reissue (the label also includes a reissue of her concert tour with a variety of combinations of players, from guitar or piano duo pieces with Kenny Burrell and Billy Cobham to full group efforts with guests such as Ray Hargrove, George Cables, and Abbey Lincoln. Very satisfying.

THE BEST OF TONY WILLIAMS

PRODUCER: Various

Verve

NPG Records 5 83331

Right up until his untimely passing last week, world-class jazz drummer/ensemble-er Tony Williams continued the intrepid ways he had pursued since debuting with the great Miles Davis quintet in the mid-1950s at the age of 17. On last year’s vul-
canie outing with guitarist Derek Bailey and bassist Bill Laswell (“The Last Wave” on EMI), Williams showed that even at 60 he could play more artful abnder much than players half his age. And his recent Ark 21 album, “Wilderness,” demonstrated that his writing chips were just as ambitious. The Verve and

Blue Note compilations offer a glimpse at the roots of these latter-day efforts, with “Spectrum” tracing the history of one of the least commercially successful yet musically influential jazz-rock bands, Lifetime. Despite a bunched booklet and some dated material, the twotwo-set pre-
sents some of the most incendiary fusion ever—particularly from Lifetime’s pion-
ering trio interlacing, with Williams joined by very electric guitarist John McLaughlin and vital organist Larry Young. The Like Note best-of collection, with the studio output of Williams’ underrated acoustic quintet of 1965-66, which tilted the still-fertile ground seeded by the Lifetime. Featuring such lyrical post-
post-groovy jazz as “The Rose,” the collection serves as a fine counterpart to the luminous “Live In Tokyo,” the group’s definitive statement.

PETRA

Petra Plate 2: We Need Jesus

PRODUCER: Bill Hastings, Brian G. Davis

Eagle Eye 7001 9925 605

Petra celebrates its 15th anniversary in Christian music with this strong collection of tunes. Known as one of the Christian community’s premiere hard-rock bands, Petra revisits the praise and worship genre on this album as it did in 1988 with the certitified Petra Picture: The Rock Cis Out.” This new disc includes such buoyant offerings as “Lord, I Lift Your Name” and “Ancient Days,” then gets warm and mellow on cuts like “Show Your Power” and “I Love You Lord.” Petra founder Bob Hartman

www.americanaudiohistory.com
B&A

THOMAS: Why is it that people are so afraid of change?

JILL: Because it means they have to give something up.

B&A

JILL: I think it's because we're so used to everything being stable that the thought of something new makes us uncomfortable.

B&A

THOMAS: But isn't it also because change is so unpredictable that we're afraid of it?

JILL: Yes, I think so. Change is scary because it can go either way, and we don't know which way it's going to go.

B&A

THOMAS: But isn't it also because change is so unpredictable that we're afraid of it?

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B&A

THOMAS: But isn't it also because change is so unpredictable that we're afraid of it?

JILL: Yes, I think so. Change is scary because it can go either way, and we don't know which way it's going to go.
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The story of "Swamp and the First Power" is about a character named Bruno, who learns the art of ancient martial arts and becomes a superhero, protecting the swamp from evil forces.

The album "Desolation" is a Christian music release by Lyrick's Entertainment of a family-oriented music group. The album is co-produced by Bruce Willis and his wife, Emma, who is a successful actress. The album features a variety of hits, including "Fever of the Mind," "Shaking The Tree," and "In Your Eyes." The album is available on CD-ROM and other formats.

"Bean Dog" is a computer game designed by Bruce Willis and his wife, Emma. The game is about a superhero who must navigate through a series of levels, avoiding obstacles, and gaining powers to defeat the ultimate evil.

The story of "Swamp and the First Power" is about a character named Bruno, who learns the art of ancient martial arts and becomes a superhero, protecting the swamp from evil forces.
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(Continued on page 60)
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**LIFELINES**

**BIRTHS**
Girl, Melody JoAnn, to Freddie and Anna Marie, Feb. 12 in Christ, Texas. Father is VP of operations/producer for Freddie Records.

**MARRIAGES**
Bianca to Andrew Halstead, Jan. 12 in Las Vegas. Bride is the daughter of Hollywood Records act Humble Gods.

**DEATHS**
Zachary Breaux, 36, in an unsuccessful attempt to save a drowning woman, Feb. 20 in Miami Beach, Fla. Breaux was a guitarist whose Zebra/All American Records debut album, “Lyric Groove,” was released Jan. 28, and jumps from No. 21 to No. 5 on Billboard’s Top Contemporary Jazz Albums chart this issue. The critically acclaimed musician studied composition at North Texas State University and got his first big break in the mid-1980s when he was invited to join the Roy Ayers band. Breaux toured with Ayers for six years and performed with Stanley Turrentine, Dee Dee Bridgewater, and George Benson, among others. His two previous solo albums, “Groovin'” and “Laid Back,” are distributed in the U.S. by NYC Records. Breaux is survived by his wife, Fredrica; daughters Alesia, Mia, and Nina; six brothers and sisters; and his parents.
Louise A. Botto, 45, of AIDS-related causes, Feb. 25 at his home in San Francisco. Botto was the founder and artistic director of the male vocal ensemble Chanticleer, which is renowned for its impeccable vocal blend, repertoire ranging from Palestrina to spirituals, and lively arrangements. Chanticleer is the only full-time classical vocal ensemble in the U.S. Botto, a tenor, sang with the ensemble from its founding in 1979 until 1989, when he became Chanticleer’s full-time artistic director. Chanticleer made numerous recordings on its own imprint; in 1994, the ensemble was signed to Teldec Classics International. Their latest recording, “Wondrous Love: Folk Songs Of The World,” will be released April 15. Botto is survived by his mother, Edythe K. Botto of San Antonio, Texas, and his partner, Eric Reiner. A funeral mass was held at St. Dominic’s Church in San Francisco on Saturday. A memorial service for a coronal concert will be announced at a later date.

**FOR THE RECORD**
In the Children’s Entertainment Spotlight (Billboard, Feb. 22), a video title and company were misspelled. The video “Heracles and Xena: The Animated Movie,” based on the TV show “Xena And Hercules,” will be released by Universal Studios Home Video.

THE HOME OF THE BAND KOMEDA WAS MISIDENTIFIED IN THE STORY “SLUDDER SET TO MAKE EPIC NOISE AT RETAIL” (Billboard, March 1). Komeda is from Sweden.

**APRIL MUSIC**
(Continued from page 34)

**A song-on-a-budget basis.**
Arton has signed as a writer/producer--singer--Helen Watson, who has two hits on an album being produced by Chris Neil with Polish star Edyta, and Paul Mills, who has a cover each on current albums by Nana Mouskouri and Bonnie Tyler. Mills is working material for U.K. quartet Smoke. Arton has also renewed a previous April Music acquaintance with songwriter Nicky Chinn and is administrating Chinn’s catalog, which includes Sweet’s hits.

Ray Davies and the Kinks charted with “Days” and have released a new album titled “To The Bone.” Davies himself is at the midpoint of a world tour with his one-man show, “Storyteller,” which plays a U.S. leg during April and May. His brother Dave will be featured later this year in a solo project and an anthology album. Sweet is enjoying a renaissance in the wake of its successful “Greatest Hits” album, and Arton has been negotiating a deal for Bill Wyman’s jazz/blues project. In fact, April is blossoming.

“I called my house April’s End” when I left the company 20 years ago,” says Arton, “and I thought then that it was as far as April and me were concerned. I was wrong.”
It’s enough to make even a 23-year-old feel old. You’re listening to a rock station play Pearl Jam, Silverchair, or Alice In Chains. Obviously Kapoor & Team ‘80s hit “Too Shy” or the Vapors’ 1980 new-wave “Turning Japanese” breaks the routine.

Nostalgia already?

Though the ’80s ended just over seven years ago, many rock and modern AC programmers are already trying to figure out where the last decade’s music fits into their playlists. “Retro,” “classic,” and “flashback” cuts have expanded from an occasional appearance to a lunch hour or entire weekend special. So, is it possible that in the near future the ’80s might work their way into a new 24-hour niche format?

“I would predict that in 1997, somebody’s going to do an all-’80s format—without a doubt,” says Kim Ashley, PD at modern AC KDMX Dallas. “It’s kind of like ’70s music was 10 years ago. You really are seeing a progression from those ‘Arrow’ 70s stations to the ’80s. They’re starting to play more of the ’80s stuff.”

During its seven-hour “Friday Night ’80s” and the one-hour-three-weeks “Back To The ’80s Weekend” shows, KDMS airs the Human League, the E-40’s, the Romantics, the J. Geils Band, and even a spot of U2. In short, these specialty hours allow anything from “when MTV was actually playing videos,” Ashley says.

Because the ’80s ended such a short time ago, the decade’s influence still has a significant influence—and often a presence—on today’s pop charts and radio playlists. U2, R.E.M., the artist formerly known as Prince, John Mellencamp, and Madonna are still cornerstones of such formats as triple A and modern rock.

New wave, most notably, is often credited as a notable ingredient in the new styles of Seattle grunge bands and California neo-punk bands. So it is a reasonable conclusion that stations that delve even deeper into the ’80s—to almost-forgotten Marshall Crenshaw and Stray Cats cuts—rarely have to fear losing listeners.

How do programmers define the decade? Carefully. “When you’re marketing a decade, you go for the most obvious thing,” says David McLees, Rhino Records’ VP of A&R and co-producer of the label’s 15-volume “Just Can’t Get Enough: New Wave Hits of the ’80s” series. “The most obvious thing about the ’80s is the new wave aspect and the formative MTV format. That will always be the strongest connection with most people in the ’80s.

“In African-American culture, it might be different—but that was something that wasn’t MTV-friendly at that time,” McLees continues. “The 70s had much more of an extreme personality from a kitch angle. The ’80s—it’s all over the map stylistically. It’s difficult to do a pure, all-’80s radio station. I think a new wave thing would work very well. But if you tried to play the Scorpions alongside the Ramones or something, I think there’s a feeling that that wouldn’t work.”

In any case, some argues, it’s only 1997—radio has just finished revisiting the ’70s, so how can it shift so quickly to the ’80s? “Nostalgia,” McLees says, paraphrasing “Future Shock” author Alvin Toffler, “comes faster every year.”

For example, Rhino’s ’70s collections didn’t come out until 1989. By 1993, when Rhino programmers were given the ’70s release “Just Can’t Get Enough,” there was enough consumer demand for EMIs to beam them to the punch with its “Tribute to Obsession” set. “Four years later, you’re nostalgic for the next decade,” McLees says. “I think people are nostalgic for the ’80s now.”

For retro radio programmers, any (Continued on next page)
**Adult Contemporary**

**MARCH 6, 1997**

**Radio Programming**

**THE '80s ARE BACK!**

(Continued from preceding page)

thing from the 13-volume "Jazz Can't Get Enough" series, the "Jazz Living In Obscenity," set or any of the many '80s reissues CDs—Stray Cats, Toots and the Maytals, and AC will maintain its relationship with Collins.

It was easier to program all-'70s stations, says Kathy Gove, president of the syndicated radio show "Backtrax USA," because formats in the '70s were so broad and cookie-cutter. "Backtrax," which is targeted to top 40 and hot AC stations, airs a specific type of '80s music with up-tempo hits by Kajagoogoo and Dave's Midnight Runners. It ignores what Gilbert terms "wallpaper music," including Whitney Houston and Collins.

"The '80s were when everything started to splinter a little more; now, formats are all over the place," Gilbert says. "In the year 2000, when somebody says, 'Gee, you want to do a '80s show,' is it going to be a modern AC show, a rock show, or a hip-hop show?"

Because of all the splintering, much influential '80s music never has and likely never will find a place in radio formats. It is shortsighted listeners will even be re-exposed to underground punk such as Husker DU or the Replacements, or hardcore hip-hop, such as Public Enemy or Dr. Hook, the latter in an alternative rock or modern AC formats. And debate over one-hit-wonders also pops metal rugas. Some stations, partially serious, have started "Band Headline" parties. Others continue to turn up their noses at Motley Crue, Poison, Def Leppard, and the like.

"Lately, you've been hearing a lot more of these kinds of records—White Snake, Def Leppard, 'Round And Round' by Ratt. What's weird is, it actually sounds pretty good," says Garrett Michael, PD at WHYY Detroit. "A lot of that stuff is pretty fresh, compared to the rock sounds nowadays—compared to a lot of the doom and gloom.

For some programmers, though, playing hair is metal is just a little too deep into the Reggae decade's songbook. "I would say that's probably the biggest one that wouldn't make that kind of a comeback," says Doug Clifton, PD at alternative rock station KXPF Denver, which began an '80s-dominated playlist in 1991 but since moved into the present.

Clifton, like many rock programmers, is skeptical about a whole '80s concept—although he thinks such a niche format will happen soon. "We find in research that we do that it can be very popular. People either love '80s stuff or hate '80s stuff," Clifton says. "In most cases, I think it would be good to use the '80s stuff to supplement the other stuff.

Add the Dave Stewart, PD at modern AC WPLL Miami, which plays other hits by Huey Lewis, Houston, and Madonna. "I don't know if the '80s had enough good music to have a whole format. We're not really personally on hanging your hat on one era, anyway. Great special show, but I don't know about a whole format," he says. "But you never know!"

VoA Europe

(Introducing from preceding page)

getting paperwork from and transmitting equipment to affiliates, which made potential privatizations nervous.

John Stevenson, now director of VOA's English Language Division, Torrey's former boss and the first director of VOA Europe, says that he understands Torrey's bitterness, but adds that it was difficult for VOA to get verification from affiliates.

"We could never verify when a station used our service," Stevenson says. Such verification affidavits were part of the paperwork necessary to attract potential private-sector advertisers, which could then be sure that the station would run potential spots at certain times of the day.

"VOA Europe might have been the victim of its own prosperity," Stevenson says. "You know, you tell these potential privatizing companies 'Hey, affiliates in 410 cities' and they go, 'No way.' We'd like to say, for example, that stations just took the feed as an oversight service so they didn't have to shut down, things like that.

Stevenson says that as a result, "the negotiations with interested parties [Billboard, April 20, 1996] were on and off—[with] some talks, some network payroll, the time. It was to close down two years ago. In the end, we just couldn't hang on, couldn't do it anymore."
Frankenstein and Dracula have nothing on you/Jekyll and Hyde join the back of the queue/"The female of the species/Is more deadly than the male/She wants to conquer the world completely/But she'll conquer me discreetly/That verse from "Female Of The Species," the first single by Liverpool, England's Space, isn't the piece of runaway gender paranoia that it seems, according to drummer Andy Parle. He sees it as more of a wary appreciation.

"I think we would all agree that females have more intelligence than males," Parle says. "That's what makes females more dangerous," and has Parle himself actually been menaced by a bit of womanly guile? "Well, I've had a throw me records out the window," he says.

No. 20 on Modern Rock Tracks this issue, "Fossil Of The Species" lines from "Spiders," Space's Gut Reaction/Universal debut album. Like other tracks on the oddly cinematic set, the marimba-driven single puts a current spin on the retro charm of such past masters as Burt Bacharach. "Songs like 'Walk On By' were great tunes with great arrangements," Parle says. "From me mum and dad in their 60s to me in my 20s, those Bacharach songs appeal to a wide range of people and for good reason."

But appreciating classic styles doesn't mean a]pining them, whether it's '60s pop or the music closeted to Parle's heart when he was growing up—Talking Heads and Television, the Clash and The Sex Pistols. "Hearing the Pistols is what got me into music," he says. "I'd never even bought a record before I heard them. But just because I loved it and listened to it doesn't mean I want to be it now. A lot of bands may want to live in the past, but we don't. Today there's so much you can do with technology and loops—to me, that's making modern music. If the Beatles were around today, they would sound like Trixie or Prodigy—not Oasis.

Billboard

Mainstream Rock Tracks

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Teenage Monica Proves Her R&B/Pop Mettle Among ‘Space Jam’s’ Heavies

S O WHAT IF SHE’S 16 YEARS OLD? When it comes to motion picture soundtracks, Monica is an old pro.

With her presence on the double-platinum “Space Jam,” the R&B/pop artist marks her fourth appearance on a soundtrack, following “Flash,” “The Nutty Professor,” and “The Preacher’s Wife.” But this time around, not only has Monica joined the company of such blockbusters as KISS, Chicago, Coolio, and Salt-N-Pepa, she’s gotten off a tasty piece of the project’s success for her own.

Her cut, “For You I Will,” is the Hot Shot debut on Hot R&B Singles, at No. 7—this with street-date violations. It holds at No. 5 on Hot Airplay and swishes from No. 26 to No. 22 on Hot 100 Airplay. The commercial single hit the streets Feb. 25; the track will debut on Hot 100 in the March 15 issue. Already, “Space Jam” has scored the No. 1 R&B top five hit “I Believe I Can Fly” from Kelly’s top 10. Hot 100 “Fly Like An Eagle” from Seal, and the top 40 hit on Hot 100 “Space Jam” from the Quad City DJ’s. Monica’s single was strategically aligned to coincide with the film’s release on home video with the same title.

The movie’s initial shipment will be 8 million copies.

“We knew that this was one of the top stories on this project; this was the baby,” says Angela Gasis, executive VP of national promotion for Atlantic. “From the beginning, we had worked at urban/ pop with R. Kelly, alternative/ pop with Seal, club/dance with Quad City DJ’s, and the street with the Mon- stars. But it was also important for Cool J, Method Man, and Coolio—whose cut, “Hit ‘Em High,” was also released—so we wanted to make sure we had that match smash with Monica and waited until this point to release it.”

The song was composed by the can- taineer team of Eric Gales, songwriting producer David Foster, a daughter from the R&B-directed feel of Monica’s 1995 million-selling “Miss Thang,” which hit hard with three R&B/Hot 100 hits, including No. 1 R&B/Hot 100 “Don’t Take It Personal (Just One Of Dem Days).”

“All I asked David and Diane for was the space to be creative and do things I didn’t do on my album, and they agreed,” says Monica. “I definitely knew it was going to turn out phenomen- onal. With Diane, I had faith in the song itself and wrote the production. I knew there was going to be a slot for Monica.”

As to her track being selected as a single, Monica says, “There were so many things that could aid in the release of ‘Space Jam.’ The rest of the soundtrack is dope. I like the way they set it up—the timing of the release, the people on it. You don’t get that satisfied artist feeling.”

Meanwhile, she adds, “I didn’t get into ‘Do I have a single?’ I knew the soundtrack would be heard, and if they picked it, they’d call.” Still, she adds, “I was glad, I felt like I must have done my job right.”

What made the selection more of a coup is that Monica, whose label is Rowdy/Arista, was handpicked for the soundtrack by Atlantic—the label of R&B contemporary Brandy. But says Craig Kallman, who wrote “Need to Know” and “The Other Side” with Torey Trenier served as executive producer of the soundtrack. “That’s getting more and more common every year, partly because you are between album cycles, soundtracks are a great vehicle to continue exposure. The major muscle of $20 million to $30 million in promotion dollars spent huge visibility for an artist. It’s worth it for the home-base label to approve.”

“Monica is a brilliant rising star, and we felt it was a great achievement that we were able to put a female sound track,” Kallman adds. “To have this song be as big as it is, is a testament of her staying power.”

“I didn’t know what to expect,” Monica adds. “With Brandy on Atlantic, everyone thought it was pretty amazing. And that has helped to spread this across the Atlantic.”

For those who might not yet be famil- iar with “For You I Will,” Atlantic has a video in MTV Stress rotation that fea- tures the artist and clips from the film. In addition, snippets of hit videos from the soundtrack will preface the movie on the home video release.

And what about a push toward mul- timedia via a dance mix? Gasis offers a firm no. “It doesn’t need a remix. It’s that kind of song you feel like you’re already heard. It’s comfortable, romantic. Everyone wants to think of their mate as ‘For You I will.”

Next up for the soundtrack will be Cool J’s “The Woman,” says Kallman, white says that is regrouping to put together her second full-length project due for release later this year.

“I’m taking a nice little break right now,” she says. “I overworked myself on the first album, doing two and three [appearances] in the same date. I’m just preparing for the next one.”

But once back in the saddle, Monica says, she clearly knows where she’s picking up her groove: “Everyone has the sophomore fear. But at this point in my career, I will do what I know. It’s meant to happen for me, it will.”

The 16-year-old adds, “When I first came around, people said, ‘She’s young, she looks decent, but she’s not singing.’ I wanted to be respected. Then being on tour and being able to hold it down live, I think people said, ‘We can support her now.’ It took a little while for people to find out that idea. But I’ve got to get out of this track for ‘Space Jam’ was, ‘This little girl can sing.’”

KRXQ’s Johnson Finesse Dupoly In Sacramento

A T THE STAGE in his career, where KRXQ’s Johnson Finesse has been spending time on the air at KRXQ Sacramento, Calif., station manager Curtis John- son has become a duopoly pro. “In the last four years, I’ve worked for two radio stations, two different formats,” he says. “I’m almost ready to go out and do seminars [about] surviving own- ership and scaling station stations. KRXQ in May 1986, after more than a decade with heritage rocker KUPD Phoenix, most of it as PD.”

His new mark, were he to host such a seminar, would be to advise attendees “to be suc- cessful at what you’re doing, but also be a team player. That’s what’s open to other corporate philosophies. [Don’t be] a feather in your own opinion, but also [be] a little more li- mited.”

And on the other side of that equation, “hopefully, you’ve got a company that’s go- ing to be thinking the same thing,” Johnson says. “This very much is an executive business and I think a lot of CEOs have the tendency to just look it at as pure properties and a particu- lar format franchise, and maybe not at the personnel that are driving that.”

KRXQ went from a 3.0 12-plus a year ago to a 4.7 in the summer to a 5.6 in the fall Arbitron, making it the No. 3 station in the market. Attaining that success meant moving away from the way of classic rock sister KSEG. “They were on top of each other quite a bit. I moved KRXQ very rock direction so that we weren’t sharing. We are very different radio stations right now.”

This operation change with Entercom let- therhead, Johnson has another rock signal in his fold, classic hits KXOA “KXOA and KXOA have been at the same thing,” Johnson says. “We opened up a little last year and a half, dragging each other deeper into the mud puddle, and now it’s a matter of pulling them apart.”

But Johnson says he’s found in researching KSEG and KXOA that the “market [thinks of] the two stations. We feel that it is very possible to have both be successful; it’s a matter of repositioning them slightly and working together.”

The strategy is for KXOA to lean more adult and softer than in the past. And while KSEG had been touching Base, which is a subsidiary of the publishing of its library, Johnson and KXOA/KSEG operations manager Larry Sharp continued to work in the format of rock station, with the emphasis firm- ly on the rock.

With all that upper-themed activity, it didn’t create a chaos to KRXQ for giving up its classic library and take a more modern point of view, but John- son adds, “I think the strategy that may be the case, but I’ve found there’s a lot of that older material that is still very appropriate for the young side of that audience. I’ve found that 16- to 25-year-old make up about 16% of our audience. They love a band like The Smithereens, and equally old Black Sabbath.”


Having that classic library eases upper- management expectations, Johnson says. “I found in the first part of 1996, the sentiment was, ‘The world, that a lot of people were going, ‘What are you planning this crap for?’ And then I would later find out a couple months down the road that same guy who [had been] calling up, saying, ‘I hate this. You’re playing this rap crap,’ was calling back, saying, ‘You’re right? You’re right?”’

Johnson admits that rival KXON picked up the modern mantle before he arrived in the market and that it is now “pretty well-branded, although they’ve eroded quite a bit in the last year or so, because of competitors.”

As to the modern formats, “not necessarily the rock itself, but the configura- tive. So they’ve really been split.”

Though Entercom has cornered a large chunk of the rock market, Johnson is not yet ready to cross-zones the stations on the air. “We’ve debated that little, and I try to avoid it. Pro- mote what you are on your air. If you start promoting your sister stat- ion, you run the risk of all of a sud- den blurring [the listener’s idea of] ‘Who am I listening to?”

In promotions, however, there has been some teamwork. “We have a department in-house that does out- side promotions and marketing,” Johnson says. “We will work simulta- neously on a lot of things—street fes- tivals or a million-dollar hue in one promotion that we’re doing so that all stations will equally promote these things.”

Johnson believes it’s key for sister stations to co- mingle in the market- ing arena. “Not only can such a thing as a cluster of stations help out other media in town, like newspapers, but it can be a ‘very important representative voice’ for this cluster. To achieve the extra money that everybody is paying for these radio stations, you have to have a department that is not just relying on that amount of money that’s getting paid and to hope to achieve those cash-flow goals.”

—Marc Schiffman
Music Video Programming

**NEW**

The most-played clips as monitored by broadcast data systems

**NEW**

are reported by the networks (not by BDS) for the week ahead.

**WRITTEN BY**

Gina Van der Vleet

**LOS ANGELES** — The members of Reprieve act Wilco leap into a new and adventurous music-video concept in the clip "Outta Site." (Outta Mind)

The rock jams out of a plane and performs its latest album in track in mid-air as it is free-falling to the ground.

The playful, in-your-face video was directed by Fallout Films director Bill Fishman, who claims that the idea of having a lead guitar play a guitar solo in the air was something he'd been playing around with in his head for years.

When I heard this song," he says, "I was thinking about what guitar sound would really be 'outta site' and then came up with the idea of having the whole damn band play in mid-air."

The concept was New Deal arranged to "move" away from a country-rock vibe and do something a little more alternative and exciting, so I thought this would fit into that perfectly. When I spoke to the band about it, they were all jazzy and ready to jump out of the plane.

I thought the idea was great," says Wilco singer/guitarist Jeff Tweedy. "It was clever enough to actually be a video I'd wanna see. We had a great time making it."

Despite some initial obstacles—persuading the label that the safety of the band members would not be at risk, as well as the delays and the rainy weather—the clip was finally shot over a period of six days in California's Perris Valley.

Billboard says aerial photographer Vic Pappadato was the main force behind finding the right location for the shoot, as well as coordinating the air starts before, and especially during, the filming.

Says producer Barry O'Brien, "Vic had an excellent sense of location and line of sight. We couldn't have done the job without him. When making this video, we did things that had never been done before. For instance, we set up parapentes for the guitars so that they could float down if they needed to. We even thought of cutting edges, in the middle of the sky-diving world, and I think it turned out great.

The finished product shows the band, basically, singer/guitarist Stuart, drummer Ken Coomer, and lead guitar/keyboardist Jay Bennett—twirling and soaring through the air and doing their guitar parts.

Since none of Wilco's members had any previous sky-diving experience, they spent several days of extensive training prior to the filming. It took a total of 29 jumps, performed at heights of 15,000 feet and up, to complete the shoot.

Three guitars, three basses, two test guitars, three drums, and 20 drummers performed. Close observers say they can see that, toward the end of the video, Bennett's guitar is broken because of the intense impact his hand had on the instrument.

According to Wendy Griffiths, VP of video promotion at Reprise, "Outta Site" has been the "big thing" making its debut on My 120 Minutes" Feb. 9, premiering on Feb. 18 on VH1's "Crossroads," and hit the Box Feb. 26. The video has also been screened to several regional and national video buyers, and the video is now being shown throughout the country. She says that 600 copies of the clip have been sent out as part of an extensive promotional campaign, which also targets in-store play at select retail locations.

Griffiths adds that the video promotion was not taken lightly and that the step of targeting radio with the clip.

"Since radio stations often don't have 'VCRs, our staff has been taking them in locally and playing the video and getting the track added to radio," says Griffiths. "It's just amazing. I've never seen anything like it before.

Tweedy says he thinks it's bad for a track to need a stand-alone video to receive radio airplay. "But I think that's true that only the most obscure artists do a lot of money making a video unless something good is happening. I think we're fortunate that it did," he adds.

"We don't know how long they're gonna be playing it, but this kind of justifies the time and money spent making it funny and stupid, as all the things a good rock'n'roll commercial should be."
Winners Of The 39th Annual Grammy Awards

Following are the winners of the 39th Annual Grammy Awards.

RECORD OF THE YEAR
"Falling Into You," Celine Dion, 550 Music/Epic. Producers: Roy Bittan, Jeff Bristow, David Foster, Humble to Gatica, Jean-Jacques Goldman, Rick

SONG OF THE YEAR

BEST NEW ARTIST
LeAnn Rimes, Curb.

BEST POP VOCAL PERFORMANCE, FEMALE
"Un-Break My Heart," Toni Braxton.

BEST POP VOCAL PERFORMANCE, MALE

BEST POP PERFORMANCES BY A DUO OR GROUP WITH VOCAL
"Free As A Bird," the Beatles, Capitol.

BEST POP VOCAL COLLABORATION
"When I Fall In Love," Natalie Cole and Nat King Cole, Elektra.

BEST POP INSTRUMENTAL PERFORMANCE
"Sinister Minister," Bela Fleck and the Flecktones, Warner Bros.

BEST POP ALBUM
"Falling Into You," Celine Dion, 550 Music/Epic.

BEST TRADITIONAL POP VOCAL PERFORMANCE
"Here’s to the Ladies," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE
"It Makes You Happy," Sheryl Crow, A&M.

BEST MALE ROCK VOCAL PERFORMANCE
"Where It’s At," Beck, DGC.

BEST ROCK PERFORMANCES BY A DUO OR GROUP WITH VOCAL
"So Much To Say," Dave Matthews Band, RCA.

BEST HARD ROCK PERFORMANCE
"Grey Shuffler," The Smashing Pumpkins, Virgin.

BEST METAL PERFORMANCE
"Tire Me," Rage Against The Machine, Epic.

BEST ROCK INSTRUMENTAL PERFORMANCE
"Bullet With Butterfly Wings," The Smashing Pumpkins, Virgin.

RECORDING COMPANY

COUNTRY MUSIC ALBUM
"The Three Piano Concertos," Yefim Bronfman, piano (Eska/Pekka Salonen, conductor; Los Angeles Philharmonic).

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

BEST CHAMBER MUSIC PERFORMANCE

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)
"Boulez...Explosante Fixe...," Pierre Boulez, conductor; Ensemble Intercontemporain (Sophie Cherrier, mi-flute; Emmanuelle Obéité, flute; Caroline Sokolak, clarinet; Marie-Pierre Valade, tuba), track from "Boulez Conducts Boulez.""BECK

"Crazy Town," City Of London Sinfonia.

BEST CHORAL PERFORMANCE

BEST OPERA RECORDING
"Britten: Peter Grimes," Richard Hickox, conductor; Philip Langridge, Alan Opie, and Janice Watson, principal soloists; Brian Coozen, producer (Opera London, London Symphony Orchestra).

BEST CLASSICAL PRODUCER OF THE YEAR
Joanna Nickrenz.

BEST CLASSICAL ALBUM
"Corigliano: Orchestral Works," Alan Stakkin, conductor. ALBUM OF THE YEAR
"It Takes A Village," (Ray Combs, Brian Wilson, and John R. LaFleur, producers). BEST GRAMMY AWARD
"The Gloves," (Ray Combs, Brian Wilson, and John R. LaFleur, producers). BEST POP-CONTEMPORARY GOSPEL ALBUM

THE SMASHING PUMPKINS

BEST TRADITIONAL SOUL GOSPEL ALBUM
"Face To Face," Clive Houston, Houston Entertainment. BEST CONTEMPORARY SOUL GOSPEL ALBUM
"I Am," Kirk Franklin & The Family, Gospel Centric.

BEST COUNTRY ALBUM
"The Score," the Fugees, Ruffhouse/Columbia.

BEST FEMALE COUNTRY VOCAL PERFORMANCE
"My Man," Barbra Streisand, Columbia.

BEST MALE COUNTRY VOCAL PERFORMANCE
"The New At The Time," George Strait.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
"If The Moon Takes You Away," Trisha Yearwood and Merle Haggard.

BEST COUNTRY INSTRUMENTAL PERFORMANCE
"Blue," Bill Monroe.

BEST COUNTRY ALBUM
"Deep Blue," The Allman Brothers Band, Elektra.

BEST CONTEMPORARY BLUES ALBUM
"Just Like You," Keb’ Mo’, Oh/Keh Records.

BEST TRADITIONAL FOLK ALBUM
"An American Poem," (Ray Combs, Brian Wilson, and John R. LaFleur, producers).

BEST CLASSICAL COMPOSER
annually Grammy Awards Feb. 26, the voting members of the National Academy of Recording Arts and Sciences (NARAS) will again have a much-needed across-the-board boost. The sheer number of performers at the show which featured five top profile multi-artist segments and a host of other star collaborations—virtually guaranteed the post-Grammy boom in sales and promotion of albums by artists who appeal to diverse demographics.

"The interesting thing about this year is that there doesn’t appear to be a clear winner," said Vince de Leon, buyer for the Harmony House chain in Troy, Michigan. "Sales are more diverse than ever. That makes the whole thing kind of exciting for us. In anticipation, we’re spreading around the stock and making sure that we’ve covered for any and all possibilities."

In the top categories, pop diva Celine Dion won Grammys for album of the year, while best pop album honors for her eighth-records platinum “Falling Into You”; rock/blue titanic Eric Clapton and multi-artist segments/producer/writer/performer Kenneth "Babyface" Edmonds scored the year in honors for their uplifting performance of "Change the World"; and "Babyface" and Babyface went for a staggering 12 awards—a win for producer of the year and best R&B song for "Exhale (Shoop Shooth)."

Fourteen-year-old country sensation LeAnn Rimes became the first country female artist to win the best new artist award this year, and she was among the youngest to win any Grammy (she also took home the best female country vocal award). Pop/R&B hitmaker Tiënt Braxton won awards for best pop female vocal and best R&B female vocal for "Un-Break My Heart" and "You’re Makin’ Me High," respectively. (For a list of winners, see page 66.)

This year’s show stands to particularly benefit from the current catalog of likes, reggae, jazz, and blues. That, plus the World Music, since some of the best-received performances were by artists in those genres.

Natalie Cole’s rousing performance in a multi-artist tribute to Ella Fitzgerald and a medley of music and dance number to "My Man" was one of the highlights. "In Da' Noore, Bring In Da' Funk" garnered standing ovations. Also, the Fugue, performed by the group Scott Cleared, featuring members of the Marley clan, was a big crowd pleaser.

"Natalie Cole did a fabulous job with her tribute to Ella Fitzgerald," said Chris Peluso, president of the Wall, a 167-store retail chain headquartered in Philadelphia. "At one point I closed my eyes and I thought I was listening to Ella. I think she really impressed a lot of people, and she got a spontaneous standing ovation from an industry crowd that was not one to give it up Phenomenal. Everyone in the audience was just awed by the performances."

Tim Rice, manager of downtown Tower Records in New York, adds, "We see more of an increase with the winners in the smaller genres, like blues and jazz. But the main boost has come in R&B. Here we see a spike in classic rock, folk, blues, and gospel. Sometimes, the Grammys are the only year that people hear this stuff."

Besides the Fitzgerald and dance segments, the Grammys featured a gospel-oriented medley from the "Waiting To Exhale" soundtrack with Whitney Houston, M.J. Blige, Brandy, CeCe Winans, a gospel, and blues cross-trilogy featuring Vince Gill, Alison Krauss & Union Station, and Patty Loveless; and show host Ellen DeGeneres, who finagled a show featuring musical backing from Chaka Khan, Bonnie Raitt, Ms. Shell N'Glo, Shawn Colvin, Sheila E., and Fiona Apple. Other notable collaborations included Clapton and Babyface’s rendition of some songs from the album "Change the World" and Tracy Chapman’s performance of her hit "Give Me One Reason," with Junior Wells on harmonica. For indie retailers, the Grammys can mean a sales surge for such staple alternative artists as Beck and the Smashing Pumpkins, but also the beginning of the end of these artists’ street credibility. Both acts performed at the show; Beck won awards for best rock male vocal and best alternative music performance, and the Smashing Pumpkins won in the best hard rock performance category.

Marlen Creaton, manager of the Record Kitchen, an indie in San Francisco, said, "We’re already seeing a big bump in interest for Beck, but there is an air among some people that the Pumpkins are more territorial custodians...that a Grammy win for someone like Beck is the equivalent of being a high school student off to college: ‘It’s a good thing, but he’ll never be the same afterward.’"

"The other Sherly Crow scored for best rock album and best rock female vocal, and Chapman took home an award for best rock song for "Give Me One Reason."

The Tony Rice Project won the best R&B album award, while Vanishes won for best R&B male vocal. Vince Gill took top honors for best country male vocal, and Lyle Lovett scooped up the best country music award. Buddie Crow honored for "The Road To Ensenada."

In the rap categories, the Fugue was honored for best rap album for their breakthrough "The Score," while LL Cool J won for best rap solo performance and Bone Thugs-N-Harmony scooped for best rap duo/group performance.

In addition, the Beatles—who won only four Grammys during their career—received the first major award this year for "The Beatles" music and video projects.

NASHVILLE RECOGNITION
Country music’s Nashville hub received long-overdue recognition for its contribution to global pop culture. For instance, the song of the year award for "Change The World," written by Nashville-based songwriters Guy Clark, Tony Kennedy, Tommy Sims, and Wayne Fitzpatrick—helped shatter the myth that Nashville traffic only in country music. By the same token, Beiss Fleck & the Flecktones’ victory for best pop instrumental performance for "Sinister Minister" represents another instance of a Nashville-based act winning in a non-country medium.

This year’s show, broadcast live on CNN Music, marked the Grammy show’s 25th anniversary. The Grammys were held in an arena-sized venue after years of shuttling between Radio City Music Hall and the Shrine Auditorium in Los Angeles. Having the show in a larger, venue, it seemed there was more energy in the audience in previous years," said the Wall’s Peluso. "The show didn’t have a huge roar of a base of the general public through tickets that were given away through promotions, but there were spontaneous responses as a result."

Another noteworthy Grammy—and a first in the 30-year history of the award—was first lady Hillary Rodham Clinton’s win for her spoken-word performance of her best-selling book, "It Takes A Village."

Clinton accepted her award in person at the pre-television portion of the show. After quipping that she didn’t know "Grammys were given to those dead people," she acknowledged "all the artists who were nominated" and said, "They work to sustain America’s artistic spirit. They know that art isn’t a luxury, they’re a necessity."

NARAS president Michael Greene thanked his board of directors for their time and message to viewers. "We as an artistic community must stand firm to protect First Amendment rights, not just for our own music, but for all forms of art and cultural elements to dictate what we create," he said.

Greene added, "With that freedom must come an equal measure of individual responsibility on the part of artists and parents alike to carefully consider the responsibility in art that connotes violence, degrades women, or glorifies the use of drugs. Let us forget, there is an important difference between documenting social problems and advocating, dangerous, and hateful actions.

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hit titles below cost, at about $9.99, with other releases at $11.99. This fu-
ished the price war with traditional mu-
sic, forcing many to offer prices close to list price ($15-$16) or higher. The com-
petition of competitive pricing, an ex-
cess of stores selling music, and debt-
load among music specialty stores, have
restricted growth among music specialty merchants.

In the last 20 months, Wharehouse Electronics, Camelot Appliance, Best Bu-
neys, Peppermint Entertainment, and a few others have experienced a growth in
profitability and sales. Best Buy, for instance, which since successfully completed the reor-
ganization process and have emerged from bankruptcy protection. Addition-
ally, Best Buy's success has been attributed to its restructuring, which has
been a major factor in its growth.

Computer sales during Christmas were record setting, but the fact that one
electronics chain, Nobody Beats the Wiz, with a short-term cash-flow problem. According to a report in Circuit City, the company is in a financial difficulties that would not ship a new product to stores—when it did not supply an explanation for the reasons. However, best Buy is not the only retailer to
experience financial difficulties with the majors and agreeing to pay the balance in weekly installments, product shipments resumed.

Analysts believe that the only win-
ning strategy consumer electronics retailers can take at this point is to increase on high-demand items, which include appliances like washing machines and refrigerators (on which profit margins are about 30%), as well as those that are large and bulky. They say that the chains are also hoping for the new content, which includes digital TVs and DVD players, that are coming to the market this year.

But the analyst adds that business for Best Buy is expected to be lower this year and probably will not improve until the final quarter, when new products begin to roll out. Saun
Saun, senior retail analyst for Min-
neapolis-based Piper Jaffray, says that
DVD players, in particular, could be strong performers during the holiday season.

Meanwhile, Best Buy and Circuit City have cut back on store expansion plans. And, because of the new content that customers are buying during the holiday season, the chain has had to make sure the products are available.

Executives from three of the four leading electronics chains did not
talk with press time.

MUSIC OFFERINGS SUFFER?

Some music industry sources sug-
gest that Best Buy, which has been
strong in computer department
sales, may be struggling in music
sales. The offerings during the critical holiday selling season, Best Buy and Lech-
mere/Electric Avenue were not as strong as they had been, according to
sales and distribution executives.

Minneapolis-based Best Buy, which has emerged as one of the best music
merchants in the business and the
leader in music software, has
been experiencing problems in recent months, Musi-
barks a yellow “warning” sticker affixed to “D-Boy” CDs, “will funkify your life.”

“They’re sustaining a long tradition of ‘second line’ [brass] bands that are incredibly important to jazz and New Orleans culture,” says Feigenbaum, who also heads the MJJ Broadcasting indie radio syndication company in New York. “It’s a rich tradition touching every aspect of what goes on in the culture.”

The owner of the French Quarter’s Louisiana Music Factory retail store, which specializes in the New Orleans jazz authority—further places New Orleans’s significance in context.

“People’s part of the real young generation of brass band players,” he says, “but they’re unique in their own way. I think that their music has an old, very tight vibro-treble sound—which is a very New Orleans thing. It’s hard to describe. He picked up from listening to the greats like Kid Thomas Valentine, Kid Sheik, and Alvin Alcorn.

Home to famous Tremé neighborhood just back of Louis Armstrong Park—the area across from the French Quarter that was once a “gastown” for New Orleans’s thriving culture—Andrews, whose “Satchmo of the Ghetto” tag derives from Armstrong’s nickname, is indeed brass band jazz’s young lion. Previous play has included stints with the late jazz legends John Coltrane, the Junior Olympia Brass Band, the All Star Brass Band, and the Treme Brass Band, for whom he contributed the Golay classic "Gimme My Money Back."

James has also toured with the likes of Wynton Marsalis, Quincy Jones, Dizzy Gille- spie, and Barker. "He’s turning into a very significant trumpet player in his own right," says Feigenbaum, who plans to put on an Andrews solo album in the fall.

A single was produced by New Orleans’ fellow NYLO label roster artist Allen Toussaint, who is also Feigenbaum’s New Orleans partner in the year-old label. "Allen was aware of them for some time, and since we’re trying to bring the best of New Orleans music to the world, I thought they were a part of one of our initial releases—and first for ‘97," says Feigenbaum.

"I find it more interesting and more satisfying, they symbolize the best of what we want to do. The energy on the album is unlike anything I’ve ever felt—kind of like the Metiers of brass bands."

NYNO is right now determining a single for “D-Boy.” Feigenbaum says it could be a straight return to top 40 and R&B stations. Count displays, posters, and other point-of-purchase material to be used for retail, with more than 900 in-store play copies being sent out following a comprehensive campaign.

A spokesman for Warner Music Group—which divested itself of its half-interest in Interscope in 1995 after a widely publicized furor about Death Row’s gangsta rap releases—says the company had not been served with a subpoena. A spokesperson for Fraternal Music Group—which owns 50% of Interscope and distributes the label for Universal—likewise says the company has not been served.

An Interscope spokesman, who was not available to field questions at press time.

Knight, who has been in jail since February, currently is serving a 10-year sentence in the L.A. Superior Court Judge J. Stephen Calegur February 28, at that time, the label executive could be released to parole officer. But he allegedly admitted stealing $4.5 million from Knight, at the center of the federal probe, according to court papers.

Major labels involved with Death Row, via past and present pacts with its distributor Interscope Records, may not presently be targets of the grand jury investiga-

Electronics chains (Continued from preceding page)

The wiz, as well as much deeper pockets.

Lechmere is part of Montgomery Ward, which does not break out the chain’s results. But Billboard estimates that Lechmere and Electric A product group’s Montgomery Ward concept, have music and video sales of $70 million.

Montgomery Ward’s efforts in music and video have also included an important move to one of the best regional chains in the music business.

After Montgomery Ward bought Lechmere last year, it moved Lechmere staff over music and video for all of the company’s retail concepts. Both Montgomery Ward and Electric A, its consumer electronics chain, used rack jobbers to service their music and video departments.

In fact, Montgomery Ward first tried giving Lechmere’s music and video team responsibility for Electric A’s Central region, which included a move to the team to Chicago, which resulted in the dissolution of that Cambridge, Mass., rack jobber staff and the hiring of a new one.

Larry Cohen, who joined Montgomery Ward in April 96 to head the chain’s music and video department, acknowledges that the reintegration of the music and video product lines to the parent’s Chicago headquarters disrupts the previously highly regarded effort.

“We have made strides to improve our music and video departments, the company has yet to feel the full impact of its agreement with Valley, which has the one-stop servicing catalog product to the chain. While Valley’s online catalog, Montgomery Ward will continue to buy new releases and special promotions directly from music manufacturers.

As Montgomery Ward and Lechmere interact more, the full potential of the two chains’ partnerships will take hold, resulting in better in-store positions for the chain, Cohen says. Furthermore, Cohen says he plans to move Montgomery Ward to focus more closely on realizing a “true partnership” with labels in working albums, he adds.

Music and video departments currently stocks music and video in 27 Lechmere stores, six Home Image stores, 11 Electric Arey stores, and four Montgomery Ward stores.

Circuit City’s power

Circuit City, headquartered in Henrico, Va., has reported weak results for the past year as well, but has remained in the black. For the nine months that ended May 31, Circuit City netted $88.1 million. Sales rose 9.8% to $5.24 billion from $4.77 billion on an increase in stores to 481 from 488 the year before. But sales for stores open at least a year fell 7%. The gross profit margin declined to 22.5% from 22.9% the year before, because of the negative same-store sales and an increase in markdowns with discount products.

Analysts say that because of the weak sales and the margin pressure, it will be difficult to maintain margins this year, as well as on selling more high-maintenance appliances. But they add that the chain is unlikely to drop its aggressive pricing on music or electronics, especially now that it is engaged in market-share battles with Circuit City, which has been running discount pricing recently. Its retail data estimates that music and video account for 6%-7% of Circuit City’s sales.

But Circuit City does not appear to be interested in the music business. For the year, this it expects to open 60-65 stores—about 35 in new markets. In fact, of the 40 stores planned for the year, a distribution area, 15 will open this year.

Despite its hard-go problems, Circuit City to the point that one of its major suppliers, Circuit City, which used to be a major supplier to Circuit City, says, “We’re not planning to cut back on our music and video presence.

Circuit City does about $500 million in annual music and video sales, but its annual sales figures. A retail competitor based in the Midwest says that Circuit City’s pre- serves an important edge for its Stores.

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The enthusiasm of the media was not missed...
ness—that aggressive marketing tac-
tics by record companies distort the
charts, leading to an increasingly
tenuous and underin-

denting the authority and credibility of
the rankings.

Program host Mark Whittaker
noted that the Billboard Hot 100 for the first seven weeks of 1997 featured a No. 1 sin-
gle. Artists, label executives (including Virgin’s Conroy), and retailers were quoted as having differing views on the issue. Sources say that the co-producer of “Hyping The Hits,” Katie Thomson, was thoroughly involved in interviewing many industries, including BMI director general John Deacon and CIN director Catharine Furse.

The speed of the CIN charts is, indeed, a contentious issue. For every U.K. industry professional who believes the charts are being hyped, there is one who takes the opposite view. After the Radio 1 broadcast, Con-

ny told Billboard, “The thing we deal with with the chart is that it’s never constantly perfect. Emotions run extremely high—and when you’ve got a few hits up there, you love it. And when they’re down...”

What others consider most surprising about “Hyping The Hits” is that the country’s national pop music station should have such a preoccupation with this one number. It was a very un-Radio-1 thing to do,” says Gary Farrow, VP of communications at Sony Music and a former inde-


tependent promotion man.

One prominent label chief says, “I feel very uncomfortable about Radio 1 and the BBC biting the hand of the industry they work so closely with and also [publicly criticizing] the chart they’re partners in. If the BBC want-
ed to have the program on ‘Talk-for-
mattered’ Radio 4, that’s a different sce-
nario altogether.”

“Since when was it part of Radio 1’s brief to be a permanent Section of investiga-
tive station? It’s funny for the more silent partner [in the CIN charts] to come back in this way and portray it as

TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

RADIO 1 PROGRAM TARGETS ALLEGED CHART ‘HYPE’

(Continued from page 6)

Radio 1 has exclusive broadcast
rights to the CIN rankings, and their part in this phenomenon is a key role in the coalition of record com-
panies and retailers that unites behind the "official" imprimatur of the charts. The sales information to which they contribute comes from major chains and independent stores, most of which are affiliated with the British Assn. of Record Dealers. The program itself regularly renewed its data supply contract with CIN (Billboard, Feb. 22).

Bill C. Pulfer, executive producer at Radio 1, tells Thompson of “Hyping The Hits,” says that the station should be free to tackle big issues like this. We shouldn’t be pop and prattle.

She continues, “We did look very hard at how CIN compiles the charts and what’s in it. What we ended up questioning are the marketing techniques of the record companies and the effect they have on the chart.”

Pulfer says that the industry’s preoccupation with the issue of “buy-


intist Klaas Jantoons, drummer Julie De Borger, bassist Danny Monney, and Scotsman Craig Ward on guitar. deUS is big in Belgium, with the band selling out a host of shows and “We’re looking at recording our next album,” Dieudonne, one of the group’s vocalists, says. “In the neighboring Dutch cap-

tal of Amsterdam, the group can play to 1,000 people, and it has gradu-

ally become a festival within a festival.”

With the first European single, “Little Arithmetic,” benefiting from high visibility on the Benelux tour, the band is making publications as Melody Maker and New Musical Express, the group gained the plum opening slot for PJ Harvey and John Parish’s only U.K. dates (very sold-out shows in Bristol). In France, deUs opened a string of shows with the Datarockers.

DeUS HEADED STATESIDE

(Continued from page 9)

“Even though deUS’ last album was excellent, we did not think this performance would be that popu-

lar—but we had a huge surprise,” Fournel says. “We had 290 people in our store, which is about 700 square meters, and had to turn away another 100 people.”

Placing the band’s unfettered live performances as the centerpiece of their current promotional campaign, Island aims to foster and highlight the group’s unique musical personality—a tradition and selling point which has made the label a favorite of A&R. Island’s John Marot, president of Island Records U.K. “No matter how quirky the band is, deUS does have commercial potential. They were big on the college circuit, acts like PJ Harvey or Tom Waits,” he says. “And like those musicians, artistic considerations come before commercial ones. It’s the label’s job to marry those two things.”

In the U.S., Island is following that line by marketing deUS in tandem with the Morphen tour and on the college circuit, with campaigns featuring posters and cassette samplers at 950 in-store playlists. “College kids are the perfect deUS audience, because they’ve the hip, open-

ness and the great sense of adventure,” Island director of marketing (U.S.). “And while deUS may not be highbrow, it’s certainly thinking man’s rock.”

“In A Bar, Under The Sea” goes to college radio March 10. Among the stations where it will most

welcome will be Georgia State Uni-

versity’s WRAS Atlanta. While pro-

moting “Worst Case Scenario,” deUS visited WRAS and played a killer on-air set, earning the band local affection and airplay. Commercial alternatives get its chance in mid-April, when the album’s first single, “Sell Off The Floor, Man,” ships with a radio edit by the Dust Brothers’ Michael Simpson. Prior to the March 17-April 3 date, deUS played gigs in Providence, R.I.; Cambridge, Mass.; and New York (March 11 at CBGB and March 13 at Brownie’s). deUS is booked and managed by Antwerp-based Musicness. The band’s songs are published by Ron-

DOR MUSIC.

BUBBLING UNDER... HOT 100 * SINGLES

DEUS IS BIG IN BELGIUM, WITH THE BAND SELLING OUT A HOST OF SHOWS AND

LONGBLING WLC DJ BILL ALLEN DIES

(Continued from page 6)

James Brown, Ruth Brown, and

Muddy Waters. Artists soon began

dissing the charts, saying that the new records. Allen once said that he was proud that he could prove that R&B could be commercially successful. Not only did the records sell, WLCN flourished with advertising and listeners.

Airing ranging from Charlie Daniels to Bob Seger to John Hiatt have talked about their musical debt to "the Houseman," who brought a new music into their lives as kids. As R&B helped midwife the birth of rock'n's roll, such jocks as WJW Cleveland's Alan "Moondog" Freed, began copying WLCN's format. Allen once said that Freed frequently called him, asking for record tips. WLCN's "Randi's Record Shop Show," hosted by Nobles, further


popularized the music.

Allen was from Gallatin, Tenn., where he grew up listening to the blues and gospel of his black neigh-
bors. After attending Vanderbilt University in Nashville, he hosted a program called "Harlem Hop" on WHIN Nashville and worked for crosstown WKRD W.K. before joining WLCN in 1945.

Survivors include his wife, Nancy Hoffman Allen; a son, Rogan Allen; a daughter, Bebe Evans; three broth-
ers, Thomas N. Allen, Randolph Allen, and Douglas Allen; and two grandchildren.

Memorial services may be made to the Friendship House, 202 23rd Ave. N., Nashville, Tenn. 37203, or the Cumberland Heights Foundation, 2823 River Road, Nashville, Tenn. 37209.
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**Heatseeker Impact**
up for what he was trying to do at the time," says Rivers. "I was interested in his playing and his attitude; we fit in well together.

 Saxophonist Jackie McLean was also interested in the young drummer. After hearing Williams, McLean hired him to join his band for a tour of England and Ireland; and for Keith Urban, the Dead Ringer Band, O'Shea, Tommy Emmanuel, and others to play often in the U.S.

 For ABC's Gross, one of most pow- erful women in the Australian music industry, the decision was a no-brainer. Under country music has come about with essentially by breaking with the past, or at least its image. "It's important that we continue to educate folks about it," she says. Once it was just Slim Dasty and John Williamson, but they've been elevated to living legends [status], leaving an opening for new stars like Tanya King, Niki Etheridge,Coco, the Wurundjeri, Nina Charles, and others.

 The cross-country network of jukeboxes have shut down, and it isn't about a lighthearted, inoffensive, and positive way of getting this music out.

 "We need to continue to educate people about the history of the music," Gross says. "And that's why we're doing this tour."

 The couple has been working on the show for over a year, and it's finally coming together. They plan to perform their own material, along with some of their favorite songs from the past and present.

 "We've been rehearsing for months," Gross says. "And we're really excited to bring this show to audiences across the country."

 The show will feature songs from both of their previous albums, as well as some new material. They'll also be performing covers of classic country songs that have become staples of the genre.

 "We want to make sure that the music we're performing feels fresh and relevant to today's audiences," Gross says. "And we think that's something that we can do with our show."
EMI'S SOUTHGATE EXPRESS CONFIDENCE IN GLOBAL MUSIC MARKET  
(Continued from preceding page)

more discs for the label, including "Angel Street," "Native Heart" and "The Story Of Neptune."

Southgate counters the rumors, though, by reiterating his assertion that not only is the company not for sale, but nobody has asked to buy it.

"There's nobody on the horizon or in sight," he states, "despite the fact that somebody out there indicated that EMI wants to get into the music business. I have never met Mr. Gates or anybody from [Microsoft]." Southgate says that no offer or approach has been made to him before or since the demerger last fall.

Meanwhile, the 1986-anniversary celebrations continue with an exhibit, Music 100, which opened Febr. 14 in Edinburgh, Scotland, and will move to London in July and then to York, England, in February of '98.

Other events will include the return to the classical stage of violinist Nigel Kennedy July 5 in Birmingham, England, and the premiere of Paul McCartney's new album "Sgt. Pepper's Lonely Hearts Club Band" Oct. 14 at the Royal Albert Hall in London.

The exhibition has already received a high-level seal of approval. "I sat with [U.K. National Heritage Secretary] Virginia Bottomley at the Brits, and she and I both thought it was fantastic," says Southgate.

Many of EMI's celebratory activities will raise money for its Music Sound Foundation, which will fund music education in schools and other centers of learning. "We're hoping that by the end of this year, we will have 5 or 6 million pounds [up to $10 million in the foundation]," Southgate says.

RENOVATED DRUMMER TONY WILLIAMS DIES  
(Continued from preceding page)

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Jennifer Lopez To Host Latin Music Awards

Actress Jennifer Lopez has been named to host Billboard’s fourth annual Latin Music Awards, which will take place April 30 at the Garden Center for the Performing Arts in Miami. Lopez is starring in the Warner Bros. film “Selena,” a biopic of slain Tejano star Selena. The Bronx-born actress also is appearing the Fox Searchlight film “The Last Hot Dog in Paris,” with Jack Nicholson, Stephen Dorff, and Michael Caine. A former “fly girl” on Fox’s comedy program “In Living Color,” Lopez scored several starring roles on television before landing a slot in the critically hailed film “Mi Familia.” She earned an Independent Spirit Award nomination for her performance in that film.

Lopez, 26, also will star in the Columbia Pictures movie “Anacordia,” an action adventure film due out this fall. In addition, Lopez, who is of Puerto Rican heritage, will star in the Oliver Stone-directed movie “U-Turn,” with Nick Nolte and Sean Penn.

Lopez is hosting an awards ceremony that will include special honors for two prominent recording stars: Emmanuel and José José. Emmanuel, the Mexican star who records for Poly-Gram Latino, will receive the Spirit Of Hope award, which is given annually to a Latino recording artist who participates in civic or humanitarian causes. José José will be the fifth inductee into Billboard’s Latin Music Hall of Fame. According to his label, BMG, the popular Mexican balladeer has sold more than 35 million records worldwide.

As in years past, Billboard’s Latin Music Awards will close out Billboard’s eighth annual International Latin Music Congress, slated to run April 28-30 at the Hotel Inter-Continental in Miami.

The conference will feature two evening showcases, four industry panels, and four music writers showcase. Newly confirmed panelists are Ramón Arias, director of Latin talent acquisition, East Coast, peer music (Latin rock); Carlos Sari, remix producer; Pablo Flores, co-owner of Hits and Mixes Productions (Latin dance); and Hazam Azzouni, PD WICAM FM Miami; Jesús Salas, PD WXDJ-FM Miami; Scott Tannenberg, senior project director, Market Segment Research & Consulting (Latin radio).

Among the labels participating in the showcases are Arista Latin, BMG, Fonovisa, Karen, PolyGram, PolyGram, and Sony Argentina. Keynoting the conference is McHenry Tichenor Jr., chairman/president/CEO of The New Hefel. For further information call Maureen Ryan at 212-536-5002.


Billboard is currently reserving space for its 1997 Nashville 615/Country Music Sourcebook, slated to appear in May.

The Nashville 615/Country Music Sourcebook is the most informative resource directory of business-to-business listings for the Nashville region and worldwide country music market. This directory consolidates thousands of comprehensive listings and hot music contacts throughout Canada and the U.S. All listings are continuously updated so your prospective clients can receive the most accurate and up-to-date information. The Nashville 615/CMS remains the entertainment industry’s most vital reference guide for the professionals involved in the country music scene. Top recording artists, record and video producers, managers, advertising agency personnel, and publicists refer to this “dual directory” on a daily basis.

Call now to be listed in this directory and be a part of the industry’s day-to-day business!

Advertising deadlines are March 14, 1997. For more information contact Dan Dodd at 212-536-2299.

Az Yet Not Sorry It Reddid Chicago Hit

A NEW BAIFFFRECE PRODUCTIONS CHARGES TOWARD THE TOP 10: Az Yet bullets 21-16 with its cover of Chicago’s “I’ll Be Looking at You” The LaFace single features former Chicago vocalist and co-writer of the song Peter Cetera. That means every remake of a Chicago song to chart on the Hot 100 has featured either the entire group Chicago or a former member. Of course, the Az Yet single is only the second remake of a Chicago song to chart. The first was “25 Or 6 To 4,” originally a No. 4 hit in 1970. The group recorded an updated version in 1986 that peaked at No. 48. That made it the first version of “Hard To Say I’m Sorry” the most successful remake of a Chicago tune.

If the Az Yet single reaches the top of the chart, it will be the group’s first No. 1 hit. But it will also be the most successful remake of a No. 1 hit from the 1980s. Right now, two titles hold that honor: Luther Vandross and Mariah Carey’s cover of Diana Ross and Lionel Richie’s “Endless Love” was a No. 2 hit, as was Nicki French’s interpretation of Bonnie Tyler’s “Total Eclipse Of The Heart.” In addition, “Hard To Say I’m Sorry” would be the ninth No. 1 hit of the rock era to be No. 1 by two different artists, following “Go Away Little Girl,” “The Love Motion,” “Please Mr. Postman,” “Venus,” “Lean On Me,” “You Keep Me Hangin’ On,” “When A Man Loves A Woman,” and “I’ll Be There.”

SHINING STAR: The Oscar-nominated “Shine” dominates Billboard’s classical charts. The soundtrack on Philips moves to No. 1 in Top Classical Crossover, while “David Helfgott Plays Rachmaninov” remains in pole position on Top Classical Albums.

COUNTING DISHWALLA: Kevin Martin of Atlanta phoned in his observation that Dishwalla set a record for remaining on the Hot 100 48 weeks with “Counting Blue Gears” without reaching the top 10. The single, which disappeared from the Hot 100 this week, peaked at No. 15. The previous record holder was Crystal Waters, who was on the chart 45 weeks with “1999 Pure Love,” a single that peaked at No. 11. Martin notes the coincidence that as Dishwalla drops off the chart, Waters leaves seven places to No. 11 with her latest, “Say...If You Feel Alright” (Mercury).

COUNTING OSCAR: A phone call from London pointed out my error in crediting songwriter Tim Rice with only one Oscar, for “Can You Feel The Love Tonight” from “The Lion King.” Actually, Rice won two years in a row. His first statue was for “A Whole New World” from “Aladdin.” I should have known better, not only because I’m a Rice fan, but because he is a counterpart of mine. No, I haven’t written a musical with Andrew Lloyd Webber. But Rice is one of the authors of “The Guinness Book Of Number One Hits.” I’m glad to correct the information, and thanks for the phone call, Tim.

If Rice does win his third Oscar, it will be with his third collaborator: “A Whole New World” was co-written with Alan Menken, “Can You Feel The Love Tonight” with Elton John, and “You Must Love Me” with Webber.

ADD MADONNA: The second Tim Rice/Andrew Lloyd Webber song from “Evita,” “Don’t Cry For Me Argentina,” slips 8-9 on the Hot 100. As Keith Caulfield of Los Angeles points out, it’s the first top 10 hit by Madonna that doesn’t include a writing or producing credit for the artist since “Dress You Up” in 1985. Caulfield notes that Madonna holds the record for the female producer with the most No. 1 hits (seven) and is tied with Carole King as the female songwriter with the most No. 1 singles (nine).
Hotel rooms even a rock star doesn’t have the heart to trash.


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