POP MUSIC’S TEEN MARKET: THE JILTED GENERATION?

Retailers See Signs Of Hope For Teen Music

BY PAUL VERNIA

NEW YORK—From Sherman and Sherman’s “You’re Sixteen” to Alice Cooper’s “Eighteen,” some of the most enduring rock songs have been directed at teenagers. However, that segment of the population is increasingly bombarded with other forms of entertainment that threaten to undermine the link between youth and music retail.

“I don’t think we have the same number of teens growing up to be avid record buyers as we used to,” says Vince DeLeon, superstore buyer for the Detroit-based Harmony House chain, which has 85 pop stores and one superstore in Berkeley, Mich. “All too often, retail is not as enticing of that” (Continued on page 92).

Virgin Helps Kiwi Act

Mutton Birds Fly In U.K.

BY PAUL SEXTON

LONDON—It may have meant flying halfway around the world, but New Zealand’s Mutton Birds are working toward a successful migration.

The Kiwi band, stars in their home country for more than five years, have spent most of the past few months living, recording, and playing in the U.K. in the build-up to the European release of “Envy Of Angels.” The set, their third New (Continued on page 93).

Old, New Formats Reach Crossroads At NARM

Biz Looks To Spark A Cassette Revival

BY ED CHRISTIAN

ORLANDO, Fla.—Finding ways to alleviate the decline of the cassette format was one of the main topics of discussion among music merchants and distribution executives at this year’s convention of the National Assn. of Recording Merchandisers (NARM).

At the confab, held March 8-11, here, the fate of the cassette domain (Continued on page 101).

Music Retail’s Role Weighed In DVD Bowl

This story was prepared by Susan Nuzio and Marilyn A. Gillen in Orlando, Fla., Seth Goldstein in New York, and Ellen Fitzpatrick in Los Angeles.

ORLANDO, Fla.—With DVD at long last rolling out in stores, the format was conspicuous in its absence from the National Assn. of Recording Merchandisers (NARM) Convention, held here March 8-11.

Although several panels at a (Continued on page 94)
LeAnn Rimes continues to make history!

1st female artist ever to debut at #1 on both the Country and Pop Album Charts

1st female artist to win a Grammy for Best New Artist and Top Country Female Vocal Performance
BY ED CHRISTMAN

ORLANDO, Fla.—Sony Music Distribution, responding to the country, jazz, and specialty merchants, will raise its minimum advertised price (MAP) by $1.

"Pop," by U2, $19.99 to $22.98; front-line CDs carry MAP prices of $10.78 to $12.88. With the increase of the MAP price for front-line CDs, the Sony MAP will now range from $11.88-$19.98 Billboard Bulletin, March 15.

Danny Yarborough, president of Sony Music Distribution, confirmed reports from retail sources that Sony has implemented a new version of the National Association of Recording Merchandisers (NARM)’s MAP policy for the March 8-11, that the company is about to raise its MAP.

"It is our opinion that music is being devalued," he said. "We have to be more effective in marketing the value of music. We don't think the consumer has the right idea about the value of music. We will continue to work with our marketing department to correct that.

While Yarborough did not get specific about such "devaluation," consumer electronics chains and mass merchandisers have been aggressive in using music product as a loss leader, and may have every reason to believe a price war. Fallout from that price war has led to Chapter 11 filings by Camelot Music, Peachtree Entertainment, and Strand Media, as well as by Wharehouse Entertainment and Kemp Mill Music, the latter two of which subsequently successfully reorganized.

While those chains each implemented their own MAP policies, those early efforts were considered inertial. As the price feature by the music speciality chains moved back on the distribution channel to the labels, however, the majors got more serious with their individual MAP policies.

Currently, all six majors have policies that call for the withholding of advertising funds for an extended period of time, ranging from 30 days to one year. In one major, the six majors have every reason to believe a price war. Fallout from that price war has led to Chapter 11 filings by Camelot Music, Peachtree Entertainment, and Strand Media, as well as by Wharehouse Entertainment and Kemp Mill Music, respectively of which subsequently successfully reorganized.

Jim Heffernan, president of PolyGram Group Distribution (PGD), said that many NARM heard from a number of accounts that are trying to pressure PGD to raise its own MAPs. "They understand their concern," he said. "It is not that we are not hearing from them, it is the next step in the evolution of our policy." Peter Jones, president of IMG Distribution, also noted that MAP was a topic at the show. He acknowledged that at meetings with accounts "ideas have been floated to raise the MAP floor. There are varying points of view as to the vision of raising that strategy." Management at the other three majors—EMI Music Distribution, WEA Distribution, and Universal Music and Video Distribution—could not be reached for comment by press time.

Robert Higgins, president of Albany, N.Y.-based Trans World Entertainment Corp., was among those who lobbied the majors for a higher MAP. "We're encouraging them to do so," he said. "It is good for the health of the business.

Bob Tocci, Recordia Video in West Sacramento, Calif., was also at the forefront of accounts asking the majors during NARM to raise MAP. Stan Gorman, senior VP at the chain, said, "The industry should police the mass merchandiser who advertise and place music at $9.99. He argued that such pricing devalues music.

He noted that in Phoenix, Wal-Mart sold U2's 'U2,' $17.99 but priced equivalent CD, at $10.98. That is below the cost of the title, which has a booklet cost of $11.

While the accounts and labels see MAP as a lot issue, they have to tread lightly on the topic. In Tennessee, an as-yet-unheard class-action lawsuit alleges that the six majors use MAP as a way to engage in price fixing. Moreover, the Federal Trade Commission has investigated advertising and other business practices of the six majors. That investigation ended earlier this year with no finding of wrongdoing.

Source-Tagging Settlement Expected to Come Soon

BY DON JEFFREY

ORLANDO, Fla.—The National Assn. of Recording Merchandisers (NARM) is scrambling to beat a May 1 trial deadline and reach an out-of-court settlement of a lawsuit brought against the majors for tagging CDs with electronic anti-theft tags on CDs.

NARM had hoped to announce a resolution of the litigation at its March 8-11 convention here, but the two sides were still talking. Officials said a settlement is close, however, adding that it could come in about a week or two.

Last year, discount retailer Target Stores and anti-theft technology company Checkpoint Systems sued NARM over its recommendation of competitor Sensor Lar Electronic's system for tagging CDs at the source (during the manufacturing or packaging process). They also sued PolyGram Group Distribution, a major record company that had begun source-tagging. The suit put an end to PolyGram's efforts and to plans by the other majors to start source-tagging.

Barnet Cohen, the ongoing NARM chairman and the head of wholesaler Valley Record Distributors, said at members to the convention, "We lost an entire year to litigation. But now NARM will try to get a settlement and every reason to believe that the litigation will be resolved before the May 1 trial deadline, and hopefully it'll be a settlement mutually agreeable to NARM and the plaintiffs.

Robert Schneider, the new NARM chairman and executive VP of rackjobber Anderson Merchandisers, told members that source-tagging was "one of NARM's highest priorities and that the board was unanimous in bringing the issue to fruition this year.

"It makes headlines, but is the back end of implementation, but it's still the delays in implementing plans. It was at NARM's last convention in Orlando, four years ago, that Sensor Lar's technology was recommended for rackjobbers. Merchan-

Aly that shrinkage due to external theft can range from 2%-4% of sales. But that the shelves of world's stores use a mix of Checkpoint's and Sensor Lar's technology. "If it goes to one or the other and we have to change, I am not sure that we think it's important enough and worthwhile," said."

3
There are two trends emerging in analysis of the contemporary music business. One concerns the increasing-ly, stocky, almost early-70s-like demeanor of what was once referred to, accurately enough, as alternative music. The other concerns a flatness in record sales. These phenomena, in case anyone didn't anticipate where this is leading, are related. The situation is manifest in the inescapable fact that, for the first time in a very long while, pop songs are like that: The limits of the form require the full embrace of imagination. The idea that authentic rock must only be made in a particular way on a particular piece of instruments is, on its face, an absurdity in absurdity.

In an analogy from the classical realm one might have decreed: We've discovered streams and windmills, why don't we just quit it? It did not take long for the Beatles, Beach Boys, and Martin to begin experimenting with expanded and diverse instrumentation. This has to do with creative growth.

It should go without saying that the triumvirate of guitar, bass, and drums is the very foundation of rock'n'roll. Great music always has been and, one hopes, always will be harder to produce the more the people involved with the new de rigueur minimalism—sole reliance on, as one industry observer put it, "real instruments"—is a falsity authenticity that verges on ludicrousness. When guitar-based rock (and "unplugged" music, as well) originally emerged, it reflected the only instrument. The system that allowed it to take on that manner, in part, because by now we know more, we've heard more, we can do more. Going back—acting as if new tools had never become available—is basically pretending. Just because a good song should still sound good when stripped down to its essentials does not mean it has to be so presented. Should Bob Dylan, after all, have declared on top an electric guitar? Didn't the Beatles "We Can Work It Out" benefit from the pump organ? And although Don Henley's "All She Wants to Do Is Dance" might be very efficacious on acoustic guitar, didn't all those electronic aspects add excitement? Every reader will undoubtedly think of other examples. How hard can this be? If something sounds good and enhances the music, use it. Everyone shares the responsibility for trying not to let this happen when the opportunity for something new and exciting exists. Every reader will undoubtedly think of other examples. How hard can this be? If something sounds good and enhances the music, use it.

"Everyone has the responsibility for recycling the herd-mental-dynasty, from label executives to producers to musicians to programmers to listeners".

David Flitner composes and records the group Thinline in the Boston area.


PIONEERS OF THE PIONEERS

I read with interest and some amusement the recent announcement of the formation of a group of black executives (Billboard, Feb. 1, Feb. 18) in the 1970s and thought he made some good points, especially Larkin Arnold's remark about never having "used being black as an excuse." As a recipe for success, one couldn't do much better than that. However, like many popular tastes that came of age during the '70s, Mr. Reynolds, in his article, falls into the trap of reporting that everything began with that era. That kind of thinking does a disservice to the black executives of an earlier time, who were the real pioneers.

For having "no voice in A&R," Joe Thomas and Howard Biggs (of RCA Victor, Decca, and Columbia) led the way. When Thomas began in A&R at Columbia, he was the only black executive. Of course, he had been promoted to that position by the inescapable black executives [Billboard, Feb. 18].

John Burton was in-house attorney for Chess in the '50s. Paul Gayten produced and promoted records and ran the West Coast office of Chess. Black A&R men at independent labels during the same period included Willie Dixon (Chess), Jesse Stone (Abalistic), Maxwell Davis (Aladdin, Modern), Earl Palmer (Aladdin), J.W. Alexander and Bumps Blackwell (Specialty), Richard Barrett (Gone-Ear, Dave Bartholomew (Imperial), and the rest.

Perhaps the most significant of all was Henry Glover, who as far back as the 1940s not only produced R&B for Little Records, but traveled to Nashville to record hillbilly acts such as the Delmore Brothers and Moon Mullican. He also recorded pop acts such as Steve Lawrence. As a songwriter who had a co-publishing deal with King, Glover had a major say in the day-to-day workings of that company.

After leaving King, Glover produced Arthur Prysock, Billy Bland ("Let The Little Girl Dance"), and the Fiostes ("So Fine") for Old Town, and many other artists, including Dinah Washington and Joey Dee ("Pepper-Mint Twist," which Glover wrote) for Roulette Records. The fine efforts of the men who Mr. Reynolds wrote about would not have been possible without the real pioneering efforts of the above-mentioned individuals.

Blackwell (Specialty), Richard Barrett (Gone-Ear), Dave Bartholomew (Imperial), and

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CURB RECORDS-
This has been a year of phenomenal performances: music's top awards, gold and platinum albums, new artists introduced to the world. We know there's much, much more to come. Congratulations and continued success.

THE ATLANTIC GROUP

above and beyond
Sheryl Crow

Grammy Awards

Best Rock Album

Sheryl Crow

Best Female Rock Vocal Performance

"If It Makes You Happy"

Brit Awards

Best International Female Artist

Produced by Sheryl Crow

Management: Stephen Weintraub Management

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Matador, Capitol Team For Bettie Serveert’s Set

BY BRADLEY BAMANGER

NEW YORK—The loose-limbed charm and bittersweet popcraft of Bettie Serveert’s debut, 1989’s “Palamine,” inspired a rare degree of affection. The Dutch quartet’s album turned heads and won hearts on both sides of the Atlantic, inspiring a new generation of alt-rock bands at home and gracing U.S. college airwaves with such unobtrusive singles as “Tom Boy” and “Kid’s Alright.” “Palamine” was followed in ’96 by “Lamprey,” a serious, sprawling work that—contrary to popular belief—matched the debut as well as upped the artistic ante considerably (Billboard, Nov. 2, 1996). On March 25, Matador/ Capitol shepherds the U.S. release of “Dust Bunnies,” which should please fans of both “Palamine” and “Lamprey,” as it reflects the light of the first album through the shadows of the second.

“I’d say that this album takes a half step rather than a half-empty approach to life—it’s not so dark as the last album,” says Bettie guitarist Peter Vissar. “But we worked hard to maintain a tension, a real emotional feel to every song.”

Adds drummer Berend Dubbe, “I’ve always thought that ‘Palamine’ might have been a bit politically correct that indie-rock kind of way. Whereas ‘Lamprey’ was very symphonic. The new album strikes a balance between the two.”

“Dust Bunnies” was guided by Bryce Goggin, one of the hotter producers in alternative rock. Having helmed the last album by Pavement, the Lemonheads, and Spacehog, Goggin knows how to help a band refine its aims, and on “Dust Bunnies,” he helps refine inspiration in the details: Vissar’s squelching leads on “What Friends?,” the intimate power of singer/guitarist Carol van Dijk’s voice on “Misery Galore,” the

Engvall Follows ‘Sign’ To His Own Success

Single, Video Help Drive Sales For Warner Comedian

BY DOUG REECE

LOS ANGELES—Heatseeker Impact artist Bill Engvall is in grand style from the shadow of longtime friend and associate Jeff Foxworthy with the success of his debut album, “Here’s Your Sign.”

Though Engvall has often played second fiddle to Foxworthy, opening his concert dates and playing his neighboring Nor- bor on the NBC sitcom “The Jeff Foxworthy Show,” Engvall is now poised to make a name for himself as his album ascends The Billboard 200.

“Here’s Your Sign,” which was released in May 1996 by Warner Nashville, jumped from No. 122 to No. 80 on The Billboard 200 for the week ending Saturday (15). This issue, the album is at No. 78 with a bullet and has sold more than 77,000 units, according to SoundScan.

Engvall, while quick to credit Fox- worthy for helping his career, is excited about striking it on his own.

“Jeff has done a lot for me and opened doors for him to open for me,” says Engvall. “What Friends?”, the intimate power of singer/guitarist Carol van Dijk’s voice on “Misery Galore,” the

EMI Aims Secada’s Sixth Album At Multiple Markets

BY CHUCK TAYLOR

NEW YORK—Unlike many artists reaching for the spotlight, Cuban-born Jon Secada has, from the beginning, maintained a foothold in both English and Spanish-speaking markets. With the April 15 U.S. release of his sixth album and third English-language set, “Secada,” the singer/songwriterproducer has generated an emotionally charged set of 10 hand-clenched ballads and up tempo pop jewels recasting the flavescent 1992 triple-platinum debut, “Jon Secada.”

A month or so later, a Spanish version of the album will be released here, featuring a different cover and title and three or four original tracks with more of a tai- lored, uptempo inclination.

The approach is true to EMI’s previous marketing efforts for the artist: “Jon Secada” was re-recorded in Spanish, retitled “Otro Dia” (Continued on page 97)

Tragically Hip, Celine Dion Top Juno Award Scorers

BY LARRY LeBLANC

HAMILTON, Ontario—Winning three major awards each, Columbia Records internationally renowned pop diva Celine Dion and RCA Records’ domes- tic chart-toppers the Tragically Hip dominated Canada’s 26th annual Juno Awards, held March 9 at Copps Coliseum here.

With her “ Falling Into You” album topping charts globally this past year, Dion, unsurprisingly, was named female vocalist of the year, while Deborah Cox, Lara Fabi- an, Alanis Myles, and Canadian label-mate Amanda Marshall. Dion also won in the best-selling album category for “Falling Into You,” which has sold 1.4 million units in Canada, according to SoundScan, and for her selling lanphone album with “Live A Paris,” which has sold 280,000 units in Canada to date.

In a stripped-down version of her Grammy-winning performance last month, for best album, Dion thanked her fam- ily, her producers, and Canadian label executives, as well as the people of the province of Quebec, when accepting the female vocalist award from “Falling Into You” co-producer David Foster.

The single, which was serviced to country radio Jan. 15, and its accom- panying video featuring Dion, from CMT, have created a massive response.

Skip Young, a senior buyer at the 115-store, Amarillo, Texas-based Hast- ings Books, Music & Video, credits the video with driving Engvall’s success.

“I suspect that CMT and TNN and all of the other cable guys are more responsible than they have gotten credit for (for) exposing Engvall and other comedians,” he says. “These guys work clean, and it puts them in front of a big, family-oriented audience that buys a lot of these records.”

In addition to being No. 31 on the Hot Country Singles & Tracks chart this week, the track is on the Top Country Singles Sales chart. According to SoundScan, “Here’s Your Sign (Get The Picture),” has sold more than 50,000 units since December.

(Continued on page 18)

After the show, Dion offered thanks to “all the people who work in the shad- ows, because I don’t write my songs, I don’t produce my records.”

As a sign of Canada’s national in force and international profile, the scenes in the past year, an “international achieve- ment award” was bestowed for the first time this year. It went to Dion, Shu- nia Twain, and Alu- nis Morissette. Morissette’s “Ironic” was named best single of the year, and the Ottawa, Ontario-born singer shared the song- writer of the year award with collabora- tor Glen Ballard for the songs on her “Jagged Little Pill” album.

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(Continued on page 97)
Promoted RECORD

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R&B Legend, Rock Pioneer LaVern Baker, 67, Dies

BY CHRISTOPHER MCDONALD

LOS ANGELES—LaVern Baker was a true pioneer of the rock 'n roll era, emerging during the 1950s as the first African American woman to have a No. 1 hit on Billboard's Rhythm & Blues Chart. Her 1951 hit "T-Bone" was a crossover release that helped to break down barriers for women in the music industry. Baker passed away on January 10, 2006, at the age of 67 in a Los Angeles hospital after a battle with cancer.

Baker was born in 1929 in Lyman, South Carolina, and moved to Chicago in the 1940s, where she became involved in the local music scene. She signed with Atlantic Records in 1951 and released her debut single, "T-Bone," which became a massive hit, reaching No. 1 on the Billboard R&B chart. Her follow-up single, "I Told Him," also reached the top 10. Baker continued to release hit records throughout the 1950s, including "It's My Party," which became a major success in 1958.

In addition to her recording career, Baker was also a prominent figure in the early days of television, appearing on shows such as "Hullabaloo" and "American Bandstand." Despite facing challenges due to her race and gender, Baker remained a trailblazer in the music industry, setting the stage for future generations of women artists.

Baker's death at the age of 77 in Los Angeles on Jan. 10, 2006, came after a battle with cancer. She was a beloved figure in the music community, and her legacy continues to inspire others who follow in her footsteps.

The Windham Hill Group has approximately 40 staff members, including a vice president of business and legal affairs (in addition to sales managers in New York, Los Angeles, and Minneapolis).

Earlier this year, Private Music was brought into the Windham Hill fold, with nearly a dozen of its sister staff retained (Billboard, Jan. 25). Currently, the label is searching for an A&R executive.

Founded in 1986, Private Music has released albums by artists as diverse as guitarist Andy Summers and bassist/keyboardist Patrick O'Hearn (His and has seen enormous commercial

success with new age keyboardist Yanni. His "Set Live At The Apollo" sold more than 1 million copies, according to SoundScan.

Aside from issuing a Yanni compilation late April and exploiting his catalog (he has since signed with Virgin), Private Music will be moving away from contemporary instrumental toward more blues-oriented material, according to Vining. Taj Mahal's "Phantom Blues" was nominated for a Grammy this year, and the label has been fueled by Etta James, "Love's Been Rough On Me," on tap for April. Future releases are also due from Lou Kottke, Kenny Rankin, and Mahal.

The most successful High Street releases so far have come from New Orleans rock band the Subdudes, in

Amuro Tops Japan's Gold Discs Continues Winning Streak For Avex

BY STEVE MCCLURE

TOKYO—Popular dance/pop singer Namie Amuro capped a year of triumph by winning the domestic artist of the year award at the Recording Industry Assn. of Japan's (RIAJ) 11th annual Gold Disc Awards ceremony March 5 here.

The Okinawan female vocalist, now signed to Avex Trax, sold 4.25 million albums and 4.48 million singles (including sales when she was under contract to Toshiba-EMI) from Jan. 1, 1996, to Jan. 20, 1997—more than any other Japanese artist, according to the RIAJ.

It was the third year in a row that an Avex Trax act won the award. Dance/pop group T'Fi won the previous two years.

Winning the corresponding award in the international category was Danish female duo Me & My (Toshiba-EMI), who sold 1.29 million albums and 64,665 singles, according to the RIAJ. Me & My also topped the foreign album of the year award for "Dub-I-Dub," which sold 1.27 million units in Japan.

Gold Disc Awards are based on RIAJ sales data, with returns factored into the results.

The top-selling domestic single was "Nanonomi Uta," by pop rock band Mr. Children (Tosyo's Factory), which sold 2.45 million copies, while the No. 1 foreign single, at 322,240 units, was "Now You're Not Here" (Japanese title: "Anata Ni Ite Hoshi"") by U.K. duo Swing Out Sister, who recorded the track in Tokyo and performed it live at the Gold Disc Awards show at Tokyo's NHK Hall. The show was broadcast live on NHK satellite TV.

Richard Carpenter was on hand to accept a special Gold Disc Award for "22 Hits Of The Carpenters" (Polydor K.K.), which has sold more than 2 million copies here since it was released in November 1996. Carpenter also performed with his sister, Karen, that night, as did Me & My, Amuro, Puffy, and Nanase Aikawa.

The domestic album grand prize

(Continued on page 97)

EXECUTIVE TURNTABLE

BILBOARD MARCH 22, 1997

KELLEY WRIGHT

RECORD COMPANIES. Allen Butler is promoted to president of Sony Music Nashville. He was executive VP of Capitol Records.

Arista Records promotes Lionel Richie to senior VP of black music in New York and appoints Craig Davis director, mid-Atlantic promotions, in Philadelphia. They were, respectively, VP of R&B promotion and an independent promoter.

LaVern Baker, 67, Dies

Los Angeles—LaVern Baker, 67, Dies

BY BRADLEY BAMBERG

NEW YORK—Windham Hill Records and its affiliated labels—Private Music, High Street Records, and Dancing Cat—have been reorganized as the Windham Hill Group (Billboard Bulletin, March 6).

The four imprints will each have a new president, with Todd Windham crossing to the Windham Hill fold, with nearly a dozen of its sister staff retained (Billboard, Jan. 25). Curren

ly Hills, Calif., promotes Grace Newman to senior director of field marketing and Kurt Nishimura to senior director of publicity. They were, respectively, field marketing and director of publicity for Windham Hill/High Street Records.

Karen Cohen is named VP of human resources for EMI-Capitol Music Group North America in New York. She was senior manager, human resources planning and development, for Technology Services Solutions.

Sonia Muckle is named senior director of media relations at Island Records in Los Angeles. She was national director of publicity at Caroline Records.

RCRA Records promotes Sean Muckle to senior director of business and legal affairs for Aikawa. He was counsel to Wyatt, Tarrant & Ernst in Los Angeles. He will report to his new position on Feb. 1.

Eileen Caldwell is appointed director of media relations and publicity for Rising Tide in Nashville. She was director of media relations for the Recording Industry Assn. of America.

Amy Welch is named national director of media relations at Island Records in Los Angeles. She was national director of publicity at Caroline Records.

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THE WALT DISNEY STUDIOS PROUDLY CONGRATULATES OUR GRAMMY AWARD WINNERS

"CHANGE THE WORLD"
Eric Clapton
From the motion picture "Phenomenon"
RECORD OF THE YEAR
Produced by Babyface
SONG OF THE YEAR
Gordon Kennedy, Wayne Kirkpatrick and Tommy Sims
Songwriters
BEST MALE POP VOCAL PERFORMANCE
Performed by Eric Clapton

"BECAUSE YOU LOVED ME"
Celine Dion
From the motion picture "Up Close & Personal"
BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION
Diane Warren, Songwriter

"AN AMERICAN SYMPHONY"
Michael Kamen
From the motion picture "Mr. Holland's Opus"
BEST INSTRUMENTAL ARRANGEMENT
Michael Kamen, Arranger
WB Charged Up For 2nd Son Volt Set ‘Straightaways’ Cut During Tour Breaks

BY CRAIG ROSEN

LOS ANGELES—After establishing Son Volt with the 1995 debut, "Trace," Warner Bros. plans to keep the momentum going with "Straightaways," the country-rock band's sophomore effort, due April 22. Son Volt's bow included the song "Drown," which reached the top 10 of the Mainstream Rock Tracks chart, while a videoclip for the single garnered airplay on VH1. The exposure helped "Trace" reach No. 7 on the Heatseekers album chart.

The band—which rose out of the Uncle Tupelo split that also spawned Reprise's Wilco—recorded its debut album before it had ever performed live. "Straightaways," however, comes after more than a year of touring and was actually recorded during two brief breaks in roadwork.

"The idea is that this recording should sort of reflect the cohesiveness of the band over the course of playing on the road for a year," says Son Volt singer/songwriter Jay Farrar, whose songs are published by Warners-Tamerlane/Grain Elevator Songs (BMI).

There are also some other changes on the album. For example, "Been Set Free" is a twist of the traditional ballad "Lilli Schill," which Uncle Tupelo recorded on the album "March 16-20, 1992." Explains Farrar, "It's written from a different perspective, from a woman's." Yet Farrar didn't come up with the concept alone. "My wife wrote the first verse," he admits. "It's something I probably would have never thought of on my own."

Farrar, who worked in Uncle Tupelo with Son Volt drummer Mike Heidorn for four albums, finds the success of "Trace" surprising.

"I didn't really go in with any preconceived ideas of what the reaction would be, but for the most part, I was surprised that it was played on the radio," he says.


"They received airplay on a variety of radio formats and on VH1 and have toured steadily," says Warner Bros. VP of product management Peter Stanulich. "The thing that is great about this band is that they continue to build a fan base, even in between records."

Standish is optimistic that by the time Warner Bros. unleashes "Straightaways," Son Volt's fan base will be blossomed. "Since the last record, a couple of things have happened. They headlined the second stage on the second half of the Lilith tour." (Continued on page 15)

Freese, Einzig Step In For Beck At Epic; CSN Depart Atlantic

CHANGES: Now that former Epic senior VP of marketing Dan Beck has left to become president of V2, look for his duties to be split among at least two execs.

Bob Freese moves from sales to serve as East Coast head of marketing, and Steve Einzig, currently Epic's West Coast marketing department, will be West Coast head of marketing. Epic had no comment.

Faith Henschel, VP of marketing for Capitol Records, had left the company and is now acting as a consultant... Crosby, Stills & Nash have parted ways with Atlantic Records... the Screamin' Cheetah Wheedles, who were formerly on Atlantic, have now inked with Capricorn. Capricorn plans to release the band's last Atlantic album, "Magnolia," April 22.

Harry Friedman, longtime CEO of Austin, Texas-based blues/roots label Anton's Records, has resigned his post to concentrate on his career in the movie industry. Former Antone's administrative director Christie Warren has been named interim head of the indie. "I'm still an owner, and I'm going to continue to be involved," says Friedman, who remains on the label's board of directors, "but we just felt that it would be better if there were someone there all the time. I haven't been there full time since September. We've been looking for a new CEO for three or four months."

Friedman has just finished serving as second-unit producer for "The Roughrider," a four-hour film about TNT Anton's is marketed and distributed through Discovery Records.

Matthew Sweet's "Blue Sky On Mars," out March 25, will be the last Zoo/Volcano release to feature the Zoo logo. Following Volcano Entertainment's purchase of Zoo last year from BMG, the company has been in the process of phasing out the Zoo name. Future releases will only have the Volcano Recordings tag. New signings for the label include former Continental Drift act the Interpreters, Seattle ambient pop band Lukus, and L.A. power pop group Size 14.

ONE-STOP SHOPPING: SFX Broadcasting, which purchased New York-based Delenser/Slater Presents last year, has snapped up another concert promotion company—Indiana-based Sunshine Productions. Similar to Delenser/Slater, Sunshine, which promotes shows in four Midwest and Southern states, will continue to operate as a separate entity. Included in the purchase is Sunshine-owned Deer Creek Music Center, located just outside of Indianapolis, and the Polaria Amphitheater in Columbus, Ohio. Additionally, the deal includes the purchase of Test's Design, a tour-support service that produces ads for concert tours.

The deal coincides with the pending close of SFX's purchase of WFBQ, WRZK, and WNDE-AM Indianna.

A purchase price was not released.

STUFF: Motley Crue has turned in its reunion album to Elektra, and a source says, "It's good old rock'n'roll."

The set, which is tentatively slated for release May 13, is titled "Generation Swine."... Add Paul Anka to the list of artists who are recording all-studio album. He says he has already cut songs with Celine Dion, Tom Jones, Kenny G, and Barry Gibb and plans to record tracks with Stevie Wonder, Gloria Estefan, Sheena Easton, Peter Cetera, and either Tony Bennett or Julio Iglesias (one of whom will cut "My Way").

The album will also contain such Anka classics as "You Are My Destiny" and "Put Your Head On My Shoulder," as well as several new originals. Anka expects to complete the record by midsummer and release it in the fall on a Sony-distributed label.

Hail Hail, Rock'n'Roll: God bless Metallic. Here's one superstar act whose members haven't gotten what it's like to be a fan. Their March 10 show at New York's Madison Square Garden boasted one of the most innovative, audience-friendly stages I've ever seen. Taking up two-thirds of the Garden floor, the setup was a wacky modification of the in-the-round concept, with a large stage shaped like the body of an electric guitar and a smaller stage shaped like—for lack of a better description—a flower with extended petals. The band split its time between the two stages so that everyone in the sold-out house got a good view at some point. Barricades between the stage and the crowd created a virtual moat, where the band members could play and get close to the fans.

In addition to putting on a tremendously powerful, crisp show that featured more pyrotechnics than closing night at a state fair, the band went out of its way during the 21/2-hour concert to include the audience without ever seeming obnoxious, often appealing back at the crowd after a particularly good reception or cheering on fans without resorting to the same old cliches. Most remarkably, between the end of the set and the first of two encores, the band turned up the house lights and spent a good five minutes walking around the moat, shaking hands, passing out guitar picks, throwing out drumsticks, and basically doing everything but kissing babies. In a world where so many artists act like the only contact they should have with their fans is at the cash registers, this was a refreshing and welcome sight.

Assistance in preparing this column was provided by Paul Verna.
BMG Music Publishing congratulates Beck on a rewarding year.

Grammy Award for Best Male Rock Vocal Performance

Grammy Award for Best Alternative Music Performance

Brit Award for Best International Male Artist

Spin's Artist of the Year

Rolling Stone Critics' and Readers Poll's Album of the Year

CMJ's No.1 Album of the Year

Los Angeles Times Critics' Poll Album of the Year

Pazz & Jop Village Voice Album of the Year

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THEY WON THE NIGHT!

The Smashing Pumpkins
Michael Kamen
The Chieftains (PRS)
Art Neville
B.B. King

Eric Clapton (PRS)
Record of the Year
Change the World
Best Male Pop Vocal Performance
Change the World
Best Rock Instrumental Performance
SRV Shuffle

LeAnn Rimes
Best New Artist
Best Female Country Vocal Performance
Blue

The Tony Rich Project
Buddy Guy
Pete Seeger
Humberto Gatica

The Beatles (PRS)
Best Pop Performance by a Duo or Group with Vocals
Free as a Bird
Best Music Video, Long Form
The Beatles Anthology
Best Music Video, Short Form
Free as a Bird

Wayne Kirkpatrick
Song of the Year
Change the World

Babyface
Record of the Year
Change the World
Producer of the Year
Best R&B Song
Exhale (Shoop, Shoop)

Vince Gill
Best Male Country Vocal Performance
Worlds Apart
Best Country Vocal Collaboration
High Lonesome Sound
CONGRATULATIONS TO THE BMI SONGWRITERS AND COMPOSERS WHOSE MUSIC WON THE NIGHT AT THE 39TH ANNUAL GRAMMY AWARDS

Cissy Houston
Keb' Mo'
Robert Cray
Linda Ronstadt
Brooks & Dunn
Alison Krauss
Chet Atkins C.G.P.
Rage Against the Machine

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BOBBY BLUE BLAND
BUDDY HOLLY
CHARLIE MINGUS
OSCAR PETERSON
THE EVERLY BROTHERS

TRUSTEES AWARD
JERRY MOSS

DAVID FOSTER
ALBUM OF THE YEAR
FALLING INTO YOU
BEST INSTRUMENTAL ARRANGEMENT
ACCOMPANYING VOCALS
WHEN I FALL IN LOVE

MICHAEL BRECKER
BEST JAZZ INSTRUMENTAL PERFORMANCE
INDIVIDUAL OR GROUP
TALES FROM THE HUDSON
BEST JAZZ INSTRUMENTAL SOLO
CABIN FEVER

DAVID ARNOLD
BEST INSTRUMENTAL COMPOSITION WRITTEN FOR MOTION PICTURE OR TELEVISION
INDEPENDENCE DAY

TONI BRAXTON
BEST FEMALE POP VOCAL PERFORMANCE
UN-BREAK MY HEART
BEST FEMALE R&B VOCAL PERFORMANCE
YOU'RE MAKIN' ME HIGH

BILL MACK
BEST COUNTRY SONG
BLUE

CÉLINE DION (Socan)
ALBUM OF THE YEAR
FALLING INTO YOU
BEST POP ALBUM
FALLING INTO YOU

SHERYL CROW
BEST ROCK ALBUM
SHERYL CROW
BEST FEMALE ROCK VOCAL PERFORMANCE
IF IT MAKES YOU HAPPY

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Says Latham, "Right after it all happened, I talked a lot with the band and they wanted to take some time... They wanted to take the low road and spend more time to develop."

The band also has something to prove with "Dare To Be Surprised." Says Latham, "One thing we wanted to do with this album is that we want everyone to know that this is not a Sebadoh side project. This is a completely separate band with two songwriters.

The Folk Implosion actually began working on "Dare To Be Surprised" in the summer of 1996, before "Natural One" took off. "We pretty much went straight from 'Natural One,' " Davis says. "We wanted to follow through, because we knew that we sort of hit on something with that. We wanted to keep on working because Lou had some time."

Yet, with Barlow's obligations to Sebadoh, the Folk Implosion was initially unable to complete the album. A self-titled four-track EP was released in January 1996 to serve as a stopgap until the duo could reunite to complete "Dare To Be Surprised" (Billboard, Feb. 10). The decision to remain independent also was appropriate because of the musical approach the band opted to take on the album. We made this record really cheap and never stepped up in the studio, Barlow explains, adding that most of the albums were recorded on an 8-track DAT player.

Even with the low-budget production, "Dare To Be Surprised" was shipped to college and modern rock radio Feb. 19 and to retail Feb. 24. A second track, "Insinuation," which Latham describes as "more in the 'K ids-era' style," will go to radio in early April.

To work the tracks at radio, Communion has hired the Santa Monica, Calif.-based Arms Division, which also promoted "Natural One." Autotonic in Memphis will handle promotion at college and NPR stations.

In addition, the Folk Implosion will support the release with a promotional tour, which will consist of in-stores and a few intimate dates leading up to a March 12 date in Denver. Stops will include in-stores at the HMV stores in Toronto and New York, the Virgin Megastore in San Francisco, and the Roxy and McCabe's Guitar Shop in the L.A. area.

For Davis, who only quit his job as a librarian in late February, and Barlow, who only recently wrapped up weeks of touring with Sebadoh, the road trek will be a challenge. "In the past, I had hard time to get together yet to figure things out," Barlow says. "It's going to be a total challenge. It's going to be kind of exciting to flesh out the Folk Implosion as a live entity and a little scary.

The short promo tour should help drum up interest for a studio album. "They came from nowhere in the general public's mind with the 'Kids' soundtrack," says Bob Say, VP of operations for the six-stores, Bengal, Calif.-based Molly Dine chain. "But the band has a hip following and the press is into it, so hopefully people will find out about it and buy it. That whole Sebadoh/Folk Implosion axis seems to be getting more popular."

CRAIG ROSEN
And the Grammy goes to...

**BEST WORLD MUSIC ALBUM**
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**BEST ORCHESTRAL PERFORMANCE**
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**BEST CLASSICAL ALBUM**
Of Rage and Remembrance
Leonard Slatkin, National Symphony Orchestra

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Independence Day

**CLASSICAL PRODUCER OF THE YEAR**
Joanna Nickrenz

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energetic interplay of Dubbe and bassist Herman Bunakoeoe on "Pork & Beans," and the ensemble dynamics of the spirited "Geek."

"Dust Bunnies'" came out earlier this month on Brinkman in the Benelux countries and on Beggars Banquet in the rest of Europe. In the U.S., the album is the third release in Matador's relationship with Capitol. The deal's previous projects, the Jon Spencer Blues Explosion's "Now I Get Sorry" and Pavement's "Brighten The Corners," have fared well so far. The Blues Explosion album is the trio's fastest-selling to date, and the Pavement record scored the band's highest chart debut ever: No. 70 on The Billboard 200. (Although "Brighten The Corners" has dipped more than 100 slots in the past four weeks.)

Capitol VP of marketing Steve Rosenblatt (U.S.) says the campaign on behalf of "Dust Bunnies" will be a full-on reintroduction of the band. "With 'Lampry,' I think there was an assumption that the popularity of the first album would automatically translate into even greater success for the second record," he says. "With the new one, we're taking nothing for granted."

The labels plan to continue the strategy they've employed with Pavement and the Blues Explosion, and that is for Matador to lay the grass-roots groundwork before Capitol comes in with promotion at commercial radio and retail websites. Says Matador co-president Chris Lombardi, "Our relationship with college radio and indie retail is strong, so we want to build a story at that level that Capitol can then take to commercial radio."

Early March saw the release of the album's first single and video, with Matador promoting the song at college radio and commercial specialty shows. Capitol began working the upbeat meta-rocker "Rudder" in May as the first focus track for commercial alternative and video for MTV. Already, the song has garnered some airplay via WXJX New York's Sunday-night new-music show, "The Buz." The first European single and video, "What Friends?" came out in February, with Brinkman and Beggars Banquet each issuing an EP for the song featuring the B sides "Spine" and "Genuine Life Form." Matador has been using the import EP as a promotional item in the U.S.

A band that can inspire a collector's ardor, Bettie Serveert has practically an entire album's worth of material in the form of B sides from various Matador EPs and European-only singles issued by Brinkman and Beggars Banquet. Of those, the sterling "Smile" from the 4-track "Tom Boy" EP is of particular note, as is the live-on-the-BBC version of "Crutches" from the "Something So Wild" EP. In November, Brinkman released a limited-edition 7-inch single featuring "Misery Galore" backed with the otherwise unavailable "All The Other Fish."

Bettie Serveert has also contributed alt covers to compilations, including a take on Bob Dylan's "I'll Keep It With Mine," which was a high point of last year's TAG/Atlantic soundtrack to "I Shot Andy Warhol," and an affecting rendition of "For All We Know," which went to the '84 Carpenters' tribute album on A&M. "If I Were A Carpenter." According to Matador, a domestic commercial single may appear later in the year featuring a song from "Dust Bunnies" plus multiple B sides.

Unavailable for reorder since last April, "Palomine" and "Lamprey" were released Feb. 26 in the U.S. by Matador via the label's independent distributors (including ADA, Caroline, Cargo, Bayside, and Dutch East India). Those albums have always done well at the Tower Records Sunset Boulevard in Los Angeles, according to manager Todd Meehan. With "Dust Bunnies," he put the promo CD from Matador into the store's advance listening station a month ago to help build interest in the upcoming release.

"If I think the new album is so strong, and our advance disc has gotten great response," Meehan says, "the new distribution deal should really help Matador make the most of 'Dust Bunnies.' Capital seems to know how to work other acts.

Bettie is booked in the U.S. by Twin Tower/ICM and in Europe by Double You. The band is managed in the U.S. by the Boston-based Tom Johnston Management and in Europe by Dorothy Krielen at Bettie Serveert Management, which is based in Vlierberg, the Netherlands. The group's songs are published by Sander Blom Publishing/Virgin Songs/EMI Music.

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Billboard’s Heatseekers, Album Chart

The Heatseekers chart lists the best-selling CDs by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are subsequently included in the Heatseekers chart. All albums are available on cassettes and CD. Initial entries until LP is available. Albums with the greatest sales gains are **Billboard#1** communications. **Billboard Communications.**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>DUNCAN SHEIK</td>
<td>DUNCAN SHEIK</td>
</tr>
<tr>
<td>KENNY CHENEY</td>
<td>ME AND YOU</td>
</tr>
<tr>
<td>SQUIRREL NUT ZIPPERS</td>
<td>HOT</td>
</tr>
<tr>
<td>WHITE TOWN</td>
<td>WOMEN IN TECHNOLOGY</td>
</tr>
<tr>
<td>NO Mercy</td>
<td>NO Mercy</td>
</tr>
<tr>
<td>JONNY LANG</td>
<td>LIE TO ME</td>
</tr>
<tr>
<td>KENNY LATTIMORE</td>
<td>KENNY LATTIMORE</td>
</tr>
<tr>
<td>NICK CAVE &amp; THE BAD SEEDS</td>
<td>THE BOATMAN’S CALL</td>
</tr>
<tr>
<td>FRANKIE CUTLASS</td>
<td>POLITICS &amp; BULL<strong>T</strong></td>
</tr>
<tr>
<td>DAVID KERSH</td>
<td>GOODNIGHT SWEETHEART</td>
</tr>
<tr>
<td>CLEDUS T<strong>I</strong></td>
<td>I STOLE THIS RECORD</td>
</tr>
<tr>
<td>SWEETBACK</td>
<td>SWEETBACK</td>
</tr>
<tr>
<td>SPACE OUT</td>
<td>SPACE OUT</td>
</tr>
<tr>
<td>MATCHBOX 20</td>
<td>YOURSELF OR SOMEONE LIKE YOU</td>
</tr>
<tr>
<td>ROAN HARDIN</td>
<td>IRRESISTIBLE BLISS</td>
</tr>
<tr>
<td>GIOVANNI NEW CASTLE</td>
<td>ROMANCE</td>
</tr>
<tr>
<td>SOUL COUGHLING</td>
<td>IRRESISTIBLE BLISS</td>
</tr>
<tr>
<td>BR5-49</td>
<td>BR5-49</td>
</tr>
<tr>
<td>DJ KOOL</td>
<td>LET ME CLEAN MY THROAT</td>
</tr>
<tr>
<td>RAHSAAN PATTERSON</td>
<td>RAHSAAN PATTERSON</td>
</tr>
<tr>
<td>FUN LOVIN’ CRIMINALS</td>
<td>COME FIND YOURSELF</td>
</tr>
<tr>
<td>FREDDY JOHNSTON</td>
<td>PUT IT IN YOUR MOUTH</td>
</tr>
<tr>
<td>AKINYELE</td>
<td>CONTROVERSY, THAT’S IT... AND THAT’S THE ART OF</td>
</tr>
<tr>
<td>THE CHEMICAL BROTHERS</td>
<td>EXIT PLANET DUST</td>
</tr>
</tbody>
</table>

**NO. 1**

**5**

**18**

DUNCAN SHEIK

**6**

LAWSUIT

**7**

MISSION<br>

**10**

NO Mercy

**19**

MATCHBOX 20

**22**

ROAN HARDIN

**25**

GIOVANNI NEW CASTLE

**28**

RAHSAAN PATTERSON

**31**

FUN LOVIN’ CRIMINALS

**34**

DJ KOOL

**37**

RAHSAAN PATTERSON

**40**

GIOVANNI NEW CASTLE

**43**

RAHSAAN PATTERSON

**46**

FRED NICHOLSON

**49**

THE CHEMICAL BROTHERS

**52**

DUNCAN SHEIK

**55**

KENNY CHENEY

**58**

SQUIRREL NUT ZIPPERS

**61**

WHITE TOWN

**64**

NO Mercy

**67**

JONNY LANG

**70**

KENNY LATTIMORE

**73**

NICK CAVE & THE BAD SEEDS

**76**

FRANKIE CUTLASS

**79**

DAVID KERSH

**82**

CLEDUS T**I**

**85**

SWEETBACK

**88**

SPACE OUT

**91**

MATCHBOX 20

**94**

ROAN HARDIN

**97**

GIOVANNI NEW CASTLE

**100**

THE CHEMICAL BROTHERS

**103**

DUNCAN SHEIK

**106**

KENNY CHENEY

**109**

SQUIRREL NUT ZIPPERS

**112**

WHITE TOWN

**115**

NO Mercy

**118**

JONNY LANG

**121**

KENNY LATTIMORE

**124**

NICK CAVE & THE BAD SEEDS

**127**

FRANKIE CUTLASS

**130**

DAVID KERSH

**133**

CLEDUS T**I**

**136**

SWEETBACK

**139**

SPACE OUT

**142**

MATCHBOX 20

**145**

ROAN HARDIN

**148**

GIOVANNI NEW CASTLE

**151**

THE CHEMICAL BROTHERS

## POPULAR UPRISING

Billboard’s weekly coverage of hot prospects and Heatseekers album chart • BY DOUG REECE

**REGIONAL HEATSEEKERS No. 1**

**REGIONAL ROUNDUP**

**Smooth Groove.** The old-school flavor of “I Belong To You,” the debut single by Grand Jury Entertainment/RCA recording artist Rome, is being well received by R&B radio. The song is No. 25 on the Hot R&B Singles chart issue, with support by such stations as KJM Tampa, WPLC Indianapolis, and WGGC Chicago. The artist’s self-titled album will bow April 15.

**FAMILIARIZED: Universal recording artist Sister Hazel is continuing to mine its core audience in the South Atlantic region, where the band’s album “Somewhere More Familiar” moves up to two spots to No. 20 this week. Sister Hazel’s first single, “All For You,” is also showing crosstown appeal, receiving spins at triple-A, modern and mainstream rock, and top 40 stations.**

**Roadwork: The No Depression Tour; featuring some of the best up-and-coming artists in the alternative country movement, makes stops in the Southwest and Pacific region this month.**

**Critical Mass. Alligator Records will release “Fish Ain’t Bitin’” by bluesman Corey Harris March 25. Harris’ 1995 debut, “Between Midnight And Day,” was nominated for three W.C. Handy Awards and won the Living Blues Critics Award for best new album. The artist plays several Northeastern dates this month, including shows March 28 and 29 at Terra Blues in New York. He will be featured on CNN’s “Showbiz Today” in April.**

**LE TESTIMONIAL**

**No Depression Tour:** Featuring some of the best up-and-coming artists in the alternative country movement, makes stops in the Southwest and Pacific region this month. Catch headliners the Old 97’s, whose debut album, “Too Far To Care,” bows in June on Elektra, as well as Whiskeytown, the Picketts, and Hazeldean Monday (17) in Dallas’ Sons Of Herman Hall. Zap Mama begins its U.S. tour Tuesday (17) in support of its album “[T],” which was released by Luaka Bop/Warner Bros. Feb. 25.

**The Work Group’s Dan Bern opens for Ani DiFranco through April. His self-titled album came out March 4.**

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RIDDLE ME THIS: What do Foxy Brown, Da Brat, and Warren G have in common? The answer is twofold. First, the three artists' current records were once available only on 12-inch vinyl but make big gains on this issue's Hot R&B Singles chart. Second, the latest versions of these hot retail releases hit the previous week. Second, all three songs are rap covers of earlier hits.

Vaulting from 32-6, Foxy Brown featuring Jay-Z's "I'll Be" (Violator/Def Jam/Mercury) sees a 7% improvement in audience impressions, bringing total listeners this period to more than 100. The track moves 38-7 on Hot R&B Airplay, with 62 stations spinning the record. The song samples Rene & Angela's "I'll Be Good," which peaked at No. 4 in August 1995.

With a unit increase of more than 1,000% at the R&B core panel, Da Brat featuring T-Boy's "Ghetto Love" (So So Def/Def) easily soars 57-6 on Hot R&B Singles Sales, while moving 47-11 on Hot R&B Singles. The tune covers the 1985 DeBarge classic "All This Love," which peaked at No. 5 in April of the same year.

Finally, Warren G's "I Shot The Sherriff" (G Funk/Def Jam/Mercury) catapults 61-21 on Hot R&B Singles, while earning Greatest Gainer/Sales and Airplay. On Hot R&B Airplay, the track debuts at No. 69, thanks to nine new stations that came on board, bringing total stations supporting the song to 57. The song's audience is already at the 5-million-listeners mark since it was shipped to radio March 3. Preparation for the record began back in January, when we began working "What We Go Through" featuring Warren G, Bad Ass (of Tha Dogg Pound), Malik, and Perfect to mix shows, clubs, and the street," says Kevin Lyles, Def Jam's GM of promotion. The song is also on the B-side of the single. "I Shot The Sheriff" borrows from the 1973 Bob Marley classic of the same name.

HER'S BILL: After months of controversy, "Bill" (Miss Butch/Mardi Gras) by soul/blues gal Peggy Scott-Adams finds its way onto Hot R&B Singles at No. 57. While the song's audience stands at 1.9 million, with airplay on 46 stations, it has been as many as 72 stations during the height of the "Bill" craze. In the Feb. 7 issue of Billboard sister publication R&B Airplay Monitor, the song garnered 215 detections and earned the Airpower distinction at No. 20. Scott-Adams' album "Help Yourself" spends its eighth week at No. 1 on Top Blues Albums and ranks No. 19 on R&B Albums.

ROAM TO THE TOP: Rome's "I Belong To You (Every Time I See Your Face)" (RCA) tops 34-5 on Hot R&B Singles, thanks to airplay at five new stations. On Hot R&B Airplay, Rome moves 67-54 and has a 28% improvement in audience impressions, which translates into more than 1.6 million listeners. At core stores, a 61% unit increase pushes the track 25-18 on Hot R&B Singles Sales.

HE'S GOT SOUL: Cypress Hill producer/DJ Muggs "Muggs Presents The Soul Assassins" (Columbia) is the artist's first crack at a various-artists compilation. He produced, composed, and arranged the album. In its first week at retail, it rang in more than 49,000 units, according to SoundScan—good enough for a No. 20 ranking on The Billboard 200. On Top R&B Albums, heavy consumer demand at core stores gave the set a No. 6 entry on Top R&B Albums, earning it the Hot Shot Debut.

BUBBLING UNDER HOT R&B SINGLES

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R&B & SOUL SINGLES

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R&B & SOUL SINGLES

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**Hot R&B Recurrents**

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

**Hot R&B Singles Sales**

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Robin S. Finds Wings; Can't Get Enough Kristine W.

There’s a natural warmth and serenity surrounding Robin S. these days. Not even the chaos of an industry function rife with endless glad-handers and phony smiles can dim the calm smile that endures her beautiful face.

That was not always the vibe one picked up from the Big Beat/Atlantic diva. The last three years have seen Robin endure the traditional growing pains of a budding artist, and they tested her in more ways than one. “It’s been a hard road,” she says with an easygoing laugh that squashes any question of bitterness. “But I never lost faith. I stayed humble and never stopped working hard.”

Shepard Solomon, King Britt and John Wicks, Eric “E-Smoove” Miller, Alphonse “J-Fresh” and Robin’s dubin, helped Robin to reach this impressive plateau, providing what she describes as “the freedom to fail, the strength to get back, and the focus to reach the victory line.”

It was venerable songwriter Michael Hurley—accredited with highly successful collaborations with Anita Baker, among others—who initially helped Robin find the confidence to be herself and her singing. Hurley is a grand master of words and infectious melodies. “He was the first writer to take me seriously,” she says. “He took me under his wing and made me feel like I was on top of the world with him.”

The two crafted “Shine On Me,” a storming, hands-in-the-air anthem that is the centerpiece of Robin’s album, that is now being performed over the past year in her stage shows, and it beguiled me as a single at some point.

“That first song I recorded for the new album was about as painful as giving birth,” Robin says. “But it was just as joyous. Michael and I have written so many songs together since then. He brings out the absolute best in me.”

The world’s first taste of “From Now On” is a saucy rendition of Alton Miller and Destiny’s Child’s 1990 chestnut, “It Must Be Love,” which will hit DJ turntables on 12-inch pressings April 3. Among the juicy remixes have been provided by Stonebridge, Jason Nevins, the Fitch Brothers, and Johnny “D” DeCurtis.

New York’s Nicky Paris fans of the original recording will be pleased to feel the inherent reverence of their faithful yet flavorful vocal approach. “It can be intimidating to take on a song that is associated with another artist,” she says. “But this song is beautiful in that it captures the spirit of an era that I love. I gave myself to that era and that allowed me to fully dig into the song, have a lot of fun with it, and make it my own. I’m pleased with the end result.”

Among the highlights of “From Now On” are “Giving You All That I Got,” a rousing, disco-reflect-ed collaboration with Todd Tad.I that was first heard on the LP and also the track to Michael Jordan’s huge motion picture, “Space Jam,” and the bass ballad “There Is Need” —a Whittington song that Robin fell in love with at first listen. “I thought it was one of the most beautiful songs I’ve ever heard,” she says. “I only pray that I did it justice. It’s the kind of song that I believe adds to an artist’s creative longevity. Every time I sing it, I find myself anticipating tomorrow with a positive attitude.”

And looking to the future is what is most important to the New York-based singer these days. “It’s a change in perspective from the days when she first found herself inside a studio, belting out what would become the hits “Show Me Love” and “Love For Love,” ” I was simply happy for the chance to sing—and I still am,” she says. “But there’s a difference now. I now look at myself as a messenger of hope and as a messenger of the conflict that perseverance and faith will win out in the end. With that kind of focus and goal, you can bet that I’m not going anywhere. I’ve got work to do…and it will get done.”

Feelin’ It: We have been basking in the drum in support of Kristine W., so loudly and for so long that we are perilously close to redundancy. But we simply can’t help ourselves. At a time when dance music is close to realistically taking over the mainstream, the need to tirelessly and consistently herald fully realized artists is upon us. And Kristine is among the best clubland has to offer—a point perfectly reinforced by a recent performance at Opera in New York.

Taking the stage in a tastefully glamorous gown, she briefly eschewed the feathers and frilly kitsch of her nightly Las Vegas show in favor of a spare, piano-supported performance that placed all attention on her glorious voice. A delectably loungey version of Carole King’s “You’ve Got A Friend” gave way to a jazz-kissed medley of “Feel What You Want,” “More Than You,” and “Land Of The Living” that illuminated the lyrical potency of each tune. Judging from the audience, which was evenly divided between pleasantly stunned clubbers and older, more yuppie-like patrons, Kristine hit a home run. Could this be a hint of the next creative phase of her career?

The timing for this event, which was tied to Kristine’s stint as a spokesperson for L.A. Eyewear, couldn’t be better. RCA is about to begin circulating new mixes of “Feel What You Want,” the now-classic club track that pop radio programmers are said to be hankering for. Brightened by the savvy post-production of Peter Reis and Development Corporation, the song is deep in the pocket of the upbeat sound currently crowding airwaves. The only question is, What will RCA bring to the singer’s club disciplines while “Feel What You Want” is worked at radio?

Surely they won’t try running that record up Billboard’s Hot Dance Music Club Play chart a second time. That would be disastrous.

We hope that the handful of RCA execs who attended Kristine’s gig at Opera were taking notes. This is not merely another lip-lacquered track singer. This is a star in need of a champion at the label who will preside and ensure that the future looks bright.

That’s all the more reason to support this artist, which is why Kristine W. is an artist to watch.

Shes Not Crying. A&M up-and-comer Bigid Boden takes a brief respite amid ongoing promotion in support of her sterling self-titled debut. Produced by Kevin Armstrong, the album brilliantly combines elements of traditional Irish folk, hip-hop, and house music. Club DJs have already been served two deservedly acclaimed singles, “Oh How I Cry” and “Mama Gone.” The latter’s benefits from the remixing of electronic pioneer William Orbit. Despite a hectic touring schedule, the singer/composer has already begun crafting material for her second collection. “I can’t stop all of these ideas from going on in my head,” she says with a smile.

Dancin’ For Life. Columbia act the Blackout Allstars were all smiles backstage at the Rosy in New York following its performance of the hit “It Like It” at the “Heartbeat For Life/Ebeat” party. The event was sponsored by WKLU radio, with proceeds benefiting LIFEbeat, one of the music industry’s leading AIDS fund-raising awareness organizations. Also appearing at the show was Warner Bros. ingenuous Gina G, Arista’s No Mercy, and Twisted America act Funky Green Dogs. Pictured, from left, are Issey Miyake, product manager, Columbia; David Junman, senior director of dance music, Columbia; Frankie Blue, PD, WKLU; Tito Nieves, Blackout Allstars; and Irina Nieves, Blackout Allstars.

By Larry Flick

With the nurturing support and guidance of such labels as Craig Kallman and Rich Christina, Robin has gracefully assumed the navigating role in her business and creative lives. The result is the forthcoming “From Now On,” an album rife with songs of empowerment, spiritual praise, and infectious positivity.

In the three years since she invaded worldwide dancefloors and pop radio airwaves with the massive “Show Me Love,” Robin has traveled an enlightening journey toward heightened self-awareness and creative maturity. Throughout “From Now On,” she shares the fruits of her labor, revealing a voice capable of taking on a wide variety of styles, “I feel as if I’m truly soaring on these songs,” the singer says.

Slated to hit retail May 6, “From Now On” successfully delivers the credible house grooves that underground clubheads require, while also exploring funk, pop, and gospel territories with a cadre of fine live musicians. It’s an added touch that elevates the album miles above the growing pile of dance-oriented albums. “There is no match for the experience of singing with a band,” she says. “It’s the nourishment of every singer. After all, you can’t feel the funk of a computer-generated guitar.”

“From Now On” also uncovers Robin’s previously un tapped gift for songwriting, not to mention a voice that now glintes with the vibrancy and unfeigned soul of a seasoned veteran. A stellar array of producers and tunesmiths, including Groove Theory mastermind Bryce Wilson, Tony Moran, Wayne Cohen and...
a slight departure," she says. Adds keyboardist Andrew Levy, "She brings a new energy to the group. She's enthusiastic and she makes us laugh... she's a funky chick, you know.

All in all, "Shelter" is a crackerjack effort that we can't wait to hear unfold in a live setting. Until that happens this summer, we'll make due with Delicious Vinyl issuing the album May 13.

CELEBRATION DANCE. Isn't it ironic how some of life's sweetest moments flutter by before you've had a chance to properly savor them? It's especially true with music. It's hard to believe that EightBall Recordings has been brewing one tasty jam after the next for five years now. Actually, it seems like just yesterday when the label modestly set up shop and earnestly set about molding the careers of Joi Cardwell, Lectro, Wall Of Sound, and the Mack Vibe—all of whom have gone on to make an indelible mark on dance music and its overall growth and development.

In celebration of its fifth anniversary, EightBall invites the citizens of clubland to pause and once again embrace what have become the cornerstones of the community's truly classic recordings, as beat-mixed by the gifted Manny Ward. It's all in there, danceable and delicious. "Trouble," "Dream Drums" by Lectro, "Critical" by Wall Of Sound, "Rejoice" by 250 Lbs. Of Blue, and numerous others are spread out over two CDs that are not likely to leave your system anytime soon. This makes also displays the fact that EightBall has quietly and lovingly nurtured the acid-jazz and trip-hop musings of renegade outfits like Peace Bureau and Butterfly Foundation. If you've missed any of these luscious, forward-reaching downtempo displays, don't miss the opportunity to experience them now. It will remind you that dance music is far more than merely a 4/4 beat chasing beneath a diva vocal.

But there's more going on here than simply revisiting fond memories and breakthrough acts. Eight-Ball's fifth anniversary celebration reveals how the label continues to search out tomorrow's musical innovators and give them a forum of expression. For proof, investigate cuts like "Give It Up" by Victor Calderone. This is a label that is not content to rest on its past achievements. Rather, it's a label preparing for its next five years... and the five years after that.
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AKI KANEKO
ALT.COUNTRY FINDS NASHVILLE ROOTS IN SONY’S LITTLE DOG; DIFFIE FETED AT CRS

ON THE ROW: “Alt.country” (Billboard, Dec. 2, 1990) is finally getting its Nashville due. Newly promoted Sony Music Entertainment president Allen Butler (see story, page 6) announces as his first project a new alternative country label named Lucky Dog Records under the Sony Nashville umbrella.

“Lucky Dog is a new label that we've wanted to do for a long time,” says Butler. “The Sony Music Entertainment president COO Thomas Motola endorsed it wholeheartedly,” Butler says. “It's the kind of label that we've wanted to do for a long time.”

Butler adds: “We've been working on the project and it's been successful. The label will be released in the spring of 1991.”

The label's first project is the release of two albums, one by the Texas-based band LITTLE TEXAS and the other by the Nashville-based band GMO.

LITTLE TEXAS

LITTLE TEXAS

yet fresh enough to stimulate new interest in the band.

Composed of Tim Rushlow, Porter Howell, Del Gray, Dwanye O'Brien, Duane Propes, and Jeff Huskins, Little Texas has been a staple on country radio with such hits as “God Blessed Texas,” “What Might Have Been,” and “My Love.” After several years of producing one album after another and relentless touring, Little Texas took time off before going into the studio again.

“Being on the road turned into a vicious machine, a real big machine that had to be fed,” says lead vocalist Rushlow. “We had to take a step back and look at it. For what it really was—we couldn't afford to stay in that situation. We just said, ‘We are not creatively what we want to be for sure’” We were tired of the same old routine. So, after several months, we decided to go into the studio again. We wanted to create something new and different. We wanted to put a fresh spin on our sound and bring something new to the table. We wanted to make sure that our audience was still interested in what we had to offer.

Among the members of the group who decided to work with Little Texas was Jim Edwards of Nashville's renowned recording studio, the Muscle Shoals Sound. Edwards had been a long-time collaborator with the band, and his experience and expertise were invaluable in helping them create their new sound. Edwards worked closely with Rushlow, Hokius, and Huskins, helping them to develop their sound and to bring out the best in each member of the band.

One of the advantages of taking time off before recording an album was that the band members could take the time to think about what they wanted to do and what they wanted to achieve. They were able to reflect on their past performances and to consider what they had done well and what they needed to work on. They were also able to think about what their audience wanted and what they wanted to deliver to their fans.

The band’s new sound was a fresh approach to country music. They wanted to create a sound that was different from what they had done in the past, and they wanted to bring something new to the table. They wanted to create a sound that was raw, real, and authentic. They wanted to create a sound that was true to their roots and to their experiences. They wanted to create a sound that was the best they could possibly create.

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Collin Raye has delivered an album packed with hits -
"One Boy, One Girl"
"Not That Different"
"Love Remains"
"I Think About You"
"What If Jesus Comes Back Like That"
and now...
"On The Verge"
Collin's fastest moving single ever!
Over 1.5 million sold...
- 1996 ACM Top Male Vocalist of the Year nominee
- 1996 CMA Male Vocalist of the Year nominee
- 1996 ACM Video of the Year nomination for "Not That Different"
- The inaugural Music Row Award from the Tennessee Task Force Against Domestic Violence
and now...
1997 ACM Nominations
Top Male Vocalist of the Year
and
Video of the year
"I Think About You"
## HOT COUNTRY SINGLES & TRACKS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PROMOTION LABEL</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td><strong>SIX DAYS ON THE ROAD</strong></td>
<td>COUNTRY &amp; AMERICAN WEST, JOHN MARTIN</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>EVERYBODY YEARWOO</strong></td>
<td>JOHN BRASHER</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>I NEED YOU</strong></td>
<td>ALAN JACKSON</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>PLACES I'VE NEVER BEEN</strong></td>
<td>DONNY MCCLURKIN</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>THAT WOMAN OF MINE</strong></td>
<td>ERIC CLAPTON</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>CHANGE HER MIND</strong></td>
<td>STEVE MILLER BAND</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>DADDY'S LITTLE GIRL</strong></td>
<td>TRACY LAWRENCE</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>WHATSOEVER COMES FIRST</strong></td>
<td>BRADY TREVINO</td>
<td>38</td>
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<tr>
<td>38</td>
<td><strong>SAY YES [IN REASON LEE]</strong></td>
<td>JOHN TRAVIS</td>
<td>38</td>
<td></td>
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<tr>
<td>38</td>
<td><strong>HERE'S YOUR SIGN (GET THE PICTURE)</strong></td>
<td>JOHN MONTGOMERY</td>
<td>38</td>
<td></td>
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<tr>
<td>38</td>
<td><strong>GOOD AS GOLD</strong></td>
<td>CHARLIE DANIELS BAND</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>EMOTIONAL GIRL</strong></td>
<td>MIKE CLEVELAND</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>ME TOO</strong></td>
<td>BONNIE TYLER</td>
<td>38</td>
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<td>38</td>
<td><strong>UNCHAINED MELODY</strong></td>
<td>ELO</td>
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<td>39</td>
<td><strong>ONE NIGHT AT A TIME</strong></td>
<td>BUCK OWENS</td>
<td>39</td>
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<tr>
<td>39</td>
<td><strong>RHYTHM OF THE ROAD TO RUN</strong></td>
<td>JOHN SEVERANCE</td>
<td>39</td>
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<td>39</td>
<td><strong>ANOTHER YOU</strong></td>
<td>SUGARLAND</td>
<td>39</td>
<td></td>
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<tr>
<td>39</td>
<td><strong>HEARTBROKEN DAY</strong></td>
<td>LIONEL RICHIE</td>
<td>39</td>
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<tr>
<td>39</td>
<td><strong>EASE MY TROUBLED MIND</strong></td>
<td>NANCY CARTER</td>
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<td><strong>BAD AS YOU GO</strong></td>
<td>JONAS BUCK</td>
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<td>39</td>
<td><strong>IF SHE DON'T LOVE YOU</strong></td>
<td>JOHN MONTGOMERY</td>
<td>39</td>
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<td>39</td>
<td><strong>MAY THIS LONELY MAN</strong></td>
<td>RICK SPRINGFIELD</td>
<td>39</td>
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<td><strong>BAD AS YOU GO</strong></td>
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## Chart Notes
- Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®.
- The week of March 22, 1997.
LITTLE TEXAS USES TIME OFF WISELY

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Though they wanted to create something new, the band members admit that they didn’t want to alienate their core audience. “It was a constant topic at every one of those sessions,” Rushlow says. “ ‘We’re going to do something new, but we’re not going to do something that totally alienates our core audience.’ ”

“The band members feel they’ve accomplished on that track as the first single, ‘Bad For Us,’ which was written by David Lee Murphy, and Shapero says the song was Marty Robbins’ biggest hit, so it was an easy decision.”

The album, “Stompin’ Grounds,” which has four double-singles, is now a hit.

Meanwhile, the group, which is made up of three brothers, is getting ready to go on tour, according to Brannon’s wife, everybody says, “We’re in a solid sea of people don’t forget about you. That’s a silly concept... . I think from Black to Little Texas, they have some great stuff.”

Will Sears’ departure to pursue a solo career or band’s time off be detrimental to its future? They hope not. Rushlow says that the band members wish Sears all the best in his new endeavor, and that they don’t feel he’s going to be missed.

“Will is a big talent and a great guy, and we’re going to miss him dearly,” Rushlow says. “But we’re going to move forward and keep on truckin’.”

Emergency. Reprise artist Paul Brandt, who was a pediatric nurse before turning to country music on the set of the TV show “ER” and visited, from left, nurses Halee Holmes, Connie, and Lydia.

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COUNTRY ARTISTS & MUSIC

by Wade Jessen

IT’S A COWBOY LOVIN’ NIGHT: With more than 2,500 units, George Strait takes the Hot Shot Debut on Billboard’s Top Country Singles Sales chart with his new release, “Where the Crawdads Sing,” and lived up to his legend. No. 15. Concurrently, that track shoots to No. 21 on Hot Country Singles & Tracks after opening at No. 37 last week. Strait’s 1,460 spin increase is the largest on that chart, up nearly twice as much as the second strongest gainer, John Michael Montgomery’s “I Miss You Little” (Atlantic), which added a jump of 785 spins (38-20).

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Despite its Greatest Gainer status on The Billboard 200, “Unchained Melody/The Early Years” is pushed back to No. 3 by U2’s “Pop,” which opens at No. 1, while “Blue” dips 9-10.

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JOHN MICHAEL MONTGOMERY
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prices, are equivalent prices,
which are suggested by Billboard/BPI records and are used in determining
Tape prices marked EQ, and all other CD prices, are equivalent prices, which
are obtained from wholesalers and are equivalent prices.

![Top Country Album Chart](https://www.americanradiohistory.com/Billboard/TopCountryChart1997.jpg)
**Latin Tracks A-Z**

<table>
<thead>
<tr>
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**Artists & Music**

**NOTAS**
*(Continued from preceding page)*

Brazil. The conference will feature industry panels, showcases, and exposition stands, and is open to the public.

**STATESTIDE BRIEFS:** CMT has signed a distribution deal with Mexican cable association Productora Y Comercializadora De Televisión S.A. De C.V. (PCTV). Under the terms of the deal, PCTV will market and distribute CMT to its 94 affiliates, which have a subscription base of 1.2 million homes.

Latin music fans unable to find their favorite grooves on the radio might want to tap into LatinoMix, a World Wide Web site featuring a broad array of genres, including merengue, rock, reggae, and tango. Computer company JAD Enterprises and marketing firm Millenium Services established LatinoMix not only as a music source, but also as a promotion and marketing vehicle for Latin music. LatinoMix can be accessed at http://latinomix.com.

**Herb Albert,** this year's El Premio Billboard honoree at Billboard's fourth annual Latin Music Awards April 30, has caught Kentucky Derby fever. On March 2, gray 5-year-old colt Funowntown, whom he owns with his brother Dave, won an important Derby prep race at Santa Anita Park in Arcadia, Calif. Funtownshor's next race is scheduled for April 5 at Santa Anita.

**ARGENTINA NOTAS:** CAE, formerly the lead singer of Bravo, a soft metal act that was popular in the late '80s, is set to release a solo disc in May on Sony Argentina. Among the tracks featured on the album is "Para Vivir Un Dulce Amor," the winning song he performed as (Carlos Elias) at the Viña Del Mar song festival.

Respected guitarist Gabriel Carámbula, whose credits include tour dates with Pito Páez and an album collaboration with Fabiana Cantilo, has inked a deal with Warner Argentina. Carámbula is scheduled to record his label bow in April with producer Nigel Walker.

"Pinto Al Viento," the Sony debut by 18-year-old Argentine folk star Soledad, has gone gold (80,000 units sold).

Producer Fabián Ross, a pioneer of '60s Argentine rock who left for New York in the '70s to work for Fonix Records, has launched his own imprint, Parking Records Entertainment. Sony will handle distribution for the label, whose first release was by Tiempo De Rock De Barrio, a rock act fronted by guitarist Marcos Novais. Upcoming product to be released include albums by balladeer Junno (April) and pop/rock/alternative quintet Lorena (June).

PolyGram pop duo Pimpinèla filmed the clip to its forthcoming single "Cafés" with Argentine legend actress Libertad Lamarque. The track is featured on the duo's next album, "Pasiones," due this month.

**MEXICO NOTAS:** Epic/Sony superstar Gloria Estefan played to more than 60,000 fans Feb. 15 at Mexico City's Guillermo Cañedo Stadium. Televisa is preparing a TV special based on the concert to be broadcast this month. In addition, concert footage will be included in the forthcoming "Destiny Tour" home video.

The profile of the RAC Predictor continues to expand as the Mexican City concert promoter picks up more and more shows by such artists as Estefan and Sony Mexico idol Alejandro Fernández. RAC's growth appears to be at the expense of OCESA Presents, also based in Mexico City. OCESA booked a February concert for PolyGram Mexico's Pedro Fernández, but when a sponsor failed to appear, the mouths of the star decided to cancel.

RAC's enormous competitive advantage, of course, is that the company is owned by Grupo Televisa. Recording artists working with RAC have the opportunity to do promos and interviews with other Televisa media properties.

Confirmed recording artists for Festival Acapulco '97, slated to run May 11-13 this year, are Sony's Julio Iglesias, Ricky Martin, and Rosario; Warner's Café Tacuba; and Max PolyGram's Rebeca, a fast-rising Spanish pop singer whose self-titled debut album is receiving a major push from the label.

**CHART NOTES:** As Enrique Iglesias' "Enamorada Por Primera Vez" ( Fonovisa) rests comfortably atop Hot Latin Tracks for the eighth consecutive week, there are a couple of interesting developments on the pop subchart. Spice Girls' runaway pop smash "Wannabe" (Virgin) has been coming on that chart for six weeks. Spice Girls and Selena are the only two acts to reach a Billboard Latin radio chart with an English-language single. In addition, Roxette has been entrenched on the pop chart for seven weeks with "Will You Still Love Me Tomorrow" (EMI Latin). It is the Swedish pop duo's first Latin radio chart entry.

Although The Billboard Latin 50 does not publish this issue, look for "La Ultima Huella" ( Fonovisa), the farewell disc by beloved Mexican grupos Bronco, to crash the top 10 of that chart next issue. The band's mariachi ballad smash "Quién Piede Más" remains parked at No. 4 on this issue on Hot Latin Tracks.

Elsewhere, RMM salsa diva India landed her third No. 1 dance hit in the March 1 issue, when "Ranaway" ( GiantStep/Blue Thumbs/GRP) topped Billboard's Hot Dance Music/Club Play chart. India cut the track with Nuyorican Soul.

Two weeks ago, PolyGram Latin singer/songwriter Soraya entered Germany's album chart at No. 5 with "On Nights Like This," the English-language counterpart to her 1996 hit debut, "En Esta Noche." In Argentina, Iglesias' "Vivir" was ranked as the top-selling title last month, according to record industry trade group CAPIF.

U2's just-released "Pop" album (Island) is expected to make chart noise in Latin America, thanks to a massive multimedia push by PolyGram. The superstar quartet is slated to kick off a Latin American tour June 2 in Mexico City.

Assistance in preparing this column was provided by Teresita Aguilar in Mexico City and Morcello Ferreira of Buenos Aires.

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**Billboard**

**Top New Age Albums**

**MARCH 22, 1997**

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*A** indicates the highest sales price this week.

**R** indicates recordings on which an artist is featured.

**EM** indicates this week's entry.

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**Vihna's Distinguished Trio.** Rafael Gil, president and regional director, EMi South America, center, shows his love for Virgin Spain recording artist Nacho Cano, left, and EMi Mexico recording artist Thalia, right. The threesome was attending the Vihna del Mar Song Festival, which ran Feb. 19-24 at the seaside resort of Vihna del Mar, Chile.
ARTIST ANONYMITY MAY BE A NEW AGE THEME, AS COMPILATIONS AND MOOD MUSIC TAKE PRECEDENCE

BY JOHN DILIBERTO

Y "We gotta have a gimmick" is the motto of the old-style star-making huckster—and in the music called New Age, now more than ever. As artists and labels gear up for the millennium, it seems concepts that go beyond impressive packaging are as important as musicians, pick the right theme, and you can sell mid-six figures on a release. That seems to be the lesson from recordings like the "Celtic Twilight" series from Hearts Of Space, the "Music Of National Parks" series from Real Music and a stream of concept collections from Narada and Windham Hill.

It was William Ackerman, the founder of Windham Hill Records, who arguably started the trend with the Windham Hill samplers. Ackerman says the plan was modest, "it was originally a promotional vehicle. When they sold in the hundreds of thousands, that was a tip-off," he recalls. Although the early releases weren't conceptually based, Windham Hill had its clever and thematic sound that they worked. The label samplers were followed by guitar, synthesizer and piano collections, and those evolved into the "Winter Solstice" recordings and the "Celtic Christmas" albums. By the time Ackerman left the label in 1992, Windham Hill was releasing the classical collections performed by contemporary instrumentalists.

KEEPING A LOW PROFILE

Ackerman is continuing that trend with his new label, Imaginary Road, distributed by PolyGram. "A Different Mozart" features contemporary artists rendering the classical master's themes, and "The Song Of Angels" is a collection of 'medieval chants. The latter is performed by Schola Cantorum, but the packaging focuses on the concept more than the group. "The Schola Cantorum is one of the most phenomenal vocal groups on earth," cautions Ackerman, who adds, "We need to lead the buyer to water."

"It's an easier way to market and has a bigger retail effort," claims Jeff Payne, national sales director for Real Music. The label's "Music Of National Parks" series has four titles, including Nicholas Gunn's "Music Of The Grand Canyon" and Mars Laser's "Music Of Olympic National Park." All of the recordings have sold into the low-six-figure range, according to Payne. "It has to do with perceived risk," observes Stephen Hill, president of Hearts Of Space. "From a listener's point of view, a compilation based on a concept they are already familiar with is a safer buying choice."

Narada has succeeded with collections like "Celtic Odyssey" and "Guitar Fingerstyle," but even its artist recordings have strong themes, such as David Akerman's recent "Return Of The Guardians," based on a story by fantasy author Mercedes Lackey. "Every record should have a concept," states Narada CEO Wesley Van Lint. "We try to extend the voice of the artist beyond the music."

"It's getting tougher and tougher to make the long-term commitment of breaking new artists," notes Ackerman. "But that's my history, and legacy, and that's what I plan to do." To that end, he's also releasing "Sticks & Stones" by young guitar singer Rob Eberhard Young.

For two other Windham Hill refugees, Robert Duskin and Pat Berry, compilations are a way of bringing different musicians together. They launched their PolyGram-distributed Six Degrees label last fall with "Festival Of Light," a collection of music for Hanukkah whose artistic breadth might best be described as "catho-ic."

"We're really interested in the idea of genre-defying projects that break down barriers," says Duskin. "Festival Of Light" had jazz people like John Zorn and Don Byron, David Tion and Glen Velez on a track with Mark Cohn, and Byron with Jane Siberry—it's very exciting to have those worlds meet." Six Degrees will continue on this path with a release called "Heritage," featuring new arrangements of Americana folk tunes produced by Darol Anger.

ANONYMOUS AMBIENCE

One might start wondering if the artist is becoming an adjunct to the concept and the packaging. Certainly, many genres already thrive on anonymity. Ambient and techno musicians try to remove personality from the equation completely, placing the emphasis on the music, not the personality. In modern instrumental music, however, it's less a cultural statement than a marketing concern. American Gramaphone has been wildly successful marketing its "Dayglo" CDs, packaged with coffee, bubble bath and barbecue sauce. Add in videos and other multi-purpose tie-ins, and the artist becomes secondary to the mood. It takes a detective to find the composers and musicians behind the JVC albums "Marine Stream: The Pacific Ocean" and "Eloise: Summer Fantasy" and the Wind label's "Chinese Feng-Shui Music" series.

Continued on page 46
**ALTERNATIVE RETAIL**

New Age Is More Than Welcome In Specialty Stores, Where The Genre Racks Up Most Of Its Sales

**BY CATHERINE APPLEFIELD OLSON**

It cuts its teeth in alternative retail outlets and now, more than 20 years later, new age music continues to receive its strongest support outside the traditional music market.

"The field really began in the alternative retail sector," says Steve Halpern, president of Inner Peace Music and co-chairman of the National Association of Independent Record Distributors' new age special-interest group. "These are the stores where the groundswell began, and then the mainstream record stores started paying attention.

**IF YOU PLAY IT, THEY WILL BUY**

Pundits provide a laundry list of reasons for the popularity of new age music: aging baby boomers looking to keep their music collections diverse, an increasingly stressed-out society seeking calm in their daily lives, the reason most state for the success of the genre in nature-oriented stores, new age gift shops, specialty catalogs and the like are those retailers' willingness to let consumers hear the music. The rest, they say, takes care of itself.

"Right now, the average new age record label is experiencing 80% of its core sales in the alternative marketplace," says PJ Biswas, president of Music International, a firm that markets new age and world music both to mainstream and alternative accounts. "The alternative store personnel tend to be better-informed about the product lines and better able to meet consumer needs by directing them to a specific title appropriate to their interest.

Independent label Sequoia Records boasts even those numbers, attributing 90% of its total sales to alternative retailers. "They display their music much better than similar stores and have salespeople who will help you find what you want to hear," says label president Steve Gordon. "But the most important aspect is that they know how to buy the right music. The people who make those decisions are on the ball."

Admittedly, one of the reasons alternative accounts do so well with new age is their narrow focus on one or two genres, rather than wrangling with everything from rock to rap to R&B, short-listing, like most music stores. "If you are in the new age music genre, the best retailers for you are going to be the Nature Company and like-minded stores," says Hyacin Rosser-Wooff, chief operations officer at Inner Peace Music.

Indeed, the Nature Company's role as a destination for new age enthusiasts is no accident. Music that broadly fits the new age category currently makes up 50% of the 113-store, Discovery Communications-owned chain's music inventory, according to Nature Company's vice president of music buying, Sara Currant. Currant notes that percentage has been growing each year, in various trends within the genre come to the fore. "Celtic has been really big, and right now we are starting to see a lot of flamenco and samba influences," she says. "That seems to be the next thing."

About a quarter of the Nature Company locations have listening stations, and store browsers are encouraged to sample away. "Our associates are very knowledgeable about the music and try to be helpful and make suggestions and let customers listen to basically whatever they want," Currant says. "We want them to go home and know they bought an album based on more than one track."

That philosophy stands in marked contrast to the reception many new age label executives say they receive at traditional music stores. "We tried to get a listing post in 'Tower,' and they said they only take music with a beat," says Halpern. "The difference between alternative stores is they transcend the tyranny of beat."

Also helping to propel sales at the Nature Company among the core new age audience of 30- to 45-year-olds, as well as a younger audience, are creative in-store promotions. This month, for example, the chain instituted "Celtic Month," complete with in-store POP materials about the category and featured artists. April will see a promotion tied in with Mother's Day, and May will see a similar Father's Day new age tie-in, Currant says.

Natural Wonders, a specialty gift chain with 151 stores, also is all smiles about new age and Celtic music, with about 50% of music selections falling under that umbrella. "New age is a genre that is doing quite well for us, not only in music but in other categories as well," says music buyer Faye Smith-Gei, "massage, aromatherapy and other alternative lifestyles are emerging in the stores as a trend, and it is natural that new age music with its relaxation element would also be part of that trend."

**MAINSTREAM CATCHING ON**

As tough as breaking into traditional music stores can be, some new age label executives say the doors continue to open. "One of the reasons we've waited so long to get into record stores is we wanted to wait until sales were big enough and momentum was great enough at the alternative stores," Gordon says. "But the alternative market is being courted by a number of distributors. "They are getting smarter and are taking this kind of music more seriously."

Broskis notes that the three labels Musik International sends to mainstream retail—New World Music, Inner Worlds Music and Wind Records—are having lots of success at large music chains like Tower Records and combo stores, such as Borders Books & Music. "Sales of new age in mainstream stores have gone up because the music itself has penetrated mainstream consciousness through television documentaries, radio airplay and word of mouth," she says. However, one of the biggest issues in terms of trying to deepen sales in the mainstream vs. alternative outlets is that virtually none of the latter report to SoundScan. That topic will be on top of the list for the next age special-interest group at the upcoming NARFD convention.

And new age label executives would be making a mistake to assume alternative retail is a sure thing, says Gordon. "There's incredibly steep competition for new labels starting out in the specialty market," he says. "I can't imagine what it would be like to be a start-up label getting into the market—probably as difficult as getting into a record store."

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BEYOND THE STARS

In The Wide Spectrum Of New Age Artists, Very Few Are Household Names

BY JOHN DILLIBERTO

Yanni is playing the Taj Mahal and the Forbidden City, John Tesh plays Catalina, and Enya plays to nothing but the four walls of her studio. But all of them are artists reaching platinum-plus status that seems to escalate exponentially with each PBS TV special or soundtrack adaptation. These are the names that people think of first when you say New Age.

FROM PURISTS TO PIANISTS

Yet there are many more artists beyond this triumvirate taking up space in New Age bins. They occupy a spectrum of modern instrumental music that runs from new age purists creating meditative and healing music to unrepentant cocktail-lounge pianists to explorers of dark sonic and psychological terrain.

While Enya, Yanni and Tesh represent the fresh-scrubbed face of New age, there's a group of musicians with darker sound designs, more psychotropic agendas and an often frighteningly commitment to their art. Among them are names you may not find on the charts, like A Produce, Vidna Obmana, Patrick O'Hearn, Jeff Pearce, Temps Perdu, Mark Dwane, Tim Story, Tsu, Paul Haslinger and Steve Tibbetts. Robert Rich typifies these artists. He's been toiling away since the early '80s, when he was doing all-night sleep concerts. He's an heir to fourworld electronic music and segued neatly into techno tribal with "Propagation" (Hearts Of Space). His latest recordings, "Stalker" with synthesist Lustmord and "Fissures" with Italian synthesist AoD, are masterpieces of sound design. But like recent recordings from fellow Fathom artist Steve Roach and many others, they can be forebodingly dark.

"I don't hear it as being very intense and sonically magical. We were trying to create a landscape that was extreme-ly foreign and acoustically exciting. Something that you could turn on loud and immerse yourself into and feel like you were in another dimension," says Angles harpest Jim Brickman. Artists like Rich have abandoned many music conventions, but others still find some useful tools out there. Among them is the City Of Tribes label. It's a small San Francisco label, run by Pamela McCleave, that is crafting out elegant variations on the fourthworld paradigm with an incestuous group of musicians.

"For the most part, that's a good thing," laughs McCleave. "We're working with a cooperative of artists, and we view ourselves like our European counterparts in that we're geographically localized but internationally scoped, as far as the influences go."

Stephen Kent

Among those artists are digidoo player Stephen Kent, who has two of City Of Tribes' biggest-selling discs to his credit. One is last year's "Head Light" with his group, Trance Mission, and the other a solo project, "Landing." Like most COD recordings, they are organic and rooted in global rhythms but technologically produced. Most of COD's acts are helmed by female singers, including the roaring tribalism of The Beasts Of Paradise with Kent's wife, singer Eda Maxym, and Ring, a group that has the most comfortabe fit with new age, centered around singer Patti Clemens and harpist Barbara Imhoff, who also plays in the Beasts. The coherence of the label's sound is revealed in "The Event Horizon" samplers, of which the third was recently released.

TRADITION REDEFINED

Other artists find themselves taking traditional forms and recombining them in new ways. The Angels Of Venice started out as a classically inclined chamber ensemble. On their 1996 album, "Awake Inside Dream" (Epiphany), they adopted Moroccan rhythms and wailing Middle Eastern vocals. "The influences I draw upon are the Straus waltzes and Eric Satie and Led Zeppelin," says Angles harpest.
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BEYOND THE STARS
Continued from page 42

and founder Carol Tatum. After a pair of albums they produced themselves, the Angels will appear on Windham Hill’s “Summer Solstice” collection.

Chant traditions from around the world continue to be adapted, including the Native chants of “Sacred Spirits” (Virgin), the sweeping Enya-like choirs of Adiemus’ “Songs Of Sanctuary” (Columbia) and Paul Haslinger’s kinetic “World Without Rules” on Hearts Of Space imprint RGB. But probably the one that will have the most impact of 1997 is Steve Tibbetts’ “Cho” (Hannibal/Rykodisc), recorded with Tibetan nun Chorying Drolma. He frames her Tibetan chants in arrangements that shift from ritualistic to hallucinogenic. “Her voice seemed to come from everywhere, especially in that shrine room,” recalls Tibbetts. “It mixed up with the light and the butter lamps, the incense, the sun going down, the valley and the whole milieu of the Khamsum valley. Trying to get that on tape is tough. But you can bring that all home with you in your brain and try to create a sonic equivalent to it.”

Another guitarist player, Michael Hedges, returned with his strongest album to date, “Oracle” (Windham Hill). “It’s almost not as much a guitar album as just an album of music,” says Hedges. “And that to me is where this album succeeds, in that there are more melodies and things that people in general can relate to. And maybe a few guitar fans will miss some of the pyrotechnic stuff that I do, but to me it’s more successful because there’s less of that.”

THE MEDITATIVE CORE

While these artists are pushing the envelope and have greater affinities with world, ambient and progressive music, there’s still a core of new age artists working the meditative end of the crowd. Ever since Steve Haipen pioneered the market with his “Spectrum Suite” in 1975, there has been a cottage industry of musicians making CDs with ethereal titles, some simply promising relaxation, others that claim to realign your chakras.

Haipen has dozens of recordings on his Inner Peace label. His latest include “Afro-Desa” and a forthcoming 20-year piano retrospective with the working title “Legacy.” Says Haipen, “A lot of my music is composed with the intent of serving the listener who is looking for something to help them relax and nourish them in a way that’s beyond standard entertainment value.”

And then there’s the easy-listening spectrum of new age. Pianists Danny Wright, Suzanne Ciani, Robin Spielberg and Lone Line offer music that doesn’t aspire to transcendence or transformation as much as relaxation and mood.

Leading the way to the cocktail party is pianist Jim Brickman. His third album, “Picture This” (Windham Hill), debuted at No. 55 on The Billboard 200, the highest chart debut ever for a Windham Hill release. Brickman doesn’t think he’s new age; he feels he’s tapping into a stream of instrumental music that goes back generations. “Things sort of go around in cycles, and I think that 20, 30 years ago instrumental music was very popular,” says the clean-cut, athletic-looking pianist. “I feel like I’m bringing back the genre in a package that is not thought of as stodgy or old or what your parents would listen to.”

A few artists are uncomfortable being in the same bins with these pop pianists. “When we started out 20 years ago, we were rebelling against that,” says Halpern, adding with a grin, “The last thing we thought was that piano lounge music would come back as new age.”

Of course, there are some who don’t want to be in there at all. Asked how he feels about being stocked next to Halpern, Yanni and Lone Line, synthesist Steve Roach’s response was simply “Misfiled!”
THE GLOBAL PULSE

NEW AGE ACTIVITY IN THE INTERNATIONAL MARKETPLACE

TOKYO

In Japan, the term "new age" music isn't used nearly as much as "relaxing" or "healing" music. Whatever you call it, though, the basic idea is the same as the new age genre: intelligent, instrumental music that soothes nerves fraied by the stresses of modern urban life. Japan boasts many small specialist labels that release new age style music.

One of the most innovative is Tokyo-based label Sound Design, which recently released what it says is the world's first rewriteable Enhanced CD. Entitled "Designed," the CD can be updated by hooking up to Sound Design's Web site (http://www.iijnet.or.jp/sounddesign/). The site is currently in Japanese only, but an English version is being planned. The album features ultra-mellow tracks by artists such as Toshikazu Matsumoto, Steve Raiman and MESA and was produced by label president Takanori Nami, who says, "We want to concentrate on this kind of niche instrumental music."

Another leading Japanese new age label is Green Energy, which prefers the "healing music" moniker to the new age tag. "This type of music is becoming more popular in Japan," says president Kosuke Kunishi, explaining that Japanese record companies concentrate most of their energies on the teenage market. "But there really isn't any music being made for people in their 30s, 40s and 50s—the Beatles generation," says Kunishi. "Until now, the concept of 'easy listening' has been associated with artists like Glenn Miller and stuff like that from an older generation. "New instrumental" music is for the rock generation." One of Green Energy's more popular artists is guitarist Majo, whose releases sell about 5,000 copies—modest, compared with the megahits that dominate the Japanese pop scene, but just fine as far as an indie like Green Energy is concerned.

—STEVE McCLURE

AMSTERDAM

Holland is home to two of Europe's leading new age companies, the Dutch Green Energy and the European office of Narada Media. For 1997, Oreade reports that "angelic" music is the latest trend in new age. Among the albums in the genre: composer/pianist Daniele Garelia's "Healing River" (in the "Sacred Music" series) plus the collections "Angel Spirit," featuring Mike Rowland and Aesopion (in the "Sacred & Spiritual Music" series), and "Angels Of The Seal" with Susanna Thomas singing compositions by Gomer Edwin Evans (in the "Myth & Legends" series). The leading artist on Oreade's roster is guitarist Hans Visser, whose latest album, "Drown.Go.On."

is his personal interpretation of the romantic music of the impressionist composers. Oreade president David Grabijn wants to raise his company's profile this year. "As the competition is tightening, not only within in the inner circle of true new age labels, but also through the heavy involvement of the majors, CD sales are a bit under pressure," he says. "So we have to work a little harder. New age needs to mature."

At Narada Media in Hilversum, the company is exploring international opportunities for current Narada albums, including, "Gravity" from guitarist Jesse Cook, "Sacred Road" from pianist David Lanz, "Return Of The Guardians" from multi-instrumentalist David Amram and "Celestial Reflections: Misty-Eyed Morning" from accordinist John Whelan. Narada Media director of European marketing and editor-in-chief J. & L. D. "We plan to release 15 CDs in the first half of 1997. We predict new age will develop in the direction of world music, observing, 'Many Narada releases already feature either Celtic—mainly Irish—or African influences.'

—ROBBERT TILLI

LONDON

The makers of ambient music in the U.K. would throw their hands up in horror at the thought of being labeled new age. Much of the ambient vibe that has grown up in the U.K. and Europe is based around an edgy club culture. In the mid-'90s, a huge ambient scene grew up around the "chill-out" rooms in clubs, where ravers could have some respite from the pounding beats of the dance floor. Artists such as Aphex Twin and The Orb were played in these zones and achieved first cult stardom and then crossover success. Labels such as Warp, based in Sheffield in northern England, rode the electronic ambient wave with acts like Black Dog and Autechre. Music has moved on from being purely ambient, and shops such as London's Ambient Soho have expanded their catalog to include jungle and other beat-driven music.

Yet some of the pioneers are still flourishing. The Orb will release its latest album, "Orbification," on Island U.K.—the first in over two years. Richard James, who has recorded under such pseudonyms as Aphex Twin, Polygon Window and Analogique Bubbiebath, has founded his own label, Rephlex, which puts out his own material as well as artists such as new "chill-out"-type rooms in clubs, where ravers could have some respite from the pounding beats of the dance floor. Artists such as Aphex Twin and The Orb were played in these zones and achieved first cult stardom and then crossover success. Labels such as Warp, based in Sheffield in northern England, rode the electronic ambient wave with acts like Black Dog and Autechre. Music has moved on from being purely ambient, and shops such as London's Ambient Soho have expanded their catalog to include jungle and other beat-driven music.

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- As long as there is stress, STEVEN HALPERN will be selling more and more recordings.

WHAT A CONCEPT
Continued from page 39
REACHING AN AUDIENCE
The reason for that is this music doesn’t have a home on radio," says Ron McCarroll, director of marketing for Windham Hill. "Some spills over to NAC and, of course, there’s college and NPR, but I’m talking about mainstream, commercial radio. There’s no place to go.

Instead, Windham Hill is trying to reach target demographics through unorthodox channels. The label is collaborating with Redbook magazine on a series called "Redbook Relaxers," a mid-price line geared toward Kmart and Wal-Mart shoppers. With titles like "Dreamscape," "Twilight," and "Tranquility," they draw from the Windham Hill catalog to program mood music for blue-light specials.

"I’m marketing to 30-, 40- and 50-somethings, but the core is in their 30s and 40s," explains McCarroll. "They are adults, have jobs, children, don’t go out in the middle of the week. These are busy people, and it’s up to me as a marketing guy to try and interrupt their daily life and put my message in front of them." The Redbook series is targeted specifically toward women, but other releases will tap the broader range of that 30-plus demographic with thematic albums of new music on "Summer Soldier" and "On A Starry Night," a collection of lullabies.

REMAINING NAMELESS
This trend is making a few artists apprehensive about their future. "My first concern was that it would become generic," confesses Nicholas Gunn. "When he was approached to do "The Music Of The Grand Canyon" for Real Music, "I said, ‘Do we have to call it the music of...?"' I understand why, but at the time I was worried about artistic identification, without any picture and my name under the title in small print."

His fears were assuaged, when the album leaped into the 200,000-plus range. His follow-up, "Crossroads," looks likely to repeat.

Being an artist in his own right, Ackerman has sympathy for this point of view. "Absolutely! There was a time at Windham Hill when the artists began to bridle at being subsumed into the label identity, and we needed to heed that artistic and emotional need on their part," he recalls. "But he compilations were so successful, it was terribly hard not to do them."

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Other National Park albums," he claims.

However, Steve Vining, current president of Windham Hill and High Street Records, says developing artists is the lifeblood of the label. "We need to be an artist-driven organization to keep the label alive," asserts Vining. To that end, they’ve signed Celtic singer-songwriter Chris McCarrell. Sequoia Records, the label of musicians David and Steve Gordon, learned the marketing angle early on. Its first releases keyed into new age and its relationship with titles like "Mystic Forest Morning" in 1982 and "Garden Of Serenity" in 1986, which was recently followed up with "Garden Of Serenity II". The label also has branched out into more tribal themes, with a pairing of "Sacred Earth Drums" and "Sacred Spirit Drums." Both albums trade on Native American imagery.

"That was heavy-concept, no doubt about it," says Steve Gordon, who claims low-six-figure sales for each CD. "Sacred Earth Drums" is one of those recordings that comes along as the right music and right concept at the right time.

Even though Sequoia Records is an artist-owned label, concept comes first. "This type of music is less artist-driven," says Gordon, reaffirming the claims of the major labels. "I think the buyer in this market looks at the concept of the album first and the artist second.

Steve Gordon’s sentiment is amplified by one of the true pioneers of new age, Dudley Evenson. She and her husband, flutist Dean Evenson, have been putting out their often meditative soundscapes for nearly 30 years on their studio's "Planet label. They've always put the concept and imagery ahead of the artist. "We've done it all along," says Dudley Evenson. "We have a hard time even thinking of how to mention artists' names. We were interested in peace and the music. That attitude has resulted in collective sales of nearly 500,000 copies for Dean Evenson's "Ocean Dreams" and "Forest Rain," as well as for Tom Barnabas' "Sedona Suite." It's just possible that the biggest-selling name on the new age charts may soon be Various Artists.
ARTISTS & MUSIC

Roomful Of Blues Earns Armful Of Kudos
Act Finds Long-Deserved Commercial Recognition

Bluesaint Jazz, but at some points the two do a love dance around each other that offers enough linkage to make you feel sensuous. Like when old-school R&B uses jump rhythms to make its point and a tenor saxophone plays for solo space; like when horn sections add enough of an eloquent squawk to remind listeners of a big band era’s need for front line, like when there's nothing going on except swing.

Roomful of Blues, the much-respected, Rhode Island-based horning and shuffling unit, knows all about this love dance. Diversity! It’s recorded with Eddie “Cleanhead” Vinson and Colin James, Joe Turner and Pat Benatar. Some of its members—a very-shifting lot of talented players that has included Duke Robillard, Ronnie Earl, and Scott Hamilton—have been doing it for three decades.

The current lineup might have the greatest commercial chemistry, however. Of late, the long haul has had to the ladies. The band’s 1996 disc, “Turn It On, Turn It Up,” which did 33,000 units (according to SoundScan) has sold more than any of its predecessors, was not only nominated in the National Assn. of Recording Merchandisers’ best-selling indie blues category, but was also nominated for a Grammy. This year, the band has been nominated for two WC Handy Awards, run by the Blues Foundation. “Under One Roof,” the group’s new Ballads Blues release, has moved 8,000 units, according to SoundScan. In the March issue, the title debuted at No. 9 on the Top Blues Albums chart, and this issue it sits at No. 10. The disc mixes pop-savvy tunes by guitarist Chris Vachon with growing instrumental riffs like “Q’s Blues,” which has a dangerous swagger.

The band is doing what it always does after releasing an album: roaming the country, bringing a blast of raucous stomps to mid-sized clubs in big cities and rural markets. It played almost 250 dates last year.

Reviews for “Under One Roof” have been positive, and radio is also a friend. The guys stopped by WRBO Newark, N.J., for a chat during a recent spin through the New York area, playing five tunes and playing a two-night stand at New York’s Chicago Blues club. Like many jazz stations, WBGO goes out of its way to give listeners a healthy dollop of blues each week—another love dance in which the two styles feed on the long-standing synergy. Roomful’s gigs continue on the West Coast, with a Saturday (22) show at Bimbo’s in San Francisco.

DATA: With all the records that make hay out of rearranging classic tunes, it’s good to be reminded that many players still compose their own stuff. Some of whose whose works are published by BMI get together on Monday (17) at New York’s Blue Note club. The BMI/New York Jazz Orchestra interprets material drawn from its members’ songbooks. Each year it offers a special soloist; this time around it’s ubiquitous tenor saxophonist Joe Lovano.

It’s great to have friends. Lee Ritenour’s nod to Antonio Carlos Jobim employed several high-viz pals of the guitarist, making the tribute a rather irresistible package for fusion. Jobim’s keyboard dude George Duke’s “It’s Love Enough,” due March 25 from Warner Bros., goes a step farther, utilizing a phone book’s worth of contemporary jazz stars. Participants include Norman Brown, Paulinho Costa, Everette Harp. Danny Chambers, Jonathan Butler, Rachelle Ferrell, Paul Jackson Jr., Dianne Reeves, and Leon Nduga Chandler. Duke rightly calls it the “most eclectic” disc he’s done so far.

Congrats to longtime jazz producer Orrin Keepnews. The San Francisco center of the National Academy of Recording Arts and Sciences presented him with its Governors Award for Outstanding Achievement in early February at the chapter’s annual Grammy Nominees Celebration. Jazz at Lincoln Center, under whose auspices Wynton Marsalis and the band on the Fields international tour took place, has decided to double its concerts at New York’s Lincoln Center club. The BMI/New York Jazz Orchestra interprets material drawn from its members’ songbooks. Each year it offers a special soloist; this time around it’s ubiquitous tenor saxophonist Joe Lovano.

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ABOvE: Boney James

Dear Mr. Chairman,

I am writing to express my concern regarding the proposed policy change by the Board of Directors to limit the number of hours that can be broadcast during any given week.

As you are aware, my station, KBXX, has a long history of providing excellent programming to the community. Our listeners have come to rely on our diverse mix of music and talk shows, and we have worked hard to maintain a reputation for high-quality programming.

I understand the need for financial stability, and I am committed to finding ways to generate revenue for our station. However, I believe that limiting the number of hours we can broadcast will ultimately harm our station and the listeners we serve.

I urge you to reconsider this policy and find alternative solutions to ensure the continued success of KBXX and the well-being of our community.

Thank you for your attention to this matter.

Sincerely,

[Your Name]

[Your Position]

[Your Station]

[Station Address]

[City, State ZIP Code]

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Note: This is a sample letter and should be modified to fit the specific situation and audience.
“The single was primarily a promotional tool. If you could get video and radio play, people were going to pick up the single before they pick up the album.”

—Warner Nashville VP of sales Neal Spiegelberg

“Then we would go to work with radio stations, maybe a bit more aggressively than we had been,” said Enqvall.

Enqvall also made live appearances at such country stations as KURL Portland, Ore., and KMLE Phoenix.

“The first pressing pictures Engvall with a huge sticker on his forehead that read, ‘Caution, do not listen to this album while waxing the cat.’ That was replaced in subsequent pressing with the album title.”

Warner serviced radio with various drops and ended edits from the album before the single’s release.

Enqvall said the album was a “good-humored send-up of the 1980s.”

For the latest news, updates, and reviews on this topic, please visit Billboard’s website.
From ELO To The Wilburys, Lynne Mixes Producing, Performing, And Songwriting

**BY BEN CROMER**

In 1969 Jeff Lynne was recording at Advision Studios in London when a friend asked if he would like to attend a Beatles recording session at EMI's Abbey Road Studios. Lynne jumped at the chance to observe the Beatles at work on what would become "The White Album," never imagining that someday he would produce records by Britain's premier pop icons.

More than 25 years later, Lynne's ultimate fantasy was fulfilled when he moulded two of John Lennon's demos, "Free As A Bird" and "Real Love," into completed tracks for the Beatles' "Anthology.

"It was the biggest thrill and the most scary thing at the same time," says Lynne. "The greatest part for me was the hunter in the studio—just them reminiscing and talking and including me in the conversation."

Lynne's enthusiasm waned, however, despite the technical deficiencies of Lennon's demos. "The voice on 'Free As A Bird' wasn't very loud on the original, with just the piano, and obviously the EQ was a bit peculiar because it was recorded on a Walkman or something," Lynne explains. "It'd be thrilled to bits if we'd get something good down and it would suddenly start to come together."

"It added another dimension as an extension of songwriting and performing. Born Dec. 30, 1947, in Birmingham, England, Lynne began playing the piano and guitar in the late '60s when he produced two albums by his band, the Idle Race. Lynne's production expertise grew during his stint with Roy Wood in the Move, resulting in "California Man," the album with the Move's version of Lynne's classic "Do Ya." Lynne and Wood then formed the Electric Light Orchestra before Wood jumped ship to form another band, Wizard.

"It was a bit of a shambling," says Lynne of the embryonic ELO. "Boy left after about six months, so I just took it and tried to make it into what we'd imagined it would have been when we formed ELO's early days."

ELO's early hits, such as "Roll Over Beethoven" and "Showdown," hinted at what would become Lynne's production trademark with ELO: layers of guitars, keyboards, and vocals that created a mosaic of sound.

"I'd bigger was better," says Lynne. "Instead of one piano, I'd have six pianos. I'd fill every hole between every other bass drum beat with something else, and then I'd want to keep doing more backing vocals, which drove engineer mad, he adds with a laugh.

"Lynne hit his stride with "Eldorado," "Face The Music," a "New World Record," "Out Of The Blue," and "Discovery," albums that featured tight, melodic pop-rock such as "Can't Get It Over My Head," "Fire (High)," "So Fine," "Livin' Thing," "L五六ian Line," "Sweet Talkin' Woman," and "Last Train To London."

Lynne says ELO's songs were completed in stages, with the backing tracks often finished before he wrote the lyrics. "That forced me to do a lot of rewriting, and whenever nobody ever knew the tunes except me."

"Although largely unheralded, ELO's later albums—such as "Time," "Secret Messages," and "Balance Of Power"—included such gems as "Twillight," "Rock N Roll Is Here To Stay," and "Selling America." By then, however, Lynne was ready for something new.

"I had a call from George Harrison via Dave Edmunds, who said, "Oh, George said he'd like you to work with him,"" says Lynne of his first production outside the confines of ELO and the band's comeback album, "Cloud Nine."

Lynne and Harrison continued their collaboration by forming the Traveling Wilburys, an ad hoc assembly that also included Tom Petty, Bob Dylan, and Roy Orbison. Organised on a whim, the band's first song, "Handle With Care," was originally intended as a bonus track for the European release of a Harrison maxi-single.

"It came out so good that [former Warner Bros. head] Mo Ostin said, 'You can use this as a single,'" says Lynne. "You might as well use it for your group because you're all playing it on 'Lynne recalls.

In the late '80s and early '90s, Lynne recorded a second Wilburys album; completed a solo project, "Armaghian Theatre" that demonstrated his deep pop touch on "Lift Me Up" and "Every Little Thing," and produced solo discs by Petty and Orbison that yielded Petty's "I Won't Back Down" and Orbison's "You Got It"—hits with major contributions by Lynne.

"If I write the song, I usually end up producing it," Lynne explains. "The two go hand in hand to me, because the music and the production persona being, you should look after it."

When Lynne got the nod to work on the Beatles' Anthology," he was faced with the daunting task of resurrecting an album for Reprise/Warner, a project that he says was seven years overdue.

"I am a bit remiss," says Lynne, pointing out that he has about six projects [a]head (Continued on next page)

Steppling Down From the Tower. Renowned Capitol Tower mastering engineer Wally Traugott retired recently after a three-decade career that began in the studio's mail room. At a party in his honor, his colleagues presented him with a plaque celebrating some of Traugott's biggest albums: the "Saturday Night Fever" soundtrack, "The Who's "Quadrophenia," vinyl's "Dark Side Of The Moon"—the longest-running album on The Billboard 200; Bob Seger's "Night Moves"; and Paul McCartney's "Band Of The Run." Shown, from left, are Capitol Studios/Tower Mastering VP Michael Frondelli, Tower Mastering engineers Kevin Reeves and Pete Rapagliesi, and Traugott.
LYNNE MIXES PRODUCING, PERFORMING, AND SONGWRITING

(Continued from preceding page)

tracks completed or ready to record. He adds that the label has given him complete freedom. "I can do anything I want," he says. "Nobody's going to say, 'Oh, we can't have that; it hasn't got a single on it.' It's not that kind of deal. It's more or less me getting wild and not censoring myself, which is what I tend to do." A convert to digital, Lynne's views changed during a conversation with former Police drummer Stewart Copeland. "I said to him (referring to digital audio), 'It's only naughts and ones; how can that be music?' He said, 'Well, what are those funny little squiggly things on the tape; it's only iron bits of oxide.' I thought, 'Actually, he's right.' Despite his now favorable views of digital, Lynne still prefers analog recording for drums and bass, pointing out that "you can distort analog" to achieve an effect. "I haven't discovered a way to do that on digital." A perfectionist, Lynne admits that he is "obsessive about certain things. I don't really use reverber at all; I like things dry." Latey, Lynne has been splitting his time between his home in Los Angeles, where he has been working on his album, and London, where he is collaborating with Paul McCartney on the latter's upcoming album. But whenever Lynne is recording, the studio is his." I love making records," he says, beaming. "There's nothing else I'd rather do, and I have great fun doing it."

**PRODUCTION CREDITS**

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**BIRTHS**

Girl, Elizabeth Alana, to Denise and Alex Lizarappa, Feb. 10 in Aurora, Calif. Mother is a regional sales manager for Musicland. She and performer George contemplat-ed cameos on several records, including songs by pop quasars Michael Jackson and R. Kelly. A former street hustler, he rhymed mostly about inner-city street life, and his sophomore set, "Life After Death," is scheduled to be released March 5 by Bad Boy/Arista.

**DEATHS**

Christopher Wallace, 24, known as hard-edged gangsta rapper Notorious B.I.G. and also Biggie Smalls, in a drive-by shooting March 9 in Los Angeles, after-leaving a private party sponsored by Vibe magazine (see Rap Column, page 29). According to reports, the favorite was sitting in the passenger seat of a parked Chevrolet Suburban when bullets were unloaded in his direction. He was driven to Cedars-Sinai Medical Center, where he was pronounced dead from at least five bullet wounds.

**GOOD WORKS**

Preserving the Rain Forests: The eighth annual Rain Forest Foundation Benefit Concert will be held April 30 at New York's Carnegie Hall with participation by Elton John, Bobby McFerrin, Bonnie Raitt, Sting, and James Taylor. Supper at the Pierre Hotel will follow the concert. The foundation addresses global environmental concerns, with specific reference to preserving forests. For further information, contact Event Associates at 212-245-6570.

**SCHOOL GIGS FIGHT DRUGS: Artsists Against Drugs, a nonprofit group that presents concerts at schools, has set a series of performances nationally starting this month and running through June. The 1997 concert series will travel to 150 high schools and feature David & the Venetian Blondes, My Brother & Me, and Reece. Artists Against Drugs was formed in 1987 by a group of music-industry executives to draw attention to the merits of living a positive and drug-free lifestyle. Contact: Toni Clark at 310-289-5456.

**LIFELINES**

**BIRTHS**

Girl, Allie Elizabeth, to Chaz and Deezer Corraine, Feb. 24 in Nashville. Father is senior VP of artist development for Plant/Harrell Entertainment.

**DEATHS**

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Companies in the United States, Japan and Europe have joined hands and developed DVD – an optical disc the size of a CD – which can store 4.7GB of memory on a single side.

The 1982 introduction of the compact disc changed our lives forever. The analog audio age typified by records and audiocassettes gave way to the digital audio age. This change did not limit itself simply to the type of software used; it changed our entire lifestyles. Now this wave of information digitization is surging to the world of moving pictures.

With this development comes the true beginning of the multimedia age. Conventional forms of recording media did not have enough storage capacity to allow the realization of the full potential of multimedia, where not only words and data, but also images play an important role. The digitization of images requires an ability to process very large amounts of data. DVD, the high density optical disc, was developed to fulfill this need. This CD-sized disc, 12 cm in diameter, holds 4.7 GB of data on a single side so that it can store an entire feature film with the highest quality picture and sound.

Many technological innovations were achieved to meet such a standard. An example is the thickness of the disc. A conventional 1.2 mm-thick disc makes it difficult to accurately read high density data. We solved this problem by developing a 0.6 mm disc suited for reading such high density data and at the same time bonded the two discs together to make it significantly stronger and flatter. We also used MPEG2 – the international standard in image compression technology – indispensable in storing huge amounts of data on a small disc.

Currently, research and development is being conducted to create advanced DVD technology. This research includes disc manufacturing and mastering technologies, MPEG2 encoders and playback equipment that produces high quality video and audio. DVD, developed to meet the needs of movies, music and computers, is now embarking on a journey with you into the digital future.
“Put one full-length movie on a 12 cm-diameter disc,” Hollywood said. “No problem and the picture will be the highest-quality,” we replied. People looked at us with disbelief.

“We want a dream media that allows people to enjoy the highest-quality picture at home.” This strong desire on the part of Hollywood placed difficult demands on our technological development team. At first, Hollywood’s demands were considered too difficult to realize. But we believed that by meeting this challenge, we could build an entirely new disc media. DVD is our answer to Hollywood.

Hollywood’s primary request was that the disc hold an entire movie on one side and that the picture and sound be the highest-quality. DVD met all the conditions set forth by Hollywood – including 4.7 GB of data for video, audio and subtitles. The existing CD standard could store only ten minutes of such data. Additionally, we responded to Hollywood’s request for copy protection by creating the most advanced digital encryption system in the history of home video. Regional coding was also included to protect the theatrical window and ensure sequential distribution.

“Will DVD have computer applications?” Silicon Valley asked next. “Of course,” we answered.

The potential of this small disc, just 12 cm in diameter, raised eyebrows in Silicon Valley. CD-ROM, the current standard in multimedia, is not sufficient to handle the large volumes of data required in high density and image information processing.

As a result, leading American computer companies announced their specific requests for high-density disc standards which will become the heart of future multimedia developments. Silicon Valley asked that new media be compatible with existing CD and future storage and retrieval media. They also requested discs and drives be affordable. DVD can be made compatible with CD and future recordable RAM discs at a low cost. Furthermore, DVD complies not only with ISO 9660, the current multimedia standard, but also with the new UDF file format. Therefore, CD and all other DVD standard discs can be read from the same drive.
“How is the sound?” Hollywood asked. The sound quality and the sense of presence were so amazing that everyone cheered and applauded.

Hollywood asked for great picture and theater-quality sound at home. To answer this request, we adopted the Dolby® AC-3 5.1 channel Dolby Digital system. This allowed us to realize the highest quality multichannel sound and presence. Hollywood also demanded that the new medium be able to deliver multiple languages and subtitles. DVD technology allows a maximum of eight language soundtracks and 32 subtitles.

Furthermore, DVD offers multi-story capability, multi-angle functions, and interactive features. DVD began with the far-reaching visions of Hollywood. Now, the memory capacity of 4.7 GB on a single side allows people to enjoy movies right at home, with picture and sound quality far superior to existing home audiovisual equipment.

In Touch with Tomorrow

TOSHIBA

*Dolby is a registered trademark of Dolby Laboratories Licensing Corporation.
A single disc that carries within it the dreams of people.  
A recording media for movies, music and computers.  
Our multimedia story has just begun.  

Companies around the world, including Toshiba, came together to establish DVD as the world standard. This new media will help make your dreams and aspirations come true. It is the ultimate media for the highest quality, in-home movie experience. DVD is a superior form of data storage for the computer industry with capacity far in excess of the current CD-ROM format. It is also a vast improvement over CD audio. DVD's higher capacity offers greater definition and detail in recorded music. As a game platform, DVD offers unrivaled storage capacity and data transfer rates. With DVD, programmers can create the next generation of video and computer games – games with startling 3D images and visualizations. DVD offers programmers the chance to create games so real, so intense, so powerful that a new paradigm of reality and entertainment can be achieved. DVD crosses the audio-visual environment of television and music with the multimedia environment of PCs. The multiple capabilities of DVD make it the ideal vehicle for true multimedia. The age of high quality multimedia is just beginning. DVD's evolution will support not only entertainment, but also business, home shopping, education and publishing. DVD is more than just a new standard for recorded media; it offers freedom of expression at an unprecedented level.

In Touch with Tomorrow

TOSHIBA

For more information call 800-631-3811  INTERNET: http://www.toshiba.com/tacp
The professional audio- and videotape markets had flattening stomachs for part of 1996 as the industry went through a long-awaited shakeout. While video enters 1997 not looking unlike it did the previous year, professional audiotape has a somewhat changed landscape, thanks to the growing demand for television post and a stabilization of raw materials prices.

That two-, one-, half- and quarter-inch analog markets are now down to two suppliers—Quantegy and BASF. That market segment was rocked during the last year by the departure of 3M, announced in November 1995, from the pro audio and video markets. 3M's inventory and intellectual assets were acquired by Quantegy in 1996, which is selling that inventory as long as it's available and plans to introduce new products based on 3M formulations in the future.

Quantegy, itself formed as a spin-off (of Ampex in 1995), still holds the commanding lead in the U.S. professional audiotape market, which it inherited from Ampex, with an estimated market share in excess of 90% in analog open-reel formulations. However, a reorganized BASF asserts that it is finally getting aggressive about marketing its products to studios and other pro-audio users, with a particular emphasis on the expanding lower end of the tape market—the MDM-based project studios.

BASF Magnetics was sold by parent company BASF AG to Korean electronics manufacturer KOHAP in November 1996. Heavily exposed in consumer tape and audio-duplication tape markets, whose profit margins had become increasingly thin, BASF's parent company had sought for two years to sell its tape division. In September 1996, it announced a tentative deal with Turkish-based RAKS, a diversified company with holdings in duplication and consumer electronics.

But the negotiations were aborted in the wake of protests by BASF labor unions in Germany, who viewed the announced sale—just prior to their contract renegotiations with the company—as a threat to their jobs. The sale to KOHAP two months later kept the BASF Magnetics division intact, and BASF products will continue to be made in Germany using the BASF name for an unspecified period of time.

While these corporate machinations were transpiring, BASF was also reorganizing its North American operations. In October 1996, it closed its Bedford, Mass., U.S. sales headquarters and laid off most of its employees. BASF tape products will now be sold via an independent distributor network, JR Pro Sales, Inc., initiated by former BASF Magnetics national sales manager Joseph Ryan and based in Valencia, Calif.

Continued on page 58
On the threshold of an industry transition, tape suppliers are finding new applications for their services—in pro and home markets alike, on the radio and in video.

BY DAVID FARINELLA

A s the 3M, BASF, Ampex drama was playing out in the public eye last year, smaller tape manufacturers like Maxell, Fuji and Sony kicked their R&D departments into high gear. Rather than coming out with an improved formula for analog tape, those manufacturers have turned their attention to what they believe is the future: digital audio and videotapes. As Jim Ringwood, VP of new product development at Maxell, explains, "We’re at the threshold of a change in which our future business will totally disappear, but I think it will start declining." As proof of their assertions that digital is the medium of the future, manufacturers point to a variety of indicators, including the demise of Studer’s tape machines (even though the secondary market for such machines is booming) and Sony’s APR 24-track machine. Those same industry-watchers jump outside of the studio business altogether to mention that more and more radio stations are now utilizing systems like the Sony Pro MiniDisc rather than the more traditional NAB cart system. “I think this speaks to a transition that’s been ongoing in the pro-audio segment,” says Sony’s director of marketing for pro media, Tom Evans, “from older analog-based technologies to digital cassette, disc-based and metal-tape technology based formats.” In fact, he says, “One of the biggest areas of growth [for Sony] has been in the modular digital multi-track technologies, like the DTRS format and the ADAT format. In the last 18 months, we’ve worked really hard at addressing the needs of that particular user base.”

Just like non-tape companies like Lexis and Mackie, these manufacturers are seeing the home studio as the prime market for their products. "This shift from analog to digital products to digital disc-based products has been a trend for some time, and we had identified it as an opportunity long before the changes in the competition of the tape market,” Evans continues. “The biggest growth area, and one that we continue to focus on more and more, is the home and project studio.” To that end, he says, trade shows like NAMM, where Sony unveiled a number of new products aimed at that market, are becoming more and more important to them as marketing tools.

Pursuit of the "Pro-Sumer" Market

Stan Bauer, VP/GM of Fujifilm’s magnetic markets division, says that the company is actively pursuing the "pro-sumer" market. "Our basic strategy is to target those consumers who are major-end users of 3M or BASF products," he comments. "I would say 3M is the bigger player of the two targets when it comes to the studio business. We’re having an ongoing dialogue with them to have them take a bigger position with us, where we can match up with products we can offer in that marketplace. It’s an ongoing process. They are accomplishing those goals in large part by direct consumer marketing."
Where It Began

Where It's Going

Sony Disc Manufacturing
1800 North Fruitridge Avenue
Terre Haute, IN 47804
Phone: (812) 462-8195
Fax: (812) 462-8766
Web Site: www.sonydisc.com

Additional Manufacturing Facilities:
Carrollton, Georgia
Pitman, New Jersey
Springfield, Oregon

DVD•Compact Disc•CD ROM•Mini Disc•Laser Disc
Editing•Duplication•Packaging•US Fulfillment

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Ryan, a 12-year veteran with BASF, acknowledges that BASF had failed in its limited attempts to secure any significant market share in the U.S. professional audiotape market. "The products were always there, and the quality was always there—the Germans are meticulous in their quality," he says. "But we didn't move in that market in any substantial manner until the 3M announcement, and we didn't move fast enough. Also, we didn't have sufficient capacity at the time to serve the U.S. studio market, and there were problems with our 469 formulation that set us back."

**EXPANDED SALES STAFF**

BASF also had only two sales representatives to cover the entire U.S. for that market. Ryan says that an additional eight were hired last summer, but that half of them quit in the wake of the BASF sales announcements, unsure of the company's future. "The 3M announcement left less competition in the market, but it took us a while to ramp up," he explains. JR Pro Sales now has 14 sales representatives to cover U.S. professional audio and video markets. But this late start into the market gives BASF a less-than-5% share in analog tape in the U.S., by Ryan's own estimate. He claims a 15% share of analog's market in Europe, and 10% in both the U.S. and Europe for digital audiotape.

In addition to the 900, 911 and 468 analog tape lines, 951 digital tape and the Maxima professional analog cassettes that it manufactures, BASF also has DAT and DTRS 8-mm tapes that it outsources. DAT products will be manufactured directly by BASF in coming months, using the company's videotape metal-coating lines, Ryan says, adding that BASF plans to move aggressively into the analog market—which he values at an estimated $165 million annually. Tape share. "The way to gain market share in analog is by going to the users," declares Ryan. "In digital, it's through the dealers. But the market with the biggest growth potential is the home-recording market—SVHS and DTRS."

**ANALOG: STEADY AND GROWING**

"The demand for analog tape has not lessened in the professional recording studio—quite the opposite," states Quantegy's Steve Smith, director of audio marketing. "It's holding its own across the entire range of music and other applications, such as sound-for-picture. In addition, small-format systems are continuously growing in number and in the range of their usage. ADAT, DTRS, DAT, and analog cassette-based formats are found in every conceivable professional audio environment, from home and project studios to remote recording systems to being used as interfaces between project studios and traditional studios, as well as in film applications like audio stems and as transfer formats."

"Each system has its own specific requirements for media that have to be met in order for them to work together. There's currently a growth in the tape market, especially from smaller-format tapes like S-VHS and 8 mm for the modular digital multitrack market, as well as pretty consistent growth in the total audio market. [But] the recording market is becoming filled quickly with all sorts of new formats. It's not a simple world out there anymore."

Quantegy's product offerings reflect the expanding tape universe. In addition to its market-leading 456 and 499 analog tapes, it has the ADAT-oriented 489 S-VHS range of products, the D8 metal-particle 8-mm tape for the DTRS digital multitrack format and the 467 DAT line.

"The product range is comprehensive, in order to match the range of formats and applications out there," says Smith. "We continue to supply professional products directly to the large studios and record companies, but in the past year we have greatly expanded our distribution network to accommodate project studios and allow them to buy through their own traditional purchasing channels, mainly via music retail stores."
DAT THING YOU DO
The DAT format has the largest number of suppliers. Ian Jones, managing director of U.K.-based HHB Communications, says there is substantial growth left in that market, for the same reason that small-format MDM tapes continue to grow: the personal-recording market is expanding. "The business is changing, but the reason you see some of the big ones like 3M getting out is because pro audio is such a small market for a multinational corporation," Jones observes. "A smaller company is better suited to take up the challenge of tape in the current market."

HHB's size allows it to cherry-pick formats for profitability, aside from DAT—for which it markets six different lengths, including the longest in the business at 125 minutes—it also offers CD-R, MD, and an S-VHS for the ADAT format. Jones says the growth of the DTRS/DA-88 format has lagged behind that of ADAT by about 3:1, and thus HHB has so far remained out of the 8 mm format. However, he adds, the company is considering entering it, possibly by June.

DIC's VP of marketing, Kevin Kennedy, says that the pro-audio market for DAT is increasingly becoming secondary to the data market. "That's where the big growth is," he explains. "There's really only slight growth for us in pro audio."

Sony Corp.'s Joe Tibensky, VP of marketing for recording media, feels that strong growth in digital tape products has lifted the market across the board in audio and video. "Video is being driven by expanding applications, more programming and an accelerating trend from analog to digital," he says, adding that, at this stage, balancing the rapid proliferation of formats in digital video—including relatively new ones like DV Cam and SX Beta and older ones like D1—is a manageable issue.

On the audio side, Tim Evans, Sony's director of marketing for the division, says that, while digital tape growth has been consistent across the spectrum, the fastest growth has been in smaller formats, such as DTRS, ADAT, DAT. "I think it's safe to say that the fastest growth overall in large formats has been in larger studios, and faster growth for smaller formats is in smaller studios," he explains.

NEW MEDIA
Beyond tape, several new media—all disc-based—are playing...
Looking to bring new products to the marketplace to service those needs over time.

As is Maxwell, says Ringwood. "We look for high-tech niches. We are looking more towards the CD-R or DVD-ROM digital aspect of the business, rather than the current magnetic media. That's where we feel we're strong, with new technology. That's where we are directing our efforts, and frankly it'll be the higher probability that means something to us."

DIGGING INTO DIGITAL VIDEO

In addition to their ongoing development of digital audio products, Maxwell, Fuji and Sony are also actively working in the digital video department. The

18 months, one thing is very clear," says Brinkman. "They only had a partial play in the entire arena. They were not a balanced company, a full-line supplier. I would suggest to you, in terms of the horizon, that there is in some respect greater balance at this point for the primary brands to continue to be effective in the market.

From Fuji's perspective, the opportunities for success are ripe, according to Bauer. "No question," he asserts. "Of the business that's left, the biggest was the consumer video business, then the pro video business and then the pro-audio studio business. Those are the three most important markets to us."

Van Horn

Continued from page 56

Publishing Assn. Promotional and corporate audio-visual usage also exhibited some increases. Overall projections, highlighted at ITA's annual Update and Forecast Seminar late Nov. 20, in New York, anticipate prerecorded music units in the U.S. and Canada to drop from $173.5 million in 1996 to $172 million by the year 2000. Over the same period, spoken-word/audiobook units are expected to increase to $60 million, from $50 million last year.

BULLISH ON VIDEO

The professional and consumer-video markets are much more bullish, Van Horn points out. Spurred by the biggest year ever for home-video sell-through, and continuing promotional and corporate increases, an estimated 917 million units were sold in 1996, projected to hit 964 million this year. Sell-through accounted for an estimated 763 million units last year, a total that is expected to hit $85.5 million in 1997 and $80 million in 1998. Rental units should drop from an estimated 11 million last year to 9 million in 1997 and 35 million by 1998. "Consumers have really gotten into building their home-video libraries," Van Horn says.

A decline in prerecorded cassettes is offset to a degree by a significant jump in audiobooks on tape, which saw at least a 25% increase last year, according to estimates by the Audio Publishing Assn.

medium. He points to Warner/ Speciality, JVC and Nihonsh among replicators already committed to DVD production.

HEALTH CARE AND COMMITMENT

Van Horn sees the "health" of the industry evidenced by the success of many replicators and duplicators in cutting costs and finding other avenues of business. Many, now offer full-service capabilities, including packaging, printing, inventory control and distribution. These make the operations more cost-effective, spread over a growing number of full-service customers.

ITA is committed to playing an expanded role in the industry's growth. Its co-sponsorship of the three annual REPLitch shows is just one example. "These are the only shows where the replicator or duplicator can get everything under one roof," Van Horn says. "They have their peers and competitors, as well as suppliers and buyers, and interaction through networking and seminars geared to professional growth." After two successful years in Singapore, REPLitch Asia is set for Hong Kong in November, which will provide easier access to the Chinese, he observes. And REPLitch International returns to the San Jose (Calif.) Convention Center this June, after drawing more attendees than ever to a sold-out exhibit area last year.

"Our strategic plan and mission statement focuses on providing a forum for exchange of management-oriented information regarding global trends and statistics," Van Horn notes. "We now have the dollars available to broaden our ability to gather this information and disseminate it through a more frequent newsletter and other bullets."

ITA recently added Rebecca Libourel to the staff as manager of research and member services, reporting to Charles Ritti, recent...
Libouriel will also play an important role in setting up a new ITA World Wide Web site, expected to be fully operational by this summer. "There's enough information out there on the Internet to go after trends and statistics from our members and other resources worldwide," Van Horn observes. "Our site will help keep ITA and our industry on the cutting edge into the 21st century."

**OVERVIEW '97**

Continued from page 59

Increasingly larger roles in audio storage. CD-R, which took the industry by storm (and surprise) last year, is growing in double digits, and blank CDs are being offered by a growing range of companies, including traditional-tape suppliers like Quantegy, pushing the manufacturing capacities of the

*JR Pro Sales Inc.*

Professional Recording Products

World's three primary CD-R suppliers (Kodak, TDK and MTC) to rapidly expand their production capacity. CD-R discs are now competitive in terms of price with DAT tapes and are augmenting DATs in applications like mix safeties and, in some cases (like music publishing), supplanting DATs as the main final format.

Sony's revivified MiniDisc format is making a bid on the lower ends of the personal recording market—

Sony, Tascam and Yamaha have all offered MD-based multitracks for sale, and the format could ultimately replace existing open-reel and cassette-based formats in that market. MD products, such as Sony's 1.2 GB PCM 9000, are regarded by many as a bridge format—or in Tom Evans' words, "a niche"—one that will transition the hard-disk recording industry from computer drives to larger-format optical storage formats. It is in this regard that the forthcoming DVD format may find pro-audio applications.

In pro video, tape will remain the primary format for years to come for all production and most post-production, with non-linear systems functioning as an adjunct to tape in post. And tape has a substantial future in a range of pro-audio applications, say tape manufacturers. Based on that medium's reliability, maturity, robustness and cost-effectiveness, reports of its demise in that market that have been heard regularly in the increasingly computerized pro-audio business continue to be premature.

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**They’re Playing My Song**

**WRITTEN BY DEBORAH EVANS PRICE**

"**KISS THE GIRL**"

Written by Howard Ashman, Alan Menken

Published by Walt Disney Music Co. (ASCAP), Wonderland Music Co. (BMI)

One of the most interesting multi-artist efforts released last year was "The Best Of Country Sings The Best Of Disney," on which country artists covered songs made popular in Disney films. Though not specifically promoted as a single, one tune gained enough play at country radio to surface on the Hot Country Singles & Tracks chart: "Little Texas' version of "Kiss The Girl," a song performed by Sebastian the Crab in "The Little Mermaid."

"Gary Burr [the album's producer] called and asked us if we wanted to be a part of the Disney project, and we said, "Sure,"" recalls Little Texas guitarist Porter Howell. "It was really a fun thing, one of the most fun things we've done. We didn't expect it to get radio airplay in the slightest...but it happened partly because we hadn't had anything new on in quite a while and partly because Disney loved the album and was promoting it." All the members of the band say they've seen "The Little Mermaid" and are fans of the film. In fact, Howell says he liked the song so much that years ago, when the movie was first released, he taped the tune just to play on the bus. So when the band was asked to do a song for the Disney album, he was happy to record that one.

"We all loved it, it ended up having this Caribbean kind of feel," he says. "It's really a cool thing...it's a great song. We do live in the show. We have this funny little thing Dwayne [O'Brien] does where he does this little character. It's pretty funny."

**BBC Dives Into Music Publishing**

**ARM, UNDER MIKE COBB, LINKS WITH BMI**

**BY NIGEL HUNTER**

**LONDON**—Music publishing will be a major element in the reshaping of BBC Worldwide’s commercial operations, which already include magazine and book publishing, home videos, spoken-word cassettes, CD-ROMs, and online services. BBC Worldwide returned to the BBC 76.7 million pounds ($122.7 million) for the 1995-96 financial year from a gross of 338.3 million pounds ($540.8 million).

After a brief foray in the past under the aegis of BBC Records, this is the BBC’s first serious involvement in music publishing and reflects the corporation’s policy to maximize core opportunities and income at a time when program and production costs are climbing. All net earnings from the BBC’s commercial arm are plowed back into the BBC to help fund further productions.

BBC Worldwide Music, a Worldwide subsidiary, agreed to a long-term deal last November with BMI Music Publishing in preparation for its entry into this area. Under the terms of the agreement, BMI is handling royalty collection and catalog administration on behalf of BBC Worldwide in all territories.

"The BBC probably commissions more new music than anyone in the U.K. today," said John Willan, director of BMI’s Worldwide, at the signing of the deal. "Yet it has never really explored the rich area of music publishing until now."

BBC Worldwide Music’s publishing operation is Mike Cobb. His background is in law, and his involvement in the music business began in the 70s, when he joined the Surrey Sound group of companies in Leatherhead, England. He worked there with Nigel Cobb (Continued on page 155)

**‘Lovin’**

**BMI’s Most-Performed Song**

**NEW YORK**—BMI has crowned a new champ among its most-performed songs with "You’ve Lost That Lovin’ Feelin’," the classic rock ballad penned by Phil Spector, Harry Mann, and Cynthia Weil.

The song, initially a hit for the Righteous Brothers in 1965, makes further history at the performing right society by having accumulated more than 7 million plays on radio, a record BMI says that if played continuously, the song would account for 391 years. It took some doing for "You’ve Lost That Lovin’ Feelin’" to take the No. 1 performance slot at BMI, where for more than a decade the crown was held by another 1965 hit, "Yesterday" by the Beatles’ John Lennon and Paul McCartney.

The songwriting team behind "You’ve Lost That Lovin’ Feelin’" is no stranger to BMI performance awards. Spector, who will be inducted into the Songwriters Hall of Fame in June, has five other entries as the co-author of "Spanish Harlem," "He My Baby," "Chapel Of Love," and "Do Do Ron Ron (When He Walked Me Home)" and as the sole author of "To Know Him Is To Love Him."

Mann and Weil are authors of songs with 11 million performances, among them "You’re My Soul And Inspiration," "On Broadway," "Here You Come Again" by the long-suffering "Somewhere Out There." They were elected to the Songwriters’ Hall of Fame in 1993.

BMI began to publicly acknowledge million-performance songs as part of its 50th anniversary celebration in 1990, when it released a top 50 list of what it dubbed "BMI Millionaires." Then, "You’ve Lost That Lovin’ Feelin’" ranked No. 6 with more than four million plays. From 1990-95, the song garnered 10 BMI Pop Awards, more than any other composition.

**HELP!**

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays, 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional reputation to listen to the tapes and lyrics with a view to singing them publicly.

2. A recording company.

3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me?

**PETER DE VRIES**

Tel: +27-11-823-3628  Fax: +27-11-892-1658

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**IVY LICHTMAN**

**Ex-Rocker Takes To Publishing:**

**Tale Of An Anti-Racist Song**

**LIFE AFTER THE ROAD:** "About five years ago, I decided I had enough of touring...but what to do?" says Mike Ferrar, who spent four years as a guitarist for a hard-rock band called Keel, which was signed to Danny Goldberg’s Gold Mountain Records.

The band recorded three albums, but went on seven world tours, including an opening stint for Bon Jovi at Madison Square Garden in New York. Deciding to get involved in film and TV music, Ferrar opened his own music publishing company, Master-Song, in Venice, Calif. With a catalog of songs, about 10% of which he wrote or collaborated on, Ferrar says he’s placed about 300 in various projects, including several Walt Disney films, Castle Rock’s "Extreme Measures," and Warner Bros.’ "Naive Lampong’s Las Vegas Vacation," which licensed three songs.

On TV, his catalog has been placed in such shows as "Miami Vice," "ER," "The X-Files," "General Hospital," "Sisters," and "Bless This House."

Other exposure includes jingles, trailers, and in-house corporate videos.

For easier access to his catalog, Ferrar, who works with an assistant, Scott Naccotney, has compiled a second CD boxed set of master recordings that his firm also owns. The selections run the gamut of today’s pop music. "I began to realize that publishers made as much as the writers without having to go out in a van with five other guys for six months at a time," Ferrar says.

**LIFTING RESTRICTIONS:** Every song has a history of course. Yes, "No Restricted Signs In Heaven" is one whose very title suggests a story of great social significance. And March 1 sees Ferrar launch a career as a publisher, hosted by New York’s Sheet Music Society, the author, Ervink Drake, said the 52-year-old song, with its strong, infectious gospel feel, took on new meaning with the rise of racism as revealed by the separation of blacks and whites in public places in the South. Drake remembers that Pete Seeger had good things to say about the song when he heard it.

Its anti-racist voice was apparent—too much for mainstream music publishers in 1945, the year the song was written.

After several turn-downs, Drake decided to publish the song himself, and he eventually got a cover by the Golden Gate Quartet Records.

Thankfully dated in 1997, the song is part of an ugly history. It was used in a recent PBS special on the civil rights movement, finding a bigger audience on television than it could have possibly received in an era when social protest had a spotty record in the mainstream media and among mainstream music publishers.

Drake, the author and co-author of other songs that have had little difficulty over the years meeting the demands of pop music tastes, also narrated the inside dope behind his other notable creations, including "It Was A Very Good Year," "Good Morning Heartache," and "All I Need is Love," created by Tony Bennett on his hit album to Billie Holiday—"Tico Tico," "Across The Wide Missouri," "A Room Without Windows," and "Come To The Marlin Grass."

Drake is also the co-author of "I Believe," which still carries potent and inspirational conviction. Drake wrote it was written for singer Jane Froman to perform on her TV show of the early 50s. However, she let it pass when the authors refused to make certain changes. But Drake said she changed her mind, singing it on her show and on a Capitol Records release only after it was given to Frankie Laine for a Columbus singles session (it was the B-side) in 1952. Laine, as he did with many songs, made a song with a powerhouse beat that cover beat many other versions, including Froman’s recording.

**PRINT ON PRINT:** The following are the best-selling fols from Hal Leonard Publishing:

1. "Yesterday" selections.
2. Tracy Chapman, "New Beginning."
3. Phish, "Billy Breathe."
4. The Who, "Definitive Collection."
Papuan Telek Breaks Out Set Aiming At Australian Market

BY CHRISTIE ELIEZER

MELBOURNE, Australia—George Mamua Telek can’t walk the 1,200 miles of his native Papua New Guinea. Having become a household name, he instantly gets mobbed wherever he goes. “It’s nice to be popular,” he says in his native English. “It’s good to sell cassettes, but no good when you want to go somewhere in a hurry.”

Thirty-eight-year-old Telek achieved local superstar status in the 1980s when fronting some of the country’s biggest bands, including Mabab Situmand and Papinik Wong (C.N.T. Fine World). He generally sings in “tok pisin” (pidgin English), the only option in a country with more than 500 dialects. Telek tours constantly through the South Pacific, while his recordings—five solo efforts and those with his band—continue to notch up impressive sales in Vanuatu, New Caledonia, and the Solomon and Cook Islands.

Telek lives with his wife and six children (who range in age from 9 months to 14 years), in the village of Bubana, where he has a cowhouse plantation. It is not far from Rabaul, the nation’s capital and center of the music business. The music scene in Papua New Guinea is rich and diverse, with hundreds of bands honing their skills in 6 p.m.-6 a.m. shifts in clubs. Cassettes are released through two “hit factory” labels, Pacific Gold Studios and CHM Supersonard, solely for local consumption. Bootlegging remains rampant, due to the lack of copyright laws. “There is so much illegal taping, it’s difficult to get what you earned,” says Telek.

His latest, eponymous album, out through Sydney-based Origin Records, is his first attempt to break into the Australian market. New Zealand is close by, in fact, that the Torres Strait Islands and Papua New Guinea’s western province are visible across the water.

“Telek” was cut in Melbourne with Australian TV and film composers; Spike Bridges, John Phillips, and members of hit band My Friend The Chocolate Cake.


The record takes in traditional melodies in Telek’s local dialect Kuanuan; rock songs like “Melbourne City” and “Walligur Lau,” which mix drum and kundu patterns; a bamboo flute love song; the haunting “marksmen’s” song “Anora” on which Carmody plays didgeridoo; and a duet with Roach on the rhythmic “Go Way Long Bus.”

The tapes which sell in New Guinea don’t make a lot of sense [in other countries],” says Bridges. “George realized after he did shows (Continued on next page)

Changes At German Music-TV Channels

Viva Shares Attract Huge Bids

COLOGNE, Germany—One of the German music TV channels, Viva, a channel that sells about 19% of its share in the eight-digit sum. It is not yet known whether Viva’s sister channels—Sony Music Entertainment, BMG Music, Warner Music, and PolyGram—will increase their present stakes of 19.9% each. Each of the companies has a right to first refusal of any additional Viva shares that become available.

However, industry observers say that magazine publisher Bauer Verlag, Bertelsmann-owned TV station RTL, and a large U.S. entertainment group have already expressed interest in buying Otto’s stake in Viva for a high-digit figure. Media experts say Otto is asking for about 20 million.

According to Viva managing director Dieter Görny, the station expects profits of $5 million this year on total revenues of $50 million, up from $20 million in 1996. Viva now reaches 100% of all cabled German households.

(Continued on next page)

French Labels Welcome Retail Revival

FNAC, Virgin Plan Stores To Stem Hypermarket Tide

BY REMI BOUTON

PARIS—Two leading music retail chains in France, FNAC and Virgin, are counting on the tide of hypermarket retail domination here with new expansion plans.

The projected growth of both groups is being warmly welcomed by record companies, particularly as it is being carried out in a difficult economic climate. Labels see it as assisting their efforts to bring a broader range of product to consumers and to make people aware of the advantages of the move.

Virgin’s expansion will be through the opening of smaller stores, a departure from its previous Megastore-only strategy, while FNAC, which has 50 stores in France and accounts for 25% of total record sales here, will open two stores this year: one on the prestigious Champs-Elysées in Paris and the other in the city’s St. Lazare railway station.

These plans come after two years of growth from hypermarkets, whose market share in France is now as high as 57%, according to record industry estimates.

Because of the hypermarkets’ limited-stocking policies and the damage their cut prices have inflicted on the indie retail sector, the development of dedicated music chains FNAC and Virgin is receiving a warm response from the record industry.

Jean-Claude Gasstineau, VP of Sony Music France, speaks for many when he welcomes the move, but he is also concerned about the impact of having a new FNAC store in close proximity to Virgin’s flagship outlet on the Champs Elysées.

FNAC has already expressed its concern about the impact of having a new FNAC store in close proximity to Virgin’s flagship outlet on the Champs Elysées. But, Virgin has been determined to keep its store in the area.

(Continued on next page)

FNAC To Double Stores In Belgium

BY MARC MAES

BRUSSELS—The March 12 opening of FNAC’s 56th Belgian store—its second in Antwerp—is sparking a new round of expansion for the chain here. The new outlet is located in the successful Wijkens shopping mall, which claims 7.5 million visitors each year and sits on the outskirts of Antwerp, near the Dutch border. In addition to Belgian customers, FNAC is aiming to attract cross-border business with prices that are significantly lower than those in some of its neighboring countries.

According to the company, the second Antwerp outlet will soon be followed by other new Belgian stores in Brussels, Bruges, Oostende, and Namur.

FNAC opened its first Belgian store in 1981 in Brussels under the management of the Sodal company, which was 40% owned by FNAC France and 60% owned by the Belgian GIB Group. In 1986 and 1987, FNAC launched stores in Ghent, Liège, and Antwerp.

(Continued on next page)
International

Decca Puts Muscle Into Its Marketing

Label Curbs Out To Focus On Being ‘Biggest And Best’

BY JEFF CLARK-MEADS

LONDON—Decca, one of PolyGram’s U.K. classical operations, is putting the emphasis on marketing rather than record production as it moves toward its objective of being "the biggest and best" classical company.

President Roger Lewis has reorganized the company’s U.K. international marketing department, which, he says, is "a repositioning of Decca to focus on the market function, to beef up the marketing function, and to put real muscle into the marketing function."

He concedes that, in keeping with sister company Deutsche Grammophon, Decca is cutting back its number of releases (Billboard, March 13) but insists the two decisions are not related.

Asked how the new emphasis at Decca relates to PolyGram’s global restructuring, Mr. Lewis says, "The key objective is to maximize the opportunity that presents itself, and that opportunity is marketing.

He maintains that Decca is cutting back on production and enhancing its marketing to give it a better focus on each of its new releases. Saying that he wants the company to be "the biggest as well as the best" classical company in the world," Mr. Lewis adds that he hopes to sell more records to committed classical fans, as well as broaden the fan base within the classically nominal in the classical arena.

He says that the company has already had significant success in this area and points to the global impact of "The Three Tenors." Mr. Lewis adds, "Our definition of the classical market is not limited to that other record companies."

Projects at the boundary of the definition of classical, he says, include the "nuke rock"-inspired "A Star Is Born," and "L-A-E: Heavenly Heiress." Impending "Anna Karenina" soundtrack.

Ms. Lewis, who joined the company at the beginning of this year (Billboard, Jan. 18), says he is upbeat about Decca’s potential in the market. "Some companies outside PolyGram are cutting back. Now is the time to seize the initiative and go for it."

Decca is planning to launch a new CD campaign in the coming months.

Mr. Lewis argues that the team he has put in place is unparalleled in the classical sector in terms of the range of expertise, and experience it represents.

He says, "Working hand-in-hand with our A&R department, this team will ensure we provide the highest level of service to its artists, operating companies, and the record-buying public around the world."

The team consists of Terri Robson, who is promoted from marketing director to director of marketing with responsibility for the core classical repertoire of the Decca and L’Oiseau-Lyre labels.

Industry consultant Edward Ker- shaw is appointed director of cata- log development; former head of marketing Didier de Cotugnis is named director of artistic development; Paul Saintilan joins from Lewis’ former company, EMI Classics, to be director of digital development; and Cheryl Grant, formerly head of production and opera- tions, is appointed director of market- ing services.

Reinhardt says that he is ready for a price war if it happens, but that he will not start it.

He states, "We won’t attack FAN on the basis of price, but we can’t pretend that the competition is not there."

Reinhardt concedes that his new tactics are connected with the strategy of FAN on the Champs Elysées. "It is a move that begun in late 1996, it will become much more difficult for us to support the other stores," Mr. Reinhardt says.

"We have a synergy effect and the management of Virgin Retail in France, says 20-30 of these ministores could be opened in France within the next seven or eight years. To that effect, he says, the company’s shareholders have committed to a 400 million franc ($74 million) decentralization plan.

"We are going to support FAN over retail stores, and this will be the price we are going to offer," Mr. Reinhardt says.

With revenues of $38 million in 1995 and the commitment of the powerful FANail-Printemps-Redoute group, the FANF-Clinic chain has consolidated its position on the Belgium market.

"We’re happy to see the expansion of FAN in Belgium," says Koen Van Bockstal, managing director of Sony Music Belgium, "and this proves that the company’s concept in the retail market is the right one."

Mr. Van Bockstal says he is particularly pleased with the situation of toll-free calls for local record companies. Only a small minority of our product is brought as transmittable to avoid problems with local distributors.

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SPECIAL ATTRACTIONS & HIGHLIGHTS

Actress Jennifer Lopez, star of "Selena" movie, will host The Billboard International Latin Music Awards Show
Mexican crooner, Jose Jose will be inducted into the Latin Music Hall of Fame  
Herb Alpert will receive Billboard's Lifetime Achievement Award
Opening night party with live artist showcases sponsored by AMERICIDISC
An evening of "Latin Dance" at Sticky Fingers Nightclub  
Awards show after-party at Rezurrection Hall at Club Nu
Keynote Address by McHenry Tichenor Jr., President, Tichenor Media Systems at The Hard Rock Cafe
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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before March 15th. Cancellations received between March 15th and April 15th will be subject to a $175.00 cancellation fee.

No refund will be issued for cancellations received after April 15, 1997.
**SINGLES**

**JAPAN**

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<td>FEATHERWEIGHT PETER PETERSON</td>
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<td>UN BREAK MY HEART TONI BRAXTON</td>
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<td>GOD BLESS THE CHILD SHAUNA TENNENWALD</td>
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<td>BEHIND A GUN CERICAN BOY</td>
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<td>ONE AND ONE ROBERT FEATURES MARTA</td>
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<td>EXPERIENCE PRUDY K KREDS</td>
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<td>LET ME CLEAN MY THOUGHT DJ KOLLE KLEIN</td>
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<td>RETURN OF THE MACK MORRISON ATLANTIC</td>
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<td>LEAP OF FANTASY KHABOPO</td>
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<td>NEW LOVE IN LOVE ROCHELLE</td>
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<td>CHANGE THE WORLD ERIC CRAPO STONE</td>
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<td>IT'S ALL COMING BACK TO ME NOW CELINE DION</td>
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<td>YOU'RE MAKING ME HIGH TONI BRAXTON</td>
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<td>COLD ROCK &amp; PARTY MC LYTE EASTWEST</td>
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<td>17</td>
<td>NEW NUMBER ONE ALICE EXHAUSTED</td>
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<td>YOU MUST LOVE ME MADONNA MAKER</td>
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**NETHERLANDS**

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<td>SUPERGABBER HAYAHI KOH KURK</td>
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<td>I CAME TO GET YOU DE GROEN</td>
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<td>DE REGENBOOG FRANS BARTERIE</td>
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<td>WEBER' S ENTERTAINMENT</td>
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<td>HIT EM HIGH MONSTERS OF SPACE JAM</td>
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<td>WE LIKE TO PARTY ANYONE KAY</td>
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<td>ANYWHERE FOR YOU TONI BRAXTON JUNE</td>
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<td>WHO DO YOU THINK I AM ARENA MA</td>
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<td>LIGHTHOUSE FERRY OWN KINGSLUDGE</td>
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<td>NEW OCEAN SCENE B SIDE SEASIDES &amp; FREEDRIDES</td>
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**NEW IN ENTRY**

- RE Entry
AUSTRALIA: When bucking duo Dickson Martinez’s album “Flamenco Faiseltas” reached No. 22 on the Melbourne chart in his first time out, its May release had enjoyed such recognition here and the first time a record of any sort by a pair of buskers had achieved such commercial success. The album’s particular appeal is in the way it fuses the fire of flamenco with Spanish flair and idiom. “Flamenco did, after all, originate in North India before being taken to Europe by the gypsies and adapted to local environments,” says Peter Dickson, who played in rock bands in Bangalore, India, from the age of 14, then switched to flamenco after witnessing the Spanish master Paco De Lucia in concert in London. “The beat in tabla music is the very flamenco guitars bang on their instruments,” Dickson says. “Flamenco, a treasured and proud Australian flamenco. It reflects cultures from the great melting pot in this country.” Ten years ago, Dickson teamed with Spanish-born Juan Martinez, who grew up here in a family that spoke little English. The duo enthused hit the streets of Melbourne, Sydney, and Brisbane, selling 29,500 copies of a rough tape to build a following. “Flamenco Faiseltas” fuses elements of MRA Music, got off to a good start when Denton Agostinelli, head of the Sanity Music retail chain, bought Dickson Martinez’s set in a mall outside his office and ordered 13,000 copies for his stores. The CD has since sold more than 25,000 copies. The plan now is to try for a national hit by extensive touring throughout the country, for which the duo will be accompanied by a band that includes Indian, Uruguayan, and Latin musicians. Current negotiations with distributors in the U.S. and New Zealand should see “Flamenco Faiseltas” issued in those territories later this year.

CHRISTIE ELIEZER

SERBIA: Vlada Divijan used to be the guitarist and chief songwriter of Idoli (the Idols), one of the most important groups to emerge from the Belgrade new wave movement of the 1980s. Indeed, the second of Idoli’s four albums, “Oubrana I Pozeas” (Defense And The Last Days), which used groundbreaking studio techniques and mixed medieval Byzantine and orthodox Christian lyrical themes, is commonly thought to be the best album ever released by a group from the former Yugoslavia. After Idoli fell apart, Divijan embarked on a solo career with less success, releasing one album, “Znaj Iz A. Sandorova” (Secret Life Of A. P. Sandorova), on which he was accompanied by the renowned classical pianist A.P. Sandorova. However, Divijan’s fortunes are now changing once again, thanks to the release of an unplugged set, “Oubrana I Zahtita” (Defense And Security), on the rapidly expanding Radio B92 label (Global Music Pulse, Billboard, July 1995). A mixture of rock and folk songs from Idoli, the album has a shock a chord with an audience that fondly remembers the golden age of Yugoslavian rock. And even though Divijan has been away from the charts for many years, he has returned sounding stronger and better than ever on this new album, which is already proving a major success.

STAN ALEXANDER

BULGARIA: Vassil Petrov has eased off somewhat since his massively productive patch during 1984-85, when he released four albums in the space of just 10 months (Global Music Pulse, Billboard, July 1, 1995). But now the MOR crooner is back on his album called “Something Different” (Pulse Records). The main difference is that this time, four of the songs were written on the drive. Divijan’s first hit was an encore of a song he sings not only in English, but also in Bulgarian (five songs) and even Spanish (on “La Tristeza De Vá”), which the standout tracks include a duet with Petja Pavlova on “Hand In Hand,” and an encore of the version of the Bee Gees standard “How Deep Is Your Love” transformed into a barbershop harmony routine, with Petrov supplying all voices himself. Hiya Fortunov has been a stalwart of the music scene here for more than 30 years. From his beginnings as guitarist and keyboard player with pioneer rock band the Scala, he surprised his subsequent as session musician, he has been involved in more than 20 albums, attracting many disciples among young musicians along the way. But it is only recently that this modest performer has released his first solo album, an event which has caused a tremendous stir of excitement among critics and fans alike. Titled “Modus Vivendi” (on the Marko’s Music label), it is a cycle of sophisticated instrumental pieces that fuse elements of new age and progressive rock to suggest a mood of harmony among man, earth, and space.

CHAVIDAR CHEN

IRELAND: Galway rivalry Dublin for the title of Ireland’s musical capital and, as accordionist Sharon Shannon, Galway’s most exuberant talent of the moment, will tell you, it is a town where even the busker sounds as if they come from the streets of heaven. Shannon’s third album, “Each Little Thing” (Grapevine), is her most adventurous to date. Her dynamic accordion playing remains rooted deep in the traditional but with the assistance of producer Donal Lunny (the man once described as “the Quincy Jones of Irish folk music”), she has expanded her horizons to take in a tango, a waltz, a Chilean tune, and even a Grace Jones song. There has been strong radio play for the pumping dance rhythms of the album’s stand-out track, “Bag O’Cats,” which, “I was a little bit overawed by some different drumming that was without losing the traditional feel,” Shannon says. “But it is very important to me to keep close to my roots at the same time.” That integrity shines through the new recording, already being hailed as Shannon’s finest, and will be on display during a busy summer schedule in which she will perform in some of Europe’s biggest festivals, including appearances at Glastonbury and Cambridge in the U.K.

NIGEL WILLIAMSON
draws to a close, government organizers have determined the best way to stage a show whose pomp and splendor will be unrivaled.

Key to that aim on the official trans-

television network, NTV's Handover Committee will be a live outdoor orchestra of mammoth propor-
tions, in concert from a velvety-corded stage fronting the former Harbour’s reclaimed waterfront.

At the conductor’s podium will be Canadian maestro Yo-Yo Ma, choos-

er Tan Dun, 40, will have the opportunity to enter history as the con-

ductor who wielded the baton that rang out the British colony and boded well into a new era.

It was with a certain irony then, that in 2007, the year Tan Dun was invited to Hong Kong to stage an ambitious, reaching, hopeful, and perhaps even cautionary prelude to the hand-over event.

“Marco Polo: An Opera” is a grand-scale experiment in the blending of two very distinct operatic traditions. With Hong Kong on the cusp of entering the Western world, Eastern rule, it is also timely—a fact not lost on Tan.

Canterbury was the best location, with the best timing and the best, Feng Shui in the world for “Marco Polo” to be performed,” he says.

Packed performances over the course of a three-night run Feb. 15, 16, and 18 drew local Chinese, Western expatri-

ates, press, and throngs of local celeb-

rities. On opening night, Tan unleashed nearly two hours of histrionic riffs on the subject of East meets West, based on a thematic structure derived from the title character’s legendary journeys.

Tan is an appropriate person to make such musical comment on Marco Polo. Born in 1967 in the Hunan province of China, he took in the fields during the Cultural Revolution and later worked as an arranger and a violinist in a folk music troupe. Tan was selected to attend the Central Conser-

vatory in Beijing, and in 1986 he relocated to the United States and entered Be-

ginia University in New York, where he has lived ever since.

While the hand-over symphony will be the main honor for the experiment as a whole, it is with “Marco Polo” that Tan has given himself free rein to develop his ideas on a thematic structure.

Reflecting on the 11 years and five months since he left China for the U.S., Tan describes “Marco Polo” as a “per-

sonal reflection of my own journey from East to West,” pointing out that his travels are also a physical reflection of Polo’s west-to-east odyssey.

“The title of the opera is a geographical,” says Tan. “Hong Kong is a place where people come from all over the world to meet, a place that has been called Marco Polo. Marco Polo brought the best of the world with everywhere he went. I can see by the way that the Hong Kong residents, especially the young (‘Marco Polo’) CD and the way they bought tickets to the shows that people here understand the importance of the theme involved.”

A lavish double-CD package of “Marco Polo” (the artist’s first album for Sony) also contains the complete Dutch Radio Netherlandse Kamerorkest Capella Amsterdam, debated in the Hong Kong market before going on to expect-

ed worldwide release later this year.

The album hits U.S. shelves Oct. 7. The New York City Opera will present the work in November. For Tan, Hong Kong is early “home” and the release will bring him to the marketplace. “At the dawn of the hand-over; I hope to send out a strong signal of continuity, of unity and solidarity,” he adds.

Will the work succeed? The world premiere of “Marco Polo” was held in Beijing by Sony Clasyic planned around the hand-over. The album, which work-

ed on December 1997, will contain several elements of the wide-rang-

ing ceremony music as well as other compositions. The symphony itself is set to find out one of the most successful separate performances in Hong Kong.

While Tan’s label acknowledges the limited niche appeal of an avant-garde work like “Marco Polo” (several hundred copies were distributed at Hong Kong sales, according to Sony and Atlantic, the label responsible for the project), it will serve as an Asian reference point, and the subject of the East meets West, is also timely—-a fact not lost on Tan.

Meanwhile, “Marco Polo” is also making an impact despite modest sales targets.

H.L. Chan, HVM’s manager of mar-

keting and business development for the album’s first two weeks, says it is a unique album in the classic sec-


tion in that it straddles two distinct musical traditions. The album presents music from Western operas and Chinese classical music.

“The audience for the opera is opening up a new area for many artists—not just musicians. As China embraces the West, more Western culture, you can see it here in local music, cinema, painting,” he adds. “It’s a perfectly tailored item.” The double-CD retails at HVM for roughly $20 Hong Kong (1515). It’s still, he adds, “the response is perfectly good for this kind of product. We’ve been selling so well that it suggests people are responsive to the opera being staged here.”

Virginia Chan, Sony Music promotion manager, says that “Marco Polo” launched a new program in China, says the performances of Tan’s work have sparked discussions about the opera’s form and content on local radio and a strong media response.

“We think Tan Dun will be a very important instrument of cultural exchange in the next century,” says Sony’s Chan. “Marco Polo” is something very new; we want to test the market with this type of approach, not only targeted to classical buyers, but also to listeners of alternative music, because it has a lot of musical elements within it. It also helps that because it is ac-


ontroversial, many people have been inter-

ested to find out what it is about.”

Good to see a fiery start with an eye-popping performance by Maasen. Vamping in a flowing outfit and matching hat set off by a silver motorcycle, the colorfully dressed singer painted his coat and shirt and nearly lost his pants as he dove into the mosh pit up front—-a first for a Juno show. It was quite easily the most memorable opening in Juno history.

Among those also performing were Dion (who seemed to spend her entire night onstage), the Boss Brass, Terri Clark, Paul Brandt, Marshall Moise, and I Mother Earth.

In other categories, Bryan Adams won in the perennially weak vocal male category of the year category, beating out Brandt, Corey Hart, John McDermott, and Neil Young. Brandt, how-


er, was named for country vocalist of the year. The Celtic folk group the Rankin Family was named best country group, while long-time country superstar Reba McEntire—managed by Sony’s new artist manager, Brian Scott—was named new artist, and the Killjoys were named new group.

Following is a complete list of win-

ners:

Best album: "Trouble At The Henhouse," the Tragically Hip, MCA.


Best-selling album (foreign or domes-

tic): "Falling Into You," Celine Dion, Columbia.


Best重新发行: "Africville da," BMG/RCA.

Best Canadian artist: Bryan Adams & M.

Best country female vocalist: Shania Twain, Mercury.

Best country male vocalist: Paul Brandt, WEA/Reprise.

Best country group or duo: the Rankin Family, EMI.

Best group: the Killjoys, WE.

Best country male vocalist: Shania Twain, Mercury.

Best country female vocalist: Shania Twain, Mercury.

Best country instrument: Ashley MacIsaac, Indian/A&M.

Best song writer: Alanis Morissette (Elen Ballard co-songwriter).

Best recording engineer: Paul Northfield.

Best alternative album: "One Chord To Another," Sloan, murkermoons.


Best mainstream jazz album: "Ances-


tores," Renee Rosset, EMI.

Best R&B/soul recording: "Carlos Mor-

gan—Feeling Alright," Carlos Morgan, Other.


Best roots recording: "Nana Mclian," Nancy Hamilton, EMI.


Best global recording: "Africa Do Brasil," Paulo Mattos Group, Fusion III.


Best classical album, vocal or choral performance: "Berlin: La Damnation De Faust," Montreal Symphony Choir and Orchestra, De Virgilis.


Best album design: "Decade—Ten Years Of Waxworks," written and directed by John Runnum, graphic artist Crystal Heads.

Hall of Fame Award: Lenny Breau, Gil Evans, Maynard Ferguson, Moe Koffman, Bob McConnell.

Walt Greats Special Achievement Award: Don Gibson.

International Achievement Award: Celina Dion, Sharia Twain, Alana Morrisette.

Velvet Enters Canada Via EMI

Indie To Open Offices in Toronto, London

BY LARRY LeBLANC

TORONTO—With a production and distribution agreement with EMI Music Canada effective March 31, New York-based Velvet Records has already started to make inroads into the Canadian market.

According to label president Bob Koffman, they will establish a three-person office in Toronto, with two people dedicated to promotion and marketing in Canada within six to eight weeks.

"It’s understood that lots of people in Canada, says Frank. "We plan to keep the operation pretty lean for the first 18 months." Future plans, according to Velvet chairman Walter Yetnikoff, the label is seeking to open an office in London "within the year," for a "full presence" by summer. At this time, no other Velvet offices are planned, although distribution in foreign terri-


ries is in the works.

The Canadian deal includes Velvet artists Five-Eight, Babify, Michelle Malone, and singer/songwriter Pat DeNizio of the Smithereens; Vel’s three ancillary American labels; Razor & Tie Entertainment, Bottom Line Records, and Gypsy Records; plus U.K.-based Fire Records.

"We’re excited about being in Canada," says Frank. "Once we met [EMI Music Canada president] Deane Cameron, EMI seemed like the right place to be. Deane seems more like an independent-label guy than a major label head."

Yetnikoff agrees that Cameron was the key factor to Velvet landing with EMI Music Canada. "For distribution you want a guy like Deane, who is passionate about music, somebody you like as an individual and as a record and music man.

"In Canada," Cameron, says, "what attracted us to Velvet was the company’s strength in catalogs and international product, but there are several other things which were important to us. By putting people to work here, they are making a sizable commitment to the Canadian market. They are also very interested in [signing] Canadian music [for outside Canada]. What’s another of my key reasons to be involved with them. It’s important to me that Prairie Oyster (which is signed to a different EMI label in Canada) is one of their key acts."

Yetnikoff says that Velvet will be seeking to pick up those Canadian acts without label representation internationally, particularly in the U.S. "What attracts me about Canada is that it’s clean; the marketplace is not that much different from the United States; and it is largely an English-speaking country, so there’s a lot of product we can pick up. There’s a lot of talent there for a country [with such a small population]."

"We’re very interested in taking Canadian music out of the U.S. We feel we can play a significant role in changing that situation."
CBA Eyes Ways To Expand Business

Christian Bookstores Gather For Expo '97

BY PATRICIA BATES

NASHVILLE—By the year 2002, Christian Booksellers Assn. (CBA) stores can make twice the revenue they do now, said CBA president/CEO Bill Anderson at the recent CBA Expo '97. As the millenium nears, he asserted, people will want to know more about God and biblical prophecy through Christian videos, books, music, or computer software.

At the CBA event in the Nashville Convention Center, 3,527 delegates and 221 exhibitors were in 560 booths on the trade floor. "We've a $3 billion industry, but all of us combined would make us 415th on the Fortune 500 list," said Steve Adams, CBA chairman and owner of the Evangelic Inc. store in Bellevue, Wash.

"We're a mere fraction of the pornography industry—is that anything to be satisfied with?"

CBA officials pointed out that families are seeking alternatives to the violence, sex, drug abuse, and explicit language of network TV. "Christians are fed up with the setup," said Anderson in his Expo '97 address. "They are turning to your resources for help. You have storehouses of information that are filled with answers to their questions. Our culture is in crisis. There are human beings who are betraying the human spirit. The real issue for them is life.

On the subject of selling Christian music and video, Anderson said, "Whatever happened in Christmas 1995 didn't again in Christmas 1996. We did better this year than the general market as a whole."

Observers said one reason for that was lower returns to distributors and suppliers, in part due to computerized Just-In-Time (JIT) inventory systems. With JIT, product is recorded automatically as soon as it is sold.

"We used to have this 'stack 'em high, and watch 'em fly' theory. We'd pile up lots of CDs and tapes for one artist," said Rick Peluso, VP of sales for Chordant Distribution Group. "Everybody went into Christmas knowing that 30% in returns wasn't all that unusual. This year, we were conservative, and we didn't overstock. We went in talking about positioning."

In December, Chordant did a display play that looked like a fireplace and grouped 8-10 titles from several labels around it.

Chordant, as well as companies like Warner Christian Distribution (WCD), said it wanted to see how JIT would be used in the music industry.

One of the most timely panels at the Expo was titled "Is Just-In-Time Right For You?", which featured (Continued on page 75)

April Reveals Bounty Of Recorded Poetry

Caedmon, Rhino Take Part In Promotion

BY TERRI HORAK

NEW YORK—April may be the cruelest month, according to T.S. Eliot in his famous poem "The Waste Land," but for poetry fans, it's a chance to celebrate the art form with special events and festivities nationwide.

The Academy of American Poets (AAP) is sponsoring National Poetry Month in April, and a number of specialty publications as Poetry Flash, Poetry Calendar, and the American Poetry Review; as well as such related Beat-friendly publications as Cuppa. Rhino will also advertise the set in the Atlantic Monthly.

Rhino has made copies available for giveaway at public radio stations in the top 20 markets and will continue to make it available for use as prizes or premiums to appropriate stations. The set has received coverage on NPR.

"Poetry buyers are very book-oriented, and a lot don't go into record stores looking for something like this, so that's the greatest way to reach the literati," Tierney says.

One indication of a rising consumer interest in recited poetry was a recent (Continued on next page)

Platinum To Buy Most Of K-tel's Music-Biz Assets

BY BRETT ATWOOD

LOS ANGELES—Platinum Entertainment Inc. has agreed to purchase most of the world-wide music business assets of K-tel International Inc., one of the largest independent record companies in the U.S.

Chicago-based Platinum, which operates Island, River North Records, CIR Records, Light Records, and the House of Blues label, is paying $35 million in cash for K-tel's music operations and its existing catalog of masters, which includes more than 3,500 recordings by such artists as Chubby Checker, Bobby Sherman, Ledyard Gore, Percy Sledge, and Lee Greenwood.

The deal, which is expected to close in 90-180 days, does not include K-tel's consumer-products, music instructional, direct-response, and video businesses. K-tel will also retain its music operations in

(Continued on page 79)

BIBLIO/TECH

Ken audio manufacturers are taking advantage of the opportunity to give their poetry titles a voice.

Caedmon Audio, a division of HarperCollins Publishers, and Rhino Word Beat, each with their offerings of poets reading their own works, are among the most active participants in the promotion.

Rhino has had promising results with its boxed set "In Their Own Voices: A Century Of Recorded Poetry." Thane Tierney, Rhino's director of product management for catalog development, says that the set's elaborate book and packaging requires a long lead time for manufacturing and that orders exceeded stock, particularly over the holidays. "The demand sort of caught us off guard, just blew through," the inventory," he says.

Since the set's October release, Rhino has shipped 29,000 units through its deal with WEBA distribution and its own direct sales. "In Their Own Voices" has sold 7,000 units, according to SoundScan, which tracks the music store account base. The set is also doing well for direct marketers, including the Rivertown Trading Co., which produces the Wireless and Signals catalogs, among others, according to Dave Kapp, Rhino's senior sales manager.

"I look at it initially as being an ideal gift for every English major graduating from college," says Tierney. "It goes beyond as Walt Whitman reading into a wax cylinder for Thomas Edison and up to poets who are younger than I am, so it's a very comprehensive look at all sorts of styles."

"In Their Own Voices" carries a list price of $59.98 for four CDs and $39.98 for four cassettes.

In April, Rhino will run ads in such specialty publications as Poetry Flash, Poetry Calendar, and the American Poetry Review; as well as such related Beat-friendly publications as Cuppa. Rhino will also advertise the set in the Atlantic Monthly.
April reveals bounty of recorded poetry (Continued from preceding page)

Rhino itself had seen a flurry of interest in poetry with its digital releases, and the company wanted to take advantage of the trend.

Rhino's own catalog editor, Sue Statham, was also excited about the potential for poetry.

"I think poetry is really important," she said. "It's a great way to connect with people on a personal level."
The first time, they say You’re lucky. The second time, they say Congratulations. The third time, you’re in a class by yourself.

WINNER

NARM

1997 Independent Distributor of the Year for the third consecutive year.

www.americanradiohistory.com
Merchants & Marketing

NARM News: Passport Plot; Henderson Exits Musicland

NARM CALLING: As I write this, the National Assn. of Recording Merchandisers' (NARM) annual convention is going full-tilt here in Orlando, Fla. So far, it has been an interesting confab, with more than its fair share of rumors, gossip, and innuendoes.

ONE OF THE main rumors that made its way through the convention's independent labels' and distributors' contingent concerned Passport Music Distribution, and it turned out to be true.

Toby Knobel, founder and president of the company that is now known as Passport, is circulating a "book" with Passport's financials in an attempt to raise funds to buy the company back from Alliance Entertainment Corp. Knobel says he signed a letter of intent to buy Passport and is seeking an investment firm or strategic partner to help him finance the acquisition.

Knobel founded the company, then known as Encore, in 1985, and sold it to Alliance in 1991 for $3 million. At that time, Encore had revenue of about $10 million. Around the same time, Alliance bought Sound Solutions and eventually merged it with Encore. The new company was named Passport.

Today, Passport has annual revenue of about $36 million. It represents about 60 label groups, including some that it handles on an exclusive basis.

Knobel says his labels support his play to regain ownership of the company.

Alliance executives were unavailable for comment. The company is in the process of consolidating its independent-distribution operations, and as part of that process the Passport warehouse, which measures 36,000 square feet, is slated to be shut down. Alliance has yet to disclose the fate of the Passport field staff.

But if Knobel can successful re-acquire the company, it will mark the third time he has averted the closing of the Passport operation. In 1998, Alliance's 10-K filing with the Securities and Exchange Commission revealed that the company planned to close the Denver-based operation, and Knobel successfully argued against those plans.

Also, when Alliance bought Independent National Distributors Inc., there was talk of shutting down Passport.

UNFORTUNATELY, another big rumor making the rounds at NARM also turned out to be false: Bob Henderson, senior VP in charge of purchasing at the Musicland Group (Continued on page 72)
PHILLY RESONATES WITH SOUND OF MARKET
(Continued from page 70)

we weren't selling before we're now beginning to.

Eliyahu says Sound of Market is working on increasing its visibility through marketing and PR. "We have a better selection and better prices than Tower and HMV, but a lot of people still don't know about us," he says. "I guess it's not as cool to hang out here on 11th Street as it is to hang out on, say, South Street [where a Tower Records is located]." He notes with sarcasm.

Occasionally Sound of Market holds in-store radio jocks come in and do shows from the store," Jones says. The store is also planning a presence on the Internet, to introduce mail-order service.

Eliyahu says the glitzy look of many large music retailers is something Sound of Market doesn't want to mimic. "A store should look nice and clean, but it shouldn't be flashy with neon lights at all," he says. "We're somewhere in between."

Sound of Market's best-selling titles, as of press time, are the top rap and R&B. The hot sellers include albums by Toni Braxton, 4U, the Isley Brothers, Mint Condition, Sweetback, Vanessa Williams, and Luther Vandross. Above The Law, DJ Kool, LL Cool J, Nas, Roots, UTP0, Sam "The Beast," and Xzibit are among the best-selling titles.

As for catalog and oldies, the store sells mostly jazz, R&B and gospel, with rock owning a close second, according to Eliyahu. The store carries 2,000-3,000 vinyl titles, mostly 12-inch rap and dance releases.

Sound of Market sells no used product. "We have an open account with many labels who strongly object to us selling recordings," Eliyahu says. "Plus, I don't want the headache."

Sound of Market (DNA) in Woodland, Calif., will be one of the first sellers of Putumayo's new album. Putumayo's imminent shift to a boutique label was reported in our last issue. Since then, Putumayo has announced that it will be stepping up its marketing efforts, and has offered up a variety of new albums to the market.

First, the realities of the business in 1997 dictate the kind of two-pronged attack that Putumayo is undertaking. Putumayo's current marketing footprint and the escalating costs of marketing make it clear that Putumayo must find other ways to sell.

Putumayo has always been about the art of the album, and it is that art which has made Putumayo successful. Putumayo's marketing approach has always been about the art of the album, and it is that art which has made Putumayo successful.

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Merchants & Marketing

RETAIL TRACK

(Continued from page 72)

land Group, was let go. Henderson
is popular with the label's sales and
distribution community, many of
whom expressed dismay at hearing of
his departure.

If anybody is counting, Hender-
son's exit from Musicland is the
fourth from the seven-member
senior-management team that led the
Musicland leveraged buyout from
Primacorda in 1986. The first
depart was Arnie Bernstein,
who left while the chain was still
riding high. Since the retailer has
floated into troubled waters, Larry
Gaines, who headed Media Play,
left the last year. A few weeks ago,
Bruce Bauman became VP of re-
estate, the latest. That
leaves Keith Benson, president of
the mall division; Gary Ross, presi-
dent and owner of WaxWorks, who
reported that he has almost fin-
ished closing unprofitable stores.
During 1996 and 1997, the chain
has shuttered 21 of its Disc Jockey
record stores and 15 of its Reel
Collection video self-serve out-
lets.

In addition to the closures, the
company obtained relief on a num-
ber of other stores, returning them
to profitability, he says.

Last year wasn't the best of
times for the Owensboro, Ky.-based
retailer. In addition to closing the
year in the red, the chain almost had
a cash-flow problem when the
National Bank of Detroit, the lead-
ing bank in the consortium sup-
plying its revolving credit facility,
threatened not to renew its credit
line, which expired in March. It
subsequently gave the chain two
30-day extensions before agreeing
to a one-year facility. But before it
reached that agreement, many ven-
dors withheld credit from Wax-
Works.

In addition to closing stores, Wax-
Works' management has been work-
ing to improve profit margins,
reduce inventory, and cut overhead.
The chain has closed one or two more
Disc Jockey stores and another 10-
12 Reel Collection outlets. Current-
ly, Disc Jockey numbers 126 stores,
and Reel Collections has 24.

This year, Woodward says, the
chain will concentrate on expand-
ing and remodeling existing stores
and will sign an occasional lease for
a new store, if the right opportu-
nity comes along.

The company is on track to eke
out a slight profit in this fiscal
year, based on the first seven
months, according to Woodward.
Next year, the chain should return
to the profit levels it previously
experienced, he added, without
providing any specific numbers.

On the last day of NARM, I ran
into Doug Keogh, GM at Roadrunner's U.S. operation, who
brought me up to date on the
changes at the label. Jef Hart,
who previously had been the label's
marketing and sales operations,
is now senior VP of corporate
development. Replacing him is Jonas
Ndosin, who remains VP of
marketing but adds responsibility
for overseeing sales. And Michael
Cantar, who was director of sales
for Big Beat, has joined Roadrun-
ner as VP of sales, filling the void
created by the departure of Peter
Mullen, who went to PolyGram
Group Distribution to head In-
dependent Label Sales.

FOR IMMEDIATE RELEASE
February 19, 1997

PEACHES CHAPTER 11
PLAN CONFIRMED

Peaches Entertainment Corp., whose principal
offices are located in Hallandale, Florida and which
operates retail stores under the name Peaches Music
and Video in the southeastern United States, has
announced that its Amended Plan of Reorganization
under Chapter 11 of the Bankruptcy Code was
confirmed on January 17th by the U.S. Bankruptcy
Court for the Southern District of Florida and that it
has emerged from Chapter 11 protection. Under the
Plan, all of Peaches trade creditors and non-trade
suppliers will be entitled to receive 100% of the amount
of their claims. Peaches stated that it was now a much
stronger company, that it wanted to thank its bankers
and suppliers for their support and confidence to
enable the Plan to be approved and confirmed
and stated that it looked forward to a long and fruitful
relationship with them. Peaches currently operates 15
Superstores in Florida, North Carolina, Alabama and
Virginia and has approximately 250 employees.

Nowhere

by Catherine Applefeld Olson

Nowhere Man: Filmmaker Gregg Araki tops off his "Teen Apocalypse"
trilogy with "Nowhere," a dark probe into the perverse lives of a group of
undermotivated, oversized creeps and losers in Los Angeles. The heart of the
movie's soundtrack, however, beats squarely in Britain.

"Nowhere," due March 25 on Mercury Rec-
cords, is one of the juiciest compilations of Brit-
influenced alternative music to come down the pipe
since 1995's "Help" charity effort. A veritable
feast of current British delicacies, the album
serves up famous and lesser-known tracks from
the likes of James, Radiohead, Elastica, Massive
Attack, Catherine Wheel, the Chemical
Brothers, London Suede, Coo & the Bean,
Ruby, Lush, and Curve. The last two acts are
Araki alumni, having supplied songs to previous "Teen Apocalypse" titles
"Totally F***ed Up" and "The Doom Generation." Rounding out the score are
non-U.K. acts Hole, Hole, Chuck D., and Marilyn Manson.

"I am more influenced by film, art, or any-
thing else," says Araki, a self-described alternative music aficionado. "It's much
more than background noise to me; it's the thematic soul of the movie." Craft-
ing the "Nowhere" soundtrack was a labor of love. Araki buried him-
self in his extensive music collection, searching for obscure cuts and B-sides.

Curve contributed the original track "Nowhere" to the project. "British alter-
native is my latest thing," Araki says. "I'm really into expensive-sounding
import music right now." There's now a wealth of material to choose from.

Providing some of that "expensive-sounding" stuff is James, which recorded
the track "Thursday Treatments" in "an alternative venetian room" it set up
while putting the finishing touches on its new album, "Whiplash," at Peter
Gabriel's Real World Studios.

"That song is not like most of the music of James. We made a lot of music
we were aware of that would be good for the film that we offered to them," says
lead singer Tim Booth. "The movie is a more washed-out concept; it's an
alternative sound to music. We were asked to contribute a few tracks for the
soundtrack and we did." He says the band has listened to the film, and found it
very different than its own style.

Although Curve did not write "Thursday Treatments" specifically for the
film, "we were asked to capture the essence of 'Nowhere,'" says Curve's
navigation to the film's "alternative" sound. "I think we added a bit of extra
creative energy. "Some of our best stuff comes out of the alternative studio," he adds.

Jones and Owen have been working on the film since December 1995, say-
ing that it has come together in the last few months. "I just threw the film together and
got it all together," says Jones. "I don't think it will ever be finished."

While Jones was able to work with "unpopular" artists, he says the band
was "very, very, very happy" with the final product. He says he and Jones
both had fun working together.

The soundtrack is due in stores on March 25th, with the film scheduled for
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theaters in the near future.

Chain Mail

by Elyse Weiler

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May 1 on Home Video. Araki, however, says he hopes to see the movie in
theaters in the near future.
Larry Carpenter of distributor Ingram Christian Resources and Bill Simpson of Cedars of Lebanon Christian Book Store in Knoxville, Tenn. The session was mostly about books, but JIT is beginning to penetrate the music business, which will be discussed at the Christian Music and Video Retailers (CMVR) conference April 20-22 at the Nashville Convention Center.

"JIT needs to take into account the regional differences and what's going on locally," said Melinda Scruggs, VP/GM of WCD. "A song may get hot after a concert or on Christian radio or because a youth group played it one weekend. If there are only two CDs in store and the other 12 fans don't get it! JIT can be implemented by secular chains like Barnes & Noble for more than four years, said Carpenter. He listed its benefits: reducing both opening expenses and inventory, adding sales, widening profit margins, and giving more customer satisfaction.

"With Just-In-Time, products are almost made to order," said Carpenter. "You sell one, and you automatically buy another from the distributor. It would normally take about four weeks before to replenish your inventory." He said Ingram Christian Resources can make on-day shipments in 85% of the U.S. and two-day shipments in 98% of the country.

Through JIT, "you don't carry as much safety stock, but instead the least you can afford," said Carpenter, and "there's less dead stock." The backlist makes up as much as 85% of total volume in the CBA, he said. That refers to any title a year old, or maybe less for a CD.

Cedar Springs Christian Store grossed $2.67 million in 1995. After going on JIT, it increased revenue by 40% and decreased stock expenses by 30%, said Simmons. As for music, he saw an upsurgence in the number of "accomplishments tracks," or recordings played in church as accompaniment for choirs. "We were averaging three or more sales a month for 20% of our inventory and less for 80%," said Simmons.

"Now, if we don't sell more than four in six months, then we re-evaluate it," said Carpenter. "What's killing mainstream stores now is the breadth vs. the depth of inventory." His advice for CBA members who are interested in the JIT system: computerize, set up at least three accounts with wholesale distributors, use books designed for JIT (which he defined as steady but slow-selling backlist titles), do one-to-one restocking, and then elimi-

nate unsold inventory.

At the Expo, there was also an intensive "CBA Retail Development School" featuring speakers that included Jim Reimann of the Christian Armory in Knoxville. It covered topics such as leasing square footage, making transactions, and hiring qualified staff. Reimann said that "infid- ference" made 68% of consumers quit going to a Christian retailer and that good selling required "personal con-

versations, appearance, manners, and attitudes.

Another seminar, "The Financial Game For Decision-Makers," had twice as many enrollments as CBA originally expected. The lessons were taught by Educational Discoveries Inc. On the Expo trade floor, Pumpin Music of Portland, Ore., and Nash- ville's WCD had both for the first time. "We signed 50 direct new accounts," said Gales of WCD. "So we're still introducing ourselves somewhere at CBA Expo." WCD said 46% of its income could come from video this year. And Clear-
dant Distribution Group, the Land-
mark Group, Tommy Nelson, Group Publishing, and other companies said they were expanding their video lines.

Word Distribution, which was ac-

quired in mid-January by Gaylord Entertainment, will have 20% video in its line.

Mark Funderburg, VP/GM for Word Distribution, which exhibited at Expo, said of the Gaylord acquisition, "We're still into strategic planning right now."

For the third year, Funderburg will be the chairman of the CMVR schedul-
ing committee during Gospel Music Week.

For the final advance registration for CMVR has exceeded 1995's by 6%. Last year's total attendance was 601.

### Merchants & Marketing

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**Retail Is Just One Wing Of Sony Station**

LOS ANGELES—Sony is opening a entertainment megastation, known as Sony Station, that will air live music performances and other events directly from Sony Music Studios in Santa Monica, Calif.

The move is designed to begin selling music from Sony artists, as well as home video and other merchandise, directly to consumers through its existing stores. Specific pricing plans have not yet been determined, according to a company spokeswoman. It was also underdetermined at press time whether the site would carry top-selling current and catalog releases.

Some retailers have expressed concerns over direct Internet retailing by other major music companies (Billboard, Dec. 20, 1996). However, Matt Rothman, senior VP of Sony Online Ventures, recently told Billboard in an article about the early ECD concept, that the company, sensitive to the fact that record companies and talent have built up tremendous relationships with retailers, and we don’t want to affect that relationship… There may be things that are not likely to be carried in most music stores, such as titles that are not front-of-store or top-selling catalog titles” (Billboard, Oct. 12, 1996).

One of the key components of the World Wide Web site (http://www.station.sony.com), which contains entertainment content based on Sony film, TV, and music properties, is the Internet audio and video channel SIREN (Sony Interactive Retail Network), which will retransmit Internet-specific music programs, including “Music On Tap,” a twice-weekly broadcast to the entire store network, music, and interviews with Sony artists. Other SIREN programming includes “Sneak Peeks,” which contains songs samples from Sony artists before the music is available commercially, as well as “Virtual Press Conference,” an audio program that features artists’ responses to fan E-mail and fan questions.

“We are creating an environment that makes the music fan feel more connected to their favorite artists,” says Mark Wachen, director of new technology and business development for Sony Music. Wachen stresses that Sony Music is developing more programming for SIREN, which will soon debut on the Web site.

Interactive music games will also be featured on the site’s “Music Playground” area, which includes the music chart prediction game “Rodgers & Hammerstein’s Music Quiz,” the multimedia music quiz game “Music Mania”; and the music trivia game “Music GUTS.”

Sony Station, which is co-marketed with Viacom, is supported by advertiser revenue, but some of the online games and other elements will eventually charge a small access fee. To encourage repeat visits, Sony is giving away prizes, such as Sony Walkman, to consumers who register with the site.

**Crashed? Drive Savers Comes To Rescue Company Recovers Valuable Data For Artists, Others**

LOS ANGELES—For many computer users, it is ultimate nightmare come true. A crashed hard drive results in the loss of weeks, months, or even years of irreplaceable work. In the entertainment industry, such artists as Sting, Barbara Mandrell, Isaac Hayes, Clarence Clemmons, Dee Dee, the Grateful Dead, and Paul Anka have lost recording, music arrangements, and other valuable data when their computers went astray.

But these artists and others have found a solution in Novato, Calif.-based DriveSavers, a data-recovery firm that has carved out a niche salvaging information that has been considered permanently lost.

DriveSavers has retrieved data from computers that have been damaged by earthquakes, floods, fires, and other accidents and natural disasters. The company counts several large corporations as customers, including American Express, Xerox, MGM, and Motorola.

“I had spent 2½ months writing charts for an upcoming show,” says Chuck Walters, music director for Mandrell. “Nine days before the performance date, my hard drive crashed. Apple pretty much told me it was hopeless, and I was frantic. DriveSavers was able to rescue most of what I had lost, which totally relieved my fears about not being able to do my job.”

The company, which was founded in 1994, has recovered more than 90% of the information from the hard drives that it receives, according to DriveSavers president Scott Gaidano. The average data recovery costs $500-$1,500. However, larger-than-average data losses are more expensive to recover.

“Music is a very precise kind of data recovery,” says Gaidano. “If you even lose one bit of data, the entire work can be lost. It’s not like you are losing part of a word processing document.”

Last Laugh Management’s Paul V., former manager of Peo Perros for Pyros and current manager of Extra Faney, turned to the company when his computer crashed during a recent tour stop in Sea World. “When I was on the road with my laptop, the computer would turn on—but the hard drive was toast,” he says. “Everything in the computer, from my contact numbers to documents on [America Online], was fried. Nothing was backed up… I just freaked out. I went out and got the last bit of the information back. I’ve since learned to back up everything.”

Gaidano says that a lot of people make the mistake of not backing up their hard drives.

“Some manufacturers say that their hard drives will last for thousands of hours, but the reality is that a hard drive can crash five minutes after you install it,” says Gaidano. “Or it could be five years. You never know when it will happen.”

**Warren G Set On ECD, For $3 More**

Los Angeles—G-Funk/Def Jam is releasing its first enhanced CD (ECD) release for Warren G’s “Take A Look,” which was released in December. However, the label is releasing the track on ECD to take advantage of the medium’s potential to maximize marketing and release new ECD content for a double-disc LL Cool J greatest-hits project was scrapped because it lacked the artist’s personal input.

“When the artist is not actively involved in it, you can tell,” says Belgrave. “This ECD is like a day in the life of Warren G…” The whole idea is to let people like them being personally escorted into the g-funk world.”

To promote the ECD, Warren G recently taped an appearance on the new-media entertainment show “TVCOM” and will participate in several online chat sessions.

In addition, Def Jam is sponsoring a “Take A Look” into the Future contest, which will reward winning high schools with Macintosh computers. Five contestants will get personal walkaway natties and an additional five computers will be given to Los Angeles-based inner-city school systems.

“We want to make sure that urban kids are a part of the inevitable future of computers,” says Belgrave.

**Navarre Polishes Off Purchase Of NetRadio**

**NAVARRERELTIONS IN TNETRADIO:** Navarre Corp., has entered into an agreement to acquire the remaining 50% of Internet audio programmer NetRadio Corp. The deal follows the dissolution of the company’s May 1996 purchase of 50% of NetRadio for $1.5 million. Home shopping service ValueVision has acquired the third-largest home shopping network in the U.S., will acquire a 15% interest in Navarre’s NetRadio subsidiary for approximately $6 million in cash and $2 million in TV ad time. Also, ValueVision will be granted exclusive rights to market merchandise offered on NetRadio programing.

**CNN FN NETCAST ON THE NET:** CNNfn, the news channel, will begin rebroadcasting its 24-hour programming on the Internet by June. The service to CNN has had difficulty getting significant cable distribution, but will reach a global audience through Xstream technology. By the end of the year, CNNfn, the Internet arm of CNN, will add netcasts of the programs “Digital Jam” and “Business Unusual” at http://www.cnnfn.com.

CNNfn’s move to the Internet follows a similar move by cable programmer Fox News Channel, which netcasts at least 10 hours a day on the Internet. CNNfn and NBC News are also teaming on an Internet desktop news venture, but will change viewers a monthly fee to access the netcast.

**BIT ’N’BYTES:** PolyGram (U.S.) recently launched the netcast site Cybergroove, at http://www.polygram-us.com/cybergroove, the site, which was designed by TradeMedia.net, has already hosted live National Assn. of Recording Merchandisers performances by Ashley MacIsaac, Tonic, and the Deftones. A cable box delivers technology... TheDJ Network has unveiled version 2.0 of TheDJ Play scmple, which lets users upload music, and which includes customizable station presets and access to 20 additional stereo netcasts... Greenhouse Network (http://www.greenhouse.com), America Online Studios, is acquiring LightSpeedMedia, which was founded by the producers of the World Wide Web soap “The Spot.” Greenhouse is planning to use LightSpeed to develop an ad-supported interactive entertainment network.

The Asan for Interactive Media and the Interactive Marketing Assn. are merging, effective April 1... Simon & Schuster is opening a new online “Super Store” for books at http://www.simonandschuster.com. The company, which is the world’s largest slash-language book publisher, competes with established Internet-only retailer Amazon.com... The second edition of the’enlight” interactive novel “Use Your Parts” is now available on the Web at http://www.ample.com. The fact book, authored by multimedia consultant Gary Nigar and based on one of the original stories from Facebook, is a work in progress. Users can branch off from the path to explore other aspects of enhanced CD development and contains interviews with No Doubt, Paul Simon, Billy Joel, Phil Ramone, Ronnie Spector, Don Was, and others about the format... Ricoh Corp. is shipping a rewritable CD-recordable player for $600 by the end of the month.

**BILLYARD**
They’re Smokin’! Participants in Toshiba’s rollout of its DVD players lighted victory cigars at a March 4 party in New York celebrating the arrival of the units at retail this month. Toshiba is shipping two models in conjunction with the delivery of Warner Home Video’s first titles. Posing with their Macanudo, from left, are John Powers, Warner Home Video DVD director; Steve Nickerson, Toshiba video marketing VP; and Vern Fross, Ingram Entertainment senior VP.

Pioneer Laserdisc Pricing Paves Way For DVD; Salvador’s Search For Justice

PACE SETTER: Pioneer is living up to its name. A few weeks ago, its hardware unit was among the first to sell its first LD, due to 11. New, Pioneer Entertainment has announced the first permanent laserdisc price reduction, following the rental-to-sell-through pattern set for VHS titles. This second play is also DVD-related. In a press release unusual for its frankness, Pioneer Entertainment sales and marketing VP Rick Buehler said the laserdisc vendor had little choice. “Due to all of the DVD hype, LD players were down in 1996 causing a decrease in LD catalog software sales.”

Pioneer (from the prices) on 290 titles, generally $35-$40, to $15-$30 as of April 1. Assuming there’s a spike in sales, 20-30 more will be added each month. “We can pull hundreds” from a library of 4,000-$5,000 titles, Buehler notes (Image Entertainment, through its own exclusive distribution deals, accounts for the other 2,000 or so laserdisc releases.)

Paramount dominates the Pioneer list with 161 titles, including the well-known (“Forrest Gump,” “Apollo 13”), the three “Indiana Jones” features and the unknown (“Cinderella Man,” “D.A.R.Y.L.”). Also represented are HBO Home Video (25 titles, including “A Bronx Tale”), LIVE (64 titles, including “Reservoir Dogs” and “The Piano”), Vidmark (12 titles, including “The Cook, The Thief, His Wife & Her Lover”), Pioneer Artists (44 music titles, including the Beatles, John Lennon, Otis Redding, and Willie Nelson), and two from Pioneer Classics (“The Mozart Requiem” and “Faranelli In London”).

Except for the occasional price promotion, “this has never been done before,” says Buehler, who emphasizes that Pioneer isn’t just dumping inventory. Some 40 retailers operating 75-100 locations are being asked to establish a value-priced section, separate from new releases, which continue to sell well. Pioneer, shipping direct, is offering fluourescent, decoder cards, fixtures, signage, co-op advertising, and 100% returns. The titles are being stickered to further highlight the program, which is subject to review in 90 days. At that point, it may be opened to wholesale.

The immediate shortage of DVD software should help sales. “While they’re waiting” for a wider selection, Buehler says, early adopters will be able to feel their Pioneer combination DVD-LD players on the cheap.

RETRIAL: The saga of Richard Salvador continues, unresolved. Salvador, a veteran distribution executive, joined retailer Giant Video a couple of years ago to help the two-store chain grow into something larger by scouting acquisitions. That something became publicly held West Coast Entertainment, with about 500 stores nationwide. By the time Giant Video pulled together various retailers under the West Coast umbrella, however, Salvador had been forced out. He fought back with a lawsuit that alleged his firing was on an agreement that guaranteed him a VP title and salary, stock, and, most importantly, a finder’s fee for the deals he originated, including West Coast Entertainment.

The case came to trial in Philadelphia this month, where Salvador claims a judge-metal and staged his defeat from the jaws of victory. By his account, the judge gave the wrong instructions to the jury. As a result, the jury thought it had to fix damages instead of determining only if he deserved compensation. The dollar amount would have been decided later.

Salvador says the error forced the judge to declare a mistrial. “I’m devastated, but we’re going to try again,” he told us. Because the jury found in his favor on every point at issue, Salvador maintains, “I know I can prove what I brought in here.”

Meanwhile, Salvador canceled a job-hunting trip to the National Asso. of Recording Merchandisers’ convention in Orlando, Fl., because it conflicted with the trial. In general, he’s found difficulty getting interviews. Suppliers worry that “West Coast may punish us” by cutting purchases of lesser titles if he’s hired, Salvador says. This isn’t new grapes, it’s just the facts.

His remarks didn’t figure in the trial. West Coast executives weren’t available for comment at deadline.

VIDBITS: Valley Record Distributors’ bid to buy Star Video Entertainment may get blown asunder by Disney. Sources indicate that the studio has told both parties that Disney’s credit worthiness isn’t transferable. Whatever it’s standing in the music community, Valley will have to qualify separately for video purchases. Reportedly, the record wholesaler is already borrowing money to bring the Star deal and might have trouble meeting the Disney standard.

John O’Donnell, managing director of Central Park Records, noted that every company in the Valley will have to figure out how to purchase “Songs” and the limited number will be locked-in. “It’s going to be a real problem,” he said. “We have to figure out if we’re going to purchase songs” and which of the “Land Before Time” titles, which consumers can buy for $70.98 starting May 13.

Universal is teaming with Burger King, Source Interactive, and Kitchen Sink Press for the sing-along launch.

The latest example: Columbia Tri-Star’s “Jerry Maguire,” whose language and violent content won’t get in the way of a multimillion-unit debut this spring. Mass merchants, who once looked askance at anything harder than PG-13, likely will be heavy buyers.

Based on the recent holiday season, this could be the year. Pioneer, for instance, says it is planning a five-disc set of the Beach Boys’ “Pet Sounds” for release in October. Pioneer is also planning a single-disc release of “Towertalk” from Columbia Tri-Star.

The Movies chain used a holiday newspaper insert to promote sell-through titles. Consumers responded, boosting same-store sales 3%.}

Universal Launches Sing-Along Series Of Prehistoric Proportion

Universal may have the first round of “Land Before Time” DVDs on the market, but arguably the most successful campaign is now underway in the offline world. Burger King, for example, is teaming up with Universal to offer a seven-disc boxed set of the Disney franchise at the fast-food chain.

During May and June, 8,000 Burger King locations will give away six “Land Before Time” collectibles in each Kid’s Meal. It’s the first time the fast-food chain has teamed with Universal for a video-related offer.

Inside each Kid’s Meal package will be a coupon worth $5 off the purchase of “Songs” and any “‘Wee Sing” title, except “‘Wee Sing Favorites.” A second $3 rebate is attached to the purchase of “Songs” and any of the “Land Before Time” entries. Both coupons expire Aug. 23.

Inside each “Songs” video will be a free “Land Before Time Activity Center” CD-ROM sampler, developed by Sound Source. The compact discs contain two games, which consumers can access when they decide to buy the CD-ROM. Calling the toll-free number and committing to a $10.98 VISA or MasterCard charge reveals the “unlocking code.” Polis says Universal will have a limited number of “Land Before Time,” which will be priced at $29.98 when it arrives at retail.

Another in-pack offer includes a coupon to purchase “‘The Land Before Time Treasure Chest” for $14.99 plus $5 shipping and handling. Retail value
**Cruise Control Determines ‘Maguire’ Marketing**

**Show Me the Video** Best picture Oscar nominee “Jerry Maguire” will be heading to self-selected May 29 with no suggested list price, according to distribution sources. They think the Columbia TriStar Home video title will retail for $21.92.

Marketing details are scarce, largely because star and best actor nominee Tom Cruise must approve all plans, and he’s been attending award shows these days. Word has it that Columbia was ready to announce plans a few weeks ago, but Cruise’s schedule wouldn’t permit him to sign off on the project.

That’s nothing. Paramount Home Video found it difficult to keep up a schedule while awaiting the Cruise stamps of approval on “Mission: Impossible,” “The Firm,” “Days Of Thunder,” and “Top Gun.”

Like a lot of big stars, Cruise has the power to veto a tie-in partner. In fact, “Mission: Impossible” didn’t have one. As a result, Paramount created its own, offering the Cruise titles for $5.99 each. They did better at retail than “Mission: Impossible.”

If that no-partner scenario plays out, Columbia will be left shouldering the entire cost of marketing an R-rated video, which it hasn’t done before. To its credit, the studio has dramatically increased its self-through output, Picking up in responsible numbers on “Dumand,” “Fly Away Home,” and the special-interest title “Riverdance.” None had tie-in partners.

But those family-friendly titles are easy to sell into Wal-Mart and Kmart. Although mass merchants will stock “Jerry Maguire,” an R rating may knock out the broad audience Columbia enjoyed for its recent self-through releases.

Nonetheless, distribution sources say Columbia is looking to ship about 10 million copies of “Jerry Maguire,” more than double that of any of its family titles. “If they give retailers a 50% return policy, like Disney is doing, Columbia can ship 10 million,” says one wholesaler; “but they won’t get a big need for consumers to own ‘Jerry Maguire.’”

He estimates the studio can net about 4 million units on the title.

In addition, Columbia will be fighting dealers who have just come off a bad experience with “Mission: Impossible.” Whether or not Cruise approves a cross-promotional partner, Columbia has some hardwires to overcome.

**Music Slump Backlash** Most suppliers remain unaffected by the sales slump music stores are experiencing. Playboy Home Video is the exception.

“For an access problem,” says Playboy senior VP/GM Barry Leshzt. “Consumers are shying away from music stores, where we do most of our business.” Forever shut out of the big mass merchandisers because of its sexy content, the Playboy line is being affected more than other suppliers, who have ready access to Wal-Mart, Target, and Kmart shelf space.

And, Leubitz says, music retailers have been more cautious about their purchases. “Retailers are not willing to put it out on their product because they’re scared of getting complaints,” he notes.

Often that means playing Playboy tapes to the back of the store. Leubitz adds, “Retailers are telling us consumers will find it even if it isn’t out front.” He’s not dialed in, aged, however. “It’s the nature of the business and these are tough financial times,” Leubitz says. “Consumers are being driven to mass merchandisers by pricing alone, but it’s a temporary big.”

Looking into his retail crystal ball, Leubitz predicts that mass merchants who are enjoying a run with video will eventually “move on something else” and that record retail will bounce back.

“Long term, it’s not the mass merchants’ advantage to keep stocking a loss leader in hopes that new consumers will come in, buy it, and also walk out with a microwave,” he says. “Record retailers will also come out their slump because consumers will again want wider selection of music instead of just the hits.”

**It’s in the Mail!** Let’s start off by saying this is not a white item.

But... the trade press has apparently been shut out of the Blockbuster Entertainment Awards, except those who made an extraordinary amount of effort to snag some seats.

Shelf Talk, which didn’t get an invite, hears from sources that the retailer did not invite any beat reporters to its March 11 Los Angeles telecast. Instead, PR advisor PMK is choosing to focus on the consumer press and camera crews from “Entertainment Tonight” and “Access Hollywood.”

Blockbuster has also been pro-actively quiet about the show. Shelf Talk did get one call several weeks ago from PMK asking if we’d be covering the event. Of course we would, we said, if we were invited. PMK was never heard from again.

This behavior contrasts sharply with Blockbuster’s old habit of stuffng the fax machine with notices of the big celebrity lineup, the VIP party, and other publicity nonsense. In 1997, the fax phone hasn’t rung, and the mailbox is empty.

The silence could indicate the Entertainment Awards, still stuck on the Viacom-owned and low-rated UPN network, may have worn out its welcome. One thing is sure: PMK has worn out its welcome with us.

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**Top Video Sales**

**Billboard** March 22, 1997

**Top Video Sales**

**Complied From A National Sample Of Retail Store Sales Reports.**

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* RIAA gold-cert for sales of 50,000 units or $1 million at sales suggested retail. ** RIAA platinum cert for sales of 100,000 units or $2 million at sales suggested retail. 

**Point of Release**

- G: General Issue
- N: New Release
- R: Rental
- S: Special Issue

**Rating**

- PG: Parental Guidance
- PG-13: Parental Guidance - Children 13 and Older
- R: Rated
- NR: Not Rated
SELL-THRU
(Continued from page 77)

main focus," says video buyer Mary Jane Glaser, "and with over 2 million names, mail order provided a big boost again this year."

Glaser thinks stronger key titles brought more people into the store this past season. "Fox did an incredible job on 'Independence Day,' and I don't think we ever sold as many units on a street date," she adds. It also helps that many vendors have permanent display space in the store, including Fox, Columbia TriStar, Disney, Warner, Paramount, Universal, and Republic. Catalog sales benefit from the heightened exposure, Glaser notes.

"We would have liked the fourth quarter to be better for sell-through, but overall we're satisfied," says Archie Benike, marketing VP for the Musicland Group mall stores division, comprising 400 Suncoast and 800 Sam Goody and Musicland outlets. "More stores were going direct-to-sell-through this year than last, and after the first week of release, everyone's looking for space."

Still, repricing promotions managed to hold their own against hits and one specialty title, "Riverdance," made the chain's top 10 list.

Moovies typifies the change in thinking under way among video chains: Sell-through is beginning to make serious inroads. For 1996, sales were up about 3% on a same-store basis, according to Eric Litynski, director of product management.

He credited an eight-page free-standing insert (FSI) in 4 million Sunday newspapers just before Thanksgiving for part of the good holiday season. Moovies also had a "Toy Story" contest for its employees that kept things lively through Christmas.

Movie Gallery, with 663 outlets at the end of 1996, compared to 652 in 1995, had a modest 1% increase in same-store sell-through revenue last year, according to Bo Loyd, senior VP of purchasing and marketing.

From the chain's point of view, "sell-through releases of top hits are exciting due to the quick return on investment that allows us to buy deeper for a strong shelf presence," says Loyd. He cited a "multimillion-copy" for its employees that kept the chain's key markets as a big boost.

UNIVERSAL LAUNCHES
(Continued from page 77)

for the treasure chest, which contains assorted merchandise, is $35. Universal has used it as a value-added premium for other home video releases.

Folias says that the media campaign for the title encompasses national and kids cable channels, spot television, and consumer print advertising. It should generate more than 2 million consumer impressions. "The Land Before Time" already has a high profile.

Since its debut in 1988, the series—the movie and three direct-to-video features—have sold more than 20 million units and generated more than $376 million in retail sales, according to Universal executive VP Andrew Kauzy. "And the returns on this product remain in the low single digits."

A sequel has been released every year since 1994. Universal plans to ship the fifth later this year, and a sixth is in development.
**‘School Bus’ Promotion Rolls Out**

by Moira McCormick

School Bus has been a huge hit with kids, and now the company behind the series, Warner Bros., is rolling out a major promotion to boost sales.

"We know that parents want to help their kids, and we believe that this promotion will do just that," said Capone. "Warner Bros. believes in what it stands for, and we want to see it grow."
AEROSMITH
Mylivin'Je
PRODUCERS: Kevin Shirley, Aerosmith
COLORING (1980)
The record that Aerosmith front man Steven Tyler called "the most pure rock ballad" he has ever made is also among its most inspired, most impassioned, and most epic. "I'll Be Waiting For Your Love" is the opening snippet of the title track to the band's fourteenth studio album, which first time around the 1980s. The Smotherman's Memorial, featuring the three-guitar lineup of Myles and his band mates, is among the highlights.

VERUCAN
SALT
Eight Arms To Hold You
PRODUCERS: Bob Rock
Outlook: Fresh Metal (1990)
The swift maturation of this band from its seminal indie album "Sleeper," hit on the verge of its second album, "American Tragic," debut album and wonderfully deft "Blow It Out Your Ass, It's Verucan Salt." Follow-up Eff is having to behold. But no one could have been prepared for the crushing excellence of this killer record or its explosive release with "American Tragic Girls." "Jugugino (drums) and Steve Lask (bass) are a mountainous rhythmic section and guitarists/writers/.ArrayAdapter Nina Gordon and Louise Pettit whup up a whirlwind of remarkable material like "One Last Time" (a can't-miss classic, "Byron," "Shutterfly," "The Morning Star," "Venus Man Trap," and "Earthersover." Modern rock is alive, well, and still cooking on one of the best albums of the year—and of the decade.

LYNCH
DJ MUGGS
The Soul Assassins, Chapter 1
PRODUCER: DJ Muggs
Columbia 66820
An illusive easter behind much of Cypress Hill's blunted output, Muggs is already a hip-hop innovator to be reckoned with. On this cohesive compilation—which brings together some of the biggest names from all over Planet Rap, including KRS-One, Goodie Mob, Mobb Deep, 2Pac, and M-Eazy—he reinforces his lofty position behind the mixing board. Despite the talented voices, his eerie beats and dark, haunting grooves are the stars of this album.

RAP

THE RALPH PULPSTOR FOTET
The First Plays Monk
PRODUCER: John Snyder
Ekstasis, 1998
Thelonious Monk, one of the greatest jazzmen of the bebop era, is honored by drummer Ralph Peterson, one of the great jazzmen of the postmodern era. Leading A Fotet of vates: RRrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrr
The soundtrack to "Booty Call" has a potential smash in this seductive jeep-soul charmer. There's a sly injection of SWV's ability to take full command of a lyric, and it's obvious that this is the key to success, using SWV's history and clout to secure a hit. The act is joined by guest rapper Nappy, who comes on hard'n'heavy with a lip-locking refrain. Pop programmers working on rap interludes will find this edit useful, though this is one occasion where the union of chatting and vamping is downwardly kinetic. With R&B radio already on the case, it's time for top-40 to clock this winter.

**BEE GEES**

Alanis Morissette, who wins.

**MORRISSEY**

Ray Keoki complexes his transition as a recording artist with this skittling electronic/drum/keyboard anthem. This is perfect for those who never quite got enough of the Prodigy's "Firestarter." It has a similar aggression and quirkiness. A barrel of remixed versions is provided in an effort to cover almost every base at clubs, though this record has "radio" stamped all over it. A quick review into the albums. 

**HOLDING**

AIt's been a long time since the act helped break ground for dance music at pop radio, but with the current number, there have been countless acts with a similar sound. This single (which can be found on the "DMA Dance, Volume 2" compilation) hasn't moved far beyond that formula for long.

**DANCE**

Still, lead singer Tania Evans is quite the charmer, and producer/writer Cyvil Hentsch has a way with hooks that is hard to resist. Contact: 213-406-3344.

**DANCE**

A silky name for an act that makes serio- nous dance music. If the group could pull off this infectious, rock-fuelled pop jam could heat up triple-A and AC playlists. The installation offers a smooth and careful blend of acoustic and electric guitars, while Michael's vocals are mildly reminiscent of Foreigner's Lou Gramm.

**AC**

The first single from the Headhunters' forthcoming label switch, "Stomper" strikes to the welcome return of one of country's most original outfits. The Headhunters attack this classic country tune with the same abundance of energy and homogenized charm that made their early incarnation known. If country radio is looking for something sweet, then this is it.

**JOHN & AURORA WIGGINS**

An asthmatic reveler that demands the ear of music tastemakers—and maybe even a major-label A&R exec. Don't miss the chance to see these guys on tour. Contact: 214-128-4365.

**DEEP PURPLE**

When the heavy metal resonance takes full effect, this enduring act will likely be on the radio sooner than you think. This old-school guitar action of the highest order, just enough rock to keep keyboards to the barrooms from totally popping. If you haven't had a chance to dive into the band's latest release, "Child Of Strange," use this fast-paced, blues-injected cut as an excuse to finally do so.

**ROCK & ROLL**

A "Yo Yo featuring MC Lyte One For The Cuties" is a "kind of guys we like" duet between the veteran rapper and labelmate MC Lyte. Buckled by the usual R&amp;B influenced music, "Cuties" is a lackluster girl-posite cut that rests on the back of the MC Lyte's tough, feminine hardcore lyrics more than quality of style. A developed concept.

Both women could stand to go back to the lyrical drawing board for a remix.

**SALTINE**

The second installation from Yo Yo's "Pistol Control Compilation, "One For The Cuties" is a "kind of guys we like" duet between the veteran rapper and labelmate MC Lyte. Buckled by the usual R&amp;B influenced music, "Cuties" is a lackluster girl-posite cut that rests on the back of the MC Lyte's tough, feminine hardcore lyrics more than quality of style. A developed concept.

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HOMEPAGE VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Appelton Olson, 622 Oakley Place, Alexandria, Va. 22302, ENTER*ACTIVE. Send review copies to Brett Awadid, Billboard, 5055 Wilshire Blvd., Los Angeles, 90036. Send review copies to Eli S. Rabinoff, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. ADORE: Send review copies to Notify Miller Kislenbaum, 200 Seaside Ct., Brooklyn, NY 11218.

E-CITIES
HOMELAND WORLDS
Adapted by Howard Koch from the novel by H.G. Wells
Produced by a full cast
Library Service
7 minutes. $12.95
A re-creation between Santa Monica, Calif.-based nonprofit radio station KCRW and L.A.'s Theaterworks, this lively audio adaptation of the Wells classic will book science-fiction buffs with its all-star, "Star Trek" cast. The production, recorded several years ago, features voices from the original "Star Trek," "Star Trek: The Original Series," and "Space Nine." The cast includes Leonard Nimoy, Gates McFadden, Brent Spiner, Amanda (Shatner), and Wil Wheaton. Presented as a news broadcast over the radio, this tale of a mock-Martian invasion of Earth remains as gripping as when Orson Welles caused a panic when it was originally broadcast on the "radio. In tribute to Welles, this production retains the period feel with music and delivery reminiscent of the time. Actor Nimoy and director John Landis (who performed the "Star Trek" ring role of Q on the "Star Trek" spinoffs) enjoyed this production so much that they wanted to do it again. The company, Alliance Voices, which will record other classic-science fiction works in audio-drama form.

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Country Radio Clamors For Calm
CRS Focuses On Solutions, Keeping Listeners

BY CHUCK TAYLOR

NASHVILLE—Despite country radio's stance as the nation's most profitable, most listened-to format, a drop in listening shares over the past year has grabbed headlines, leaving some to conclude that the format has peaked, but is in a downward spiral.

At the 25th annual Country Radio Seminar held March 5-11 at the Opryland Hotel here, 2,237 broadcasters—just a hair off from last year—collectively pointed a finger at themselves, insisting, "Don't believe the hype."

Even so, attendees and panelists bandied over ways to cure the format's current ills while maintaining the strengths established during its boom earlier this decade.

On the plus side, consultant Bob Woody of McBey stressed that country remains as healthy a format as it was in the early 1990s. "The sky is not falling," he said. "We're bringing some of the negativity on ourselves." McBey added that country radio needs to stop using the early '90s era of Garth Brooks and "Holly Breaky Heart" as its benchmark today.

Adding to the optimism was the Eagle Group's second "State Of Country Radio" analysis, which revealed a few listener complaints about country that consultant Rusty Walker was prompted to say, "The people who complain about our product have a higher opinion of country [radio] than those who create it."

Much of the study's revelations, in fact, supported the theme that the radio cup remains full. For example, 66% of respondents said they listen to country "often," as opposed to "sometimes." The figure is up 11% over last year's survey. Respondents who said they listen to country one to three hours a day were up from 25% to 36% this year.

The study further revealed evidence, however, that country has shown virtually no new audience growth in the last two years. Asked how long they had been listening to country, only 4% of respondents said one year or less, identical to last year's figure. The majority of this year's respondents (78%) said they had been listening to country six years or more.

Comparing country listening habits to last year's, the study reports that 66% said their country listening habits were about the same, 31% said they listen more now, and 13% said they listen less. Of those listening less, 51% said they're doing so because they "enjoy other music more now," 29% blamed a lifestyle change, and 11% said they just don't enjoy country as much now.

A different kind of erosion was observed at a panel on the future of the format, which revealed that country album sales were down 12% last year vs. a 3% rise across all genres. Four of the country albums that finished in the top 10 in 1995 were also in this year's top 10, showing listeners' lack of affect for new country artists.

According to PolyGram's John Madison, reasons include a sharp decline in cassette sales—which country listeners favor more than the audiences of other formats—as well as radio's current emphasis on songs rather than artists ("fan's" die in trend toward formula songs and artists).

In the same panel, John Sebastian, PD of KZLA Los Angeles, explained that his audience breaks the box on country-listener stereotypes, boasting

(Continued on page 58)

Study Shows That Country Radio Leads In Listeners

More than 43 million listeners tune in to country radio each week, making it the furthest-reaching format, according to Interrep's new qualitative profile of the country radio audience. With a weekly cume of 43.5 million, country tops AC (36.4 million), news/talk (31.3 million), oldies (20.9 million), and every other format.

The study also revealed that other formats share more of their listeners with country than with country stations do with other formats. For example, 29% of AC listeners also tune in to country, but just 21% of country's core listening audience say they also listen to AC. The difference in other formats is more dramatic: 19% of album rock listeners also listen to country, but only 8% of country listeners say they also listen to album rock; 23% of oldies radio listeners tune in to country, but country shares just 11% of its audience with oldies stations.

According to Interrep's profile of country listeners, 94% are white, 81% have a high school-level education or better, 72% own a home, 69% are employed or part time, 64% are married, and 68% have a household income of $30,000 or more. Also, 71% of country listeners are in the 18-49 demographic and 65% are in the 25-54 demo.

Despite country music's rural themes, the study found that 71% of country listeners reside in metropolitan areas and only 29% live in non-metropolitan areas. The largest number of country listeners (43%) are in the West; 28% in the Midwest, 18% in the South, and 13% in the Northeast.

PHYLLIS STARK

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"Where You Get Love" comes from Sweet's sixth album, "Blue Sky," released in 1997. The roots of his stylish popcore can be traced back to Sweet's Nebraska upbringing. (There's even a PBS special in the works that covers his success as a native cornhusker, culminating in the filming of a recent Lincoln club gig.) "Lincoln was a nice place to grow up," Sweet says.

"There wasn't any crime, it was a fairly liberal place. I grew up in a university town with a good record store that had cool imports. So I didn't come from a farm or anything, but I think Nebraska does have a certain kind of Sky Highness that made me more imaginative in a way. You're always dreaming there, you're always having to picture the rest of the world."

After stints living in Athens, Ga., and New York, Sweet's now resides in Los Angeles. The sudden change and proximity to various natural wonders are what drew him here, as did such cultural touchstones as "Star Wars and the Beach Boys (the knowing rump of the 'California' even kicks off the new album)."

The appeal of the Golden State isn't lost on Mom, either. Sweet says. "She's always threatening to move to L.A."

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**Mainstream Rock Tracks**

**Billboard**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/PROMOTION LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>FALLING IN LOVE (IS HARD ON THE KNEES)</td>
<td>AEROSMITH</td>
<td>COLUMBIA</td>
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<td>2</td>
<td>PRECIOUS DECEPTION</td>
<td>COLLECTIVE SOUL</td>
<td>ATLANTIC</td>
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<td>3</td>
<td>ONE HEART</td>
<td>THE WALLFLOWERS</td>
<td>INTERCORD</td>
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<tr>
<td>4</td>
<td>LAKIN'S JUICE</td>
<td>JOURNEY</td>
<td>COLUMBIA</td>
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<tr>
<td>5</td>
<td>ABUSE ME</td>
<td>DRAG THE WAVE</td>
<td>EPIC</td>
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<tr>
<td>6</td>
<td>GREEDY FLY</td>
<td>HOLLOW HONOR</td>
<td>RCA</td>
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<tr>
<td>7</td>
<td>STANDING AT THE SUN</td>
<td>THE OJ STARS</td>
<td>UZ</td>
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<tr>
<td>8</td>
<td>VOLCANO GIRLS</td>
<td>LEON</td>
<td>LITA FORD</td>
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<td>9</td>
<td>GONE AWAY</td>
<td>MR. HAPPY</td>
<td>SOUTHERN COMFORT</td>
</tr>
<tr>
<td>10</td>
<td>AIRPOWER</td>
<td>QUEENSRCHE</td>
<td>EMI</td>
</tr>
<tr>
<td>11</td>
<td>TUMBLE IN THE ROUGH</td>
<td>STONE TEMPLE PILOTS</td>
<td>MCA</td>
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<td>12</td>
<td>A LONG DECAY</td>
<td>COUNTING CROWS</td>
<td>REGENCY</td>
</tr>
<tr>
<td>13</td>
<td>RESIGNATION SUPERMAN</td>
<td>BIG HEAD TODD &amp; THE MONSTERS</td>
<td>REUNION</td>
</tr>
<tr>
<td>14</td>
<td>VOLCANO GIRLS</td>
<td>LEON</td>
<td>LITA FORD</td>
</tr>
<tr>
<td>15</td>
<td>THE PERFECT DRUG</td>
<td>THE BAG</td>
<td>ZORA</td>
</tr>
<tr>
<td>16</td>
<td>LIE TO ME</td>
<td>THE VERVE PIPE</td>
<td>VINTAGE</td>
</tr>
<tr>
<td>17</td>
<td>HERO OF THE DAY</td>
<td>METALLICA</td>
<td>UMERT</td>
</tr>
<tr>
<td>18</td>
<td>BLOW UP THE OUTSIDE WORLD</td>
<td>THE VAMPIRES</td>
<td>EMI</td>
</tr>
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**Modern Rock Tracks**

**Billboard**

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<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/PROMOTION LABEL</th>
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<tr>
<td>1</td>
<td>ONEHEADLIGHT</td>
<td>SHINE</td>
<td>CLASSIC RECORDS</td>
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<td>2</td>
<td>LAKIN'S JUICE</td>
<td>JOURNEY</td>
<td>COLUMBIA</td>
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<td>3</td>
<td>SANTAN</td>
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<td>LAKIN'S JUICE</td>
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<td>6</td>
<td>PRECIOUS DECEPTION</td>
<td>COLLECTIVE SOUL</td>
<td>ATLANTIC</td>
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<td>7</td>
<td>STANDING AT THE SUN</td>
<td>THE OJ STARS</td>
<td>UZ</td>
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<td>8</td>
<td>VOLCANO GIRLS</td>
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<td>TUMBLE IN THE ROUGH</td>
<td>STONE TEMPLE PILOTS</td>
<td>MCA</td>
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<td>12</td>
<td>A LONG DECAY</td>
<td>COUNTING CROWS</td>
<td>REGENCY</td>
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<td>RESIGNATION SUPERMAN</td>
<td>BIG HEAD TODD &amp; THE MONSTERS</td>
<td>REUNION</td>
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**Special Note:** The table above contains the latest Billboard Hot Album Tracks and Billboard Hot 100 charts as of March 22, 1997. These charts are organized in reverse order, listing the top 40 albums and songs. Each entry includes the chart position, album or single title, artist name, label, and promotion label.

According to show host Fred Kiko, the project has evolved significantly since last year.

"The first one was a 7-inch, and we started out with the idea that this could be a cassette," says Kiko. "After talking to [local indie label] No Life, we knew it was getting too big to be released on anything under 12 inches."

The first volume of "Demolition" and two previous compilation albums made up of live material were offered only as premiums through the station.

"Demolition: Vol. 2," however, was released March 6 by No Life, priced at a modest $2.98.

No Life co-owner Dave Sanford says the project has been a labor of love for the label.

"I can’t say exactly how much the station will make, but after reaping advertising and marketing, the profits will be going to Sony, not the stations," he says. "It’s just as I’ve put my cards, you’re not going to make any money and I’m not going to make any money."

Baleon says that Mammot’s involvement is a largely philanthropic effort, and to that end, is budgeted very conservatively.

"We take the role of raising money for the station seriously, so the marketing strategy is very intelligently put together," says Baleon. "There’s not a lot of gross overspending.

Baleon says Mammot also rallies behind the station as a means of preserving public radio and countering federal cutbacks.

This is exceptional radio, and one of the reasons it’s exceptional is because it’s not swayed by advertisers and revenue," says Baleon. "It’s a direct link to the listener and it counts on them as well as the government."

KXLU has arranged a four-night concert series featuring a rotating cast of such artists as Beck, Sukia, and Old Higgy. Recent shows included a March 8 gig at the Alligator Lounge and a March 9 performance at No Life’s retail outlet in West Hollywood, Calif.

Mammot will promote "Rare On Air" with pricing and programming strategies at various L.A.-area retail outlets.

**COUNTRY RADIO CLAMORS FOR CALM**

(Continued from page 86)

Radio Station Monitor managing editor Charlie Earls adds that stations are "a lot easier to buy than they are to operate. There’s going to be problems everywhere trying to figure out how to run those things, but it’s going to be a market-specific answer," he said.

**State Of Mind.** During RGA Records’ annual artist showcase at the Country Radio Seminar in Nashville, chart mainstay Clint Black, shown here, performed "If I Were You," "Ain’t That America," and "Your Love." Billboard editor Sean Ross contributed to this story.

**Country Airplay Monitor**
Between The Lines In Music City At The Ever-Engaging Country Radio Seminar

EACH YEAR, the Country Radio Seminar (CRS) in Nashville summons some of the best and brightest members of the country music industry, including singer/songwriter kinfolk who share an unparalleled passion for their musical microcosm. It’s in Music City alone that such camaraderie and unified understanding of issues can turn a five-day conference into as much a slumber party as it is a networking and resource-sharing, artist showcase, and emotionally charged discussions you read about in conventional conditional coverage (see story, page 86).

Between those lines are stories that don’t necessarily make headlines, but figure prominently into the event’s essence as Wranglers. Here are highlights from CRS 26, Tuesday, March 4, through Saturday, March 8, at the Opryland Hotel & Convention Center:

Tuesday, 7:30 p.m.: Even before the show begins, showcases have begun. Tonight, it’s Warner Bros.’ annual new-comers lineup at the Grand Ole Opry, including the video-personable Michael Peterson, with his imminent hit debut, the glued-to-your-brain-after-one-listen “Drinkin’ Sweat, Steal And Lie”; and Anita Cochran, who furthered the buzz on her newest single “Daddy Can You See Me” (Music to My Ears, Billboard, March 15).

After the show, Cochran—who has managed to become the talk of the town—gives me the finger, showing how a hick accident threatening to leave one of her key strumming fingers at a near-total loss just as she was about to return her record guitar solos on her otherwise completed debut album, “Back To You,” due in May.

“The doctors told me there was a 99% chance I wouldn’t play again,” Cochran says. But thanks to the dietetic diaries, exercise and years of decades of string-picking and a patient producer who refused to bring in session players as she worked to make things right, Cochran eventually did get to put down her own handwriting. Today, the finger stands in testament to her perseverance, even as she says: “It’s not slowing me down now.”

Wednesday, 11:00 a.m.: I thought it was funny that they had out maps when you register for a room here at the Opryland. Who’s laughing now? Finding your way around 2,570 rooms, 222 miles, nine acres of indoor vegetation, 15 restaurants, and 600,000 square feet of exhibit space is already the biggest universal grumble of the show. This is no convention hotel, it’s a self-contained city.

Thursday, 10:07 a.m.: Keynote speaker Lou Holtz, former coach of the New York Jets and Notre Dame: “Ninety for a set of people who want to hear your problems. The other 10% are glad you have them.”

Thursday, 8:40 p.m.: Warm Fuzzy Award: At the RCA showcase aboard the General Jackson riverboat, a half-dozen attending from KMSI’s headwaters are huddled for the event, as happy together as newlyweds. Through the show, their admiration for one another is as clear as the five or six sunny days they get each year back home.

Friday, 10:30 a.m.: The incident demonstration to the 2,237 attending CRS that even the immediacy of radio can’t always beat word-of-mouth. At an Epic showcase featuring Joe Diffie, Collin Raye, and Ty Herndon, Capitol artist Tanya Tucker decides to take to the stage uninvited, singing one song after another. After flashing her breasts, delivering a series of sexually charged comments, and kissing Rue’s behind, Epic senior VP of promotion Jack Lameier strongly suggests that she find stage left.

By morning, Epic staffers are donning white gloves. “Capitol has her hits, but we have her...” It probably didn’t help that Tucker’s guest was “Dateline NBC” host Stone Phillips, also uninvited.

Friday, 8:50 a.m.: A mabling lost through the labyrinth of hallways in the Country Music Association’s Cascade conservatory sections, I have discovered the presence of hidden cameras in the ceilings. I know they’re laughing at us on the other side.

Friday, 9:40 a.m.: There’s no deficit of label/artistic managers at CRS, but MCA Nashville shores the show’s promotional tour de force with a full-page ad in USA Today, thanking country radio broadcasters for their support of the label’s roster. Copies of the paper are found in bins, at key traffic points, in back room and at record label artists and day’s end, attendees catching up with a little news on the outside are let in on another reason why MCA Nashville is considered the best.

Friday, 1:30 p.m.: Wow, I could swear I just saw a drag queen in the Jones Satellite Networks booth. Last year, those who showed up to be in a duo, didn’t she? As usual, syndicate Jones has grabbed more attention of the eye than the show, their song lyrics, quips, “Four years of the road and all I can retain is water.”

Saturday, 5:55 p.m.: At “WCBS Lineup” session, CRS writers, Bobby Braddock prompts an instant standing ovation when he sings his momentous 1980 George Jones hit, “He Stopped Loving Her Today,” after which the audience rises again.

Saturday, 10:35 p.m.: “We have an emotional connection with music,” says Bobby Braddock. “After all, how many times have you cried to it?”

Sunday, 12:50 p.m.: The only way to eat in Nashville is at KPRR (KZHT) Cleveland, Ohio, six miles of walking through the foggy bowl of grits, a couple local stops at the buffet, quietly trading back and forth the lyrics of “I Should Have Known Better” and “I’ll Surrender” to Shenandoah, which is playing over the restaurant’s speaker above.

As the audience disperses, the trend, and the goods and bads of country radio that have been picked apart across the street at CRS 25, this makes it all seem so simple. And yet, where it matters most—in the hallways of daily life and in the hearts of country music lovers.

Assistant in preparing this column was provided by Wade Jensen.

KZHT Gets Large-Market Discipline From Buchanan

I WAS SUPPOSED to start on May 1 of last year, but I showed up two days early and scared the hell out of everybody,” says Chet Buchanan, PD and program director at 50 KZHT (Hot 94.9) Salt Lake City.

Most surprised of all was Hot 94.9’s morning jock, Jim Steagall. He steroids and dieting planned to quit two days before the new PD arrived. Instead, he and Buchanan ended up passing each other in the hall.

It’s been an eventful year for the station by anyone’s estimation—three owners in less than 12 months. Bountiful Broadcasters, the previous owners of KURR to Regent, which itself was recently sold to Jacor. This place does not play the big market-sellability, discipline, and structure, which Jacor certainly brings to the equation, says Buchanan of the added Billy, President of sources of Jacor VP of programming Tom Owens and WFLLZ.

Tampa, Fla., operations manager B.J. Harris.

“It’s a little unnerving now that I have to send B.J. my Selector backup once a week, and we appreciate their help and support, when you’ve gotten used to doing your own thing, it’s like moving back with your parents. But someday I want to be a Tom Owens or a B.J. Harris.”

Buchanan was best known for his turn at KQKS (KS107.5) Seattle over six years, and two stints at KKRZ (Z100) Portland, Ore., over five years, all the while waiting for his first PD gig. He did stints at one three programming opportunities before accepting this one, overseeing KZHT and sister station KURT.

Upon his arrival, “Q99 was basically a pop/alternative station that had been trying to mainstream itself with Eric Clapton and Sting,” says Buchanan. Meanwhile, “Hot 94.9 was leaning very (RAB) and still had over 500 titles in rotation, including stuff like Paula Abdul’s ‘Vibeology’ and ‘Just Another Dream’ by Cathy Dennis. When I got here, they were playing Weird Al’s ‘Am I Popular’ songs a few times a week.” Buchanan has since moved Hot 94.9 more mainstream.

Here’s a recent 11 a.m. hour on KZHT, “We Were Meant For Me”; No Doubt, “Spiderwebs”; Real McCoy, “One More Time”; Sheryl Crow, “I’d Rather Be With You”.

We’re looking forward to an impending bump in the budget, plus a move to cushier digs. “I want to be able to make their parking lot look like they’re in a market that is severely over-radiated.” About 45 stations permeate this market, and at least one in every possible potential top 10 stations, Buchanan says.

Buchanan concludes with Hot 94.9 in the fall book is virtually all over the format map, including the three hot ACs, KISN (20%), KBBE (19%), KQMB (17%); three country outlets; and even the oldies.

“I’ve always said, ‘Give me a box of T-shirts and a van, and we’ll beat you,’” he says of his no-frills marketing arts. “I say to Lutisha Robbins is young and aggressive and, like most of this staff, is still new enough not to know where the limas are, which I gear. I hear him talking to [Arista senior VP] Richard Palmese, who probably never walked out of there with Real McCoy for our upcoming Pioneer Jam.”

He adds, “Needless to say, we’re probably doing one of the best shows looking forward to an amusing bump in the budget, plus a move to cushier digs. “I want to be able to make their parking lot look like they’re in a market that is severely over-radiated.” About 45 stations permeate this market, and at least one in every possible potential top 10 stations, Buchanan says. Buchan...”
LOS ANGELES—Music videos from indie-label acts will get a boost in exposure beginning Monday (17), when MTV debates “Indie Outing,” a weekly program aimed at bringing all forms of independent music, including rock, hip-hop, reggae, Latin, and dance, to a wider audience.

The half-hour show, which will be hosted by former Interview music editor Dimitri Ehrlich, airs weekly on Mondays at 1:30 p.m. and repeats at 8 p.m. on the cable music channel.

Ehrlich thought when people hear the word ‘indie’ is alternative music, but this is not just 120 Minutes to the tenth degree of atmosphere.” says Sheri Howell, VP of music and artist development for MTV. “We will include independent labels from all sorts of formats. There is a lot of exciting music happening right now.”

“Indie Outing” will feature clips from gras-roots indie labels, in addition to bands that are distributed through major labels. MTV’s acknowledgment of independent music fills a niche long ignored by most major media outlets.

“Getting it on suburban cable is part of our attempt to embrace a lot of different types of music,” says Howell. “It has always been a struggle for us, since we try to integrate so many different types of music into our playlists. But this is an opportunity to open our window to a large community that is often overlooked.”

The show will usually play three or four indie clips per episode. It was announced earlier this year that Digital Hardcore (Grand Royal) and Jay-Z (Roc-A-Fella) are scheduled to appear on the show’s debut.

“Indie Outing” will also spotlight independent music-themed World Wide Web sites and print fanzines.

Much of the show, which is produced by Jen Patchinsky, will be shot on location in various small record stores, and each episode will feature a retailer empleado helping the week’s top-selling indie releases.

“It’s about getting our feelers out there to find out what is going on in music—rather than us trying to put ownership on any one, so people can get a feel for the way to keep a pure focus on the community and the music.”

MTV Online will soon feature an online guide that helps viewers locate retailers that carry the music they hear on the show.

 MTV Embarks On ‘Outing’, With Indie Music In Mind

BY BRETT ATWOOD

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 LOS ANGELES—Ice Cube’s “Today Was My World” is Mine” was the work of director Joseph Kahn, who also directed photography. The clip was produced by Lorraine Williams.

New York—361, director Santiago M. Schwartz was the eye behind the video “Just The Way You Like It” by Tasha Holiday. Chris D’Annible produced, and Anthony Downs directed photography.

Nashville—The video for “Wolverine Mountain” by Great Plains was directed by Bob Burwell and Rod Thompson of FeverCmmsings and Doug Beckett produced for Speed Productions.

OTHER CITIES

Michael Salomon was the eye behind “Six Days On The Road” by Sawyer Brown for Picture Vision. Shot in Miami, the video was produced by Tom Forrest.

In San Francisco, Communion Pictures director Gerald Casale was responsible for Silverchair’s “ Freak”, which was produced by Raul Shapiro. Angelha Decca directed photography.

Casale also directed “You Don’t Have To Hurt No More” by Mint Condition; Allan Wass produced, and Steven Beckey directed photography.

The clip for “She’s A Star” by James was shot in London. Director David Macmillan was the eye behind the video; it was produced by Partizan Ltd.

Daniel Zirilli directed Do Or Die’s “Pie Do Pump/Do You Want To Ride” in Chicago. Marlon Parry produced, and Igor Meigle directed photography for Pop Art Films Factory.

PRODUCTION NOTES

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THE CLIP LIST

# NEW ONS #


duran duran, life on a normal

music video programming

MTV Embarks On ‘Outing’, With Indie Music In Mind

BY BRETT ATWOOD

LOS ANGELES—Music videos from indie-label acts will get a boost in exposure beginning Monday (17), when MTV debuts “Indie Outing,” a weekly program aimed at bringing all forms of independent music, including rock, hip-hop, reggae, Latin, and dance, to a wider audience.

The half-hour show, which will be hosted by former Interview music editor Dimitri Ehrlich, airs weekly on Mondays at 1:30 p.m. and repeats at 8 p.m. on the cable music channel.

Ehrlich thought when people hear the word ‘indie’ is alternative music, but this is not just 120 Minutes to the tenth degree of atmosphere.” says Sheri Howell, VP of music and artist development for MTV. “We will include independent labels from all sorts of formats. There is a lot of exciting music happening right now.”

“Indie Outing” will feature clips from gras-roots indie labels, in addition to bands that are distributed through major labels. MTV’s acknowledgment of independent music fills a niche long ignored by most major media outlets.

“Getting it on suburban cable is part of our attempt to embrace a lot of different types of music,” says Howell. “It has always been a struggle for us, since we try to integrate so many different types of music into our playlists. But this is an opportunity to open our window to a large community that is often overlooked.”

The show will usually play three or four indie clips per episode. It was announced earlier this year that Digital Hardcore (Grand Royal) and Jay-Z (Roc-A-Fella) are scheduled to appear on the show’s debut.

“Indie Outing” will also spotlight independent music-themed World Wide Web sites and print fanzines.

Much of the show, which is produced by Jen Patchinsky, will be shot on location in various small record stores, and each episode will feature a retailer empleado helping the week’s top-selling indie releases.

“It’s about getting our feelers out there to find out what is going on in music—rather than us trying to put ownership on any one, so people can get a feel for the way to keep a pure focus on the community and the music.”

MTV Online will soon feature an online guide that helps viewers locate retailers that carry the music they hear on the show.

 LOS ANGELES—Ice Cube’s “Today Was My World” is Mine” was the work of director Joseph Kahn, who also directed photography. The clip was produced by Lorraine Williams.

New York—361, director Santiago M. Schwartz was the eye behind the video “Just The Way You Like It” by Tasha Holiday. Chris D’Annible produced, and Anthony Downs directed photography.

Nashville—The video for “Wolverine Mountain” by Great Plains was directed by Bob Burwell and Rod Thompson of FeverCmmsings and Doug Beckett produced for Speed Productions.

OTHER CITIES

Michael Salomon was the eye behind “Six Days On The Road” by Sawyer Brown for Picture Vision. Shot in Miami, the video was produced by Tom Forrest.

In San Francisco, Communion Pictures director Gerald Casale was responsible for Silverchair’s “ Freak”, which was produced by Raul Shapiro. Angelha Decca directed photography.

Casale also directed “You Don’t Have To Hurt No More” by Mint Condition; Allan Wass produced, and Steven Beckey directed photography.

The clip for “She’s A Star” by James was shot in London. Director David Macmillan was the eye behind the video; it was produced by Partizan Ltd.

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that they hope the teens' appeal will extend beyond their immediate peer group, and that acts who are not them- selves teen-oriented will still resonate with the younger set. That may be the case with the teen-oriented, 20-something Spice Girls, who recently topped the Billboard Hot 100 Singles chart for four weeks with "Wannabe" on Virgin and whose "Spice" album stands at No. 6 with a bullet on this issue of Billboard 200.

A&M and Mercury, meanwhile, showcased actual teenage artists—Jive's Larry Gus, Horizon, respectively—and at the National Assn. of Record- traders conference May 8-11 in Orlando, Fla., Lang's album, "Lie To Me," has made a solid debut as No. 7 with a bullet on this issue of Billboard.

While record labels haven't been as quick in developing a teen market as some such as the A&M/Lang and Mercury's Hanson and Radish are in the marketplace for teen groups. The group's U.S. debut was Jan. 1.

Like Spice Girls, the Backstreet Boys are in the teen- idol mold of the New Kids On The Block, combining a flashy stage show and dancing with hook-filled songs. The combination has won the Orlando-based group a huge fan base in Canada, where its self-titled debut topped the charts. According to Jive, the act has sold more than 8 million albums in 25 countries.

Soul-influenced modern rock act Hanson is named for the three brothers who compose the group—issue, 18; and Zachary, 11. The band's self-titled Mercury debut is due May 6.

Modern rock group Radish is fronted by 15-year-old Ben Kweller. The band's debut, "R. Kelly is to the R&B market and we see this group, because of their vocal ability, as not being just a teen-oriented group, despite the fact that teens are going to be a very big part of their audience."

Teenage wasteland?

Marketing teen acts, however, is a risky proposition. Today's teens have a vast array of taste choices, and are often turned off by products marketed directly to them.

"When we heard the way these five guys sing," says Weiss, "we felt that they are as real for the pop genre as those older acts are for their own times, including Seventeen, Teen, BB, Tiger Beat, 16, and Superteen. The March issue of Seventeen, which has been increasing its music covers, is featured by 16-year-old A&M blues guitarist Jonny Lang on the cover.

Says Susan Klapow, music editor at Seventeen (circulation 3.4 million), "In the past year and a half, we've completely revamped our music cover and decided to give music the coverage it deserves. When we saw Jonny Lang's picture and heard his music, we thought, 'Who better to represent the market of people in music?'

Klapow emphasizes that the magazine's mostly female target audience—which ranges from pre-college students—is not looking for albums for their U.S. album, and in anticipation of that, we've been promoting them, hoping they'll be big for us the way New Kids On The Block were."

The editor also says that Jive Records' Backstreet Boys, now from Orlando, Fla., have been very successful overseas and in Canada. As a result, the group has been featured on the international covers of BB and W and since the U.S. covers have featured teen-idol acts such as Leonardo DiCaprio.

Edy Hed, editorial director of Superteen (circulation over 400,000), says that the music scene of the last few years has not been very teen-age-friendly.

"For one thing," she says, "there have been a lot of older artists in the charts. But there was also a lot of (hardcore) rap music that didn't essentially appeal to our readers. It's a little too serious and often didn't have very nice things to say about girls and boys.

Each issue is associated with new acts such as Lang, the Backstreet Boys, and new Mercury act Hanson (three young brothers) the trend may change and renew teen groups' interest in the music scene.

A veteran teen publication that puts emphasis on newcomers in music is the bimonthly TeenBeat (circulation 300,000), whose associate editor, Serena Kappas, is in charge of the monthly column "TeenBeat's Top Ten."

In the April issue of the 33-year-old Teen Beat, for instance, the spotlight is on legendary Motown artist Lionel Richie, whose hits include "The Bitch Is Back," "Dancing Girl," and "Running With The Devil."
stations can alienate advertisers if they go for the "teeny-bopper" crowd. In doing so, "the market is being confounded," says Jonny Lang's debut album producer, who do concentrate on winning teens' attention—dispute this conventional industry wisdom. "When radio stopped catering to young people, it was the equivalent of McDonald's giving up the Happy Meal," says Robert Umann, editor of the Nashville-based industry newsletter M Street Journal. "Those younger people are learning to get by yourself, to become independent," he says. It wasn't always this way in radio. Elvis Presley, the Beatles, and their protégés created careers by using the airwaves to promote their rock'n'roll market. But as radio grew into a major business industry, urban format stations, and other formats that targeted suburban listeners. Demographics became all-consuming; stations focused one-dimensionally on grabbing whatever audience they could. "Today, when people see you've got a big hunk of teens, well, that really doesn't count," Umann says. "It's just a bunch of teens."

"We've gotten too sophisticated for our own good," he adds. "If you're over 55 and you're under 18, radio doesn't really want you. And it's sad." There are exceptions. Across town from WSTR, Atlanta's hip hop WHA has found a wide-open niche catering directly to teen listeners. With its "The Word" entertainment news report and a music program similar to the one in Miami, the station's music line-up is tops in its competitive audiences. R&B adult VVEE (V-103) relaunched its No. 1 ranking last July for the first time since 1983. "V-103 had been here a long time. They had a stronghold on the market," says Sean Taylor, WHA's programming assistant. "At first, a lot of the cool advertisers thought this was the teenybop station. But I've seen the station grow; there are people who call back who wouldn't talk to us last year. I think the problem is, people are promoting our station as a hip-hop—only little kids listen to hip-hop. You could say the same thing about country: Only rednecks listen to country."

Taylor adds, "I think it depends on the attitude you take. If you constantly market to kids, but you say you can't sell this. I have been here for a year and a half, and we have sold this format."

A 2005 report, despite the youth-leaning successes of WHTA, WPW Miami, and WJMN Boston—and such new kid-focused forms as Radio Aahs and Radio Mercury—remains an adult medium. "We don't have to focus on [teens] to get them," says Erik Bradley, music director of top 40 WBBM-FM Chicago. "We figure that we're pretty on top of the age groups; we're just not focusing on them.

Bradley emphasizes the importance of the under-18 audience and says WBBM does its best not to drive away teen audiencel. "I don't want kids to think, 'Oh, Block, Tiffany, or Spice Girls come along with focused teen station, stations just don't go out and work for the younger listeners. Some stations won't even pay lip service to the under-18 market. "I'm 18 years-old, I don't really do anything for them at all," says Jamilah Muhammad, assistant PD music director at RD & AM's adult album-oriented rock station. "We have a hard-enough job to get 25-30 as well as your 54-year-olds."

Understanding this mentality, record companies use radio as a last resort when trying to market a teen-focused project like Spice Girls' debut, which is on Virgin. Michael Plen, Virgin's senior VP of promotion in Los Angeles, says company marketers have to "where those teens live in their homes, to go to TV, to sell in record stores, to advertise in television commercials, niche magazines like Tiger Beat, and community dances."

"More than times than not, radio is usually the last place you end up getting exposure," says Plen, adding that almost every record company is courting teen audience. "If a radio station goes on a teen-appeal record early, upon release, it usually makes the rest of the company did a fantastic setup job in all the other places. Which means the word's out."

Plen is critical of radio's reluctance to go after the young audiences.

"It's not the most popular demo to chart," he says. "But the [stations] who do it, do it extremely well.

Where Umann, among other radio observers, sees an apocalyptic industry trend, others see dollar signs. Kids, they say, buy music multitudes more than ever. These days, many buy cars and stereo systems, which is an age group that has plenty of disposable income and is just looking for a place to spend it. Radio has not paid that much attention so far, says Gary Landis, executive VP of programming for the Minneapolis-based A & M, which is part of the group that goes after the 8-12 market. "This will be a self-serving statement: I hope [other formats] continue to ignore them."

RETAILERS SEE SIGNS OF HOPE FOR TEEN MUSIC (Continued from page 1)

age group as they should.

"When I was growing up, we had radio," says Jim Litwak, executive VP of merchandising and marketing at the 85-year-old Billboards World Entertainment. "We listened to AM and FM stations, and later to college stations as we got older, and we went to record stores to get the latest music."

"You still have all of that, but you can also go to a record store and sit down and watch a sporting event and get the visual as well as the audio experience. There's a lot more that's coming to you. You're being bombarded in a lot of different ways that you couldn't before.

Some retailers even notice the phenomenon playing out in their own homes. Larry Mandorf, president of the Carnegie, Pa.-based National Record Mart, says of his two children, "My daughter and son both have their own home CDs—couldn't wait to listen to them. Now with my [younger] son, he doesn't even look at them. He's into fractal graphics in a big way."

His discretionary dollars are going elsewhere, and that is a problem.

Yet despite teenagers' apparent interest in other forms of entertainment besides music (see story, page 1), there is the perception that the music-oriented and teen-oriented music that has retailers hopeful. Fourteen-year-old country sensation LeAnn Rimes this yearulators to the surprising success of the boy who sprang from the best new artist Grammy Award and logged two top five albums on The Billboard 200, 15-year-old blues artist Jenny Lang's debut album, "Lie To Me" (A&M), charted on the Heatseekers, Top Blues Albums, and Billboard 200 charts; Fiona Apple scored a gold certification for her Work Group debut, "Tidal," recorded when she was 19; Australian teen grunge act Silverchair, which now boasts a string of CDs, has topped Billboard's album charts since its inception; and The Jimi Hendrix Experience's third album, " cries of "Free Bird"—an incorporal beat—was the world's most popular album in the world.

"There's enough music that caters to teenagers, whether it's elements of the top 200 or fun things that are happening in the singles category," says Litwak. "When I see that the Jimi Hendrex albums are selling 1 million copies a week...it's just the guy in his 40s trying to relive his college days who's buying it. And when I see a Kenny Wayne Shepherd album on the Billboard charts, it's obvious that Hendrix's music speaks to a young audience."

Litwak adds that Trans World has launched a campaign, titled "Music That Changed Our Lives," geared at introducing young listeners to older classics and adult listeners to new music. The program encourages Alanis Morissette fans to listen to Patti Smith and vice versa, or Hendrix fans to check out Lang, who is 15 years of age.

"Spice's music, a 47-store chain based in Miami, has reported to in-store appearances to drive young music fans to its Web site," says Litwak, looking forward to a "great opportunity to get to a teen audience (see story, page 1).

Meanwhile, hardrock rap, industrial rock and dance, and heavy metal have millions of records to a predominantly teen following.

Furthermore, Mercury Records is preparing to release debut albums by Hanzo—a pop group made up of three brothers aged 11, 13, and 16—and Radish, an alternative rock band led by singer-actor Ben Kweller (see story, page 14).

Although many of these acts don't currently have record companies, many fans credit them with energizing a market segment that has not been tapped to its full potential since the late-80s heyday of rock on the CD-ROM. "The market is ready. There are signs," says Litwak. "We had L. Cool J and Mint Condition. For LL, we had about 1,500 kids in the store. And because we're in a heavily Latin area, we've done well with Ricky Martin and Luis Miguel in stores."

"Some retailers feel record labels could do better in feeding teen-orient- material into the pipeline. Harmony House's DeLeon says, "Maybe we haven't specifically had records that are appealing to this market."

"We really need an alterna-rock and all this stuff, and nothing that's just plain fun and attractive," DeLeon notes that Spice Girls and No Doubt might be hard to pigeonhole as "teeny pop music," are starting to give teenagers an alternative to the angst-ridden music that has dominated the airwaves in recent years. "Teenagers at the Harmony House supermarket have also been buying heavily into Tommy Boy and MTV-themed dance compilations."

Many retailers polled by Billboard (Continued on next page)
Some retailers didn’t seem to miss DVD at NARM. Steve Brown, senior VP of Overseas Sales at Wherehouse, noted, “This is a music convention—it’s music retailers. And right now, this is very much a music show.” Howie Horovitz noted that a number of the music retail chains attending NARM are also significant for hardware dealers. “Music retailers did not rule out a rental market for DVD, most agreed that the initial thrust would be for self-through.”

“People are saying they view the music retail channel as a prime conduit for getting DVD titles and that we must continue to support it. Music retail will be one of our strongest categories,” said Bill Sondheim, president of PolyGram Home Video and a DVD distributor. “The NARM DVD show is the one that will test the validity of our predictions for the future, and we need all these companies to get the ball rolling properly,” said Sondheim.

Warren Lieberfarb, president of Video Software Distributors Association (VSDA), called NARM a “summary of what is happening in the market.” VSDA, which is a trade association that represents DVD distributors, said that the NARM show was the first opportunity for DVD manufacturers to meet with smaller suppliers and discuss the future of the format. DVD manufacturers agreed that they are looking for new and innovative ways to market their products and reach their target audience. The NARM show is an important event for DVD manufacturers as it provides them with an opportunity to see the latest trends and developments in the industry and learn from other manufacturers.

Some retailers expressed their concern about the high price of DVD players and the need for a more affordable product. “The $150 DVD player is too high for most consumers,” said Michael Clancy, president of Music Video Direct. “We need to see more affordable products that are easy to use and have good features.”

In addition, retailers mentioned the importance of customer service and support in the success of the DVD market. “We need to provide excellent customer service and support for our customers,” said John Johnson, CEO of Sound Vision. “We need to be able to answer any questions customers may have and provide them with the best possible service.”

Retailers also emphasized the importance of building strong relationships with their customers. “We need to build strong relationships with our customers and provide them with a positive experience,” said Linda Smith, president of Music Video Distributors. “We need to be able to provide customers with the best possible service and support.”

In conclusion, the NARM show was an important event for DVD manufacturers and retailers as it provided them with an opportunity to learn about the latest trends and developments in the industry and connect with other manufacturers and retailers. The show also provided an opportunity for retailers to meet with DVD manufacturers and discuss the future of the format. DVD manufacturers and retailers agreed that they need to continue to work together to ensure the success of the DVD market.

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**VIRGIN TO LET KIWI ACT MUTTON BIRDS FLY IN U.K.**

(Continued from page 1)

Virgin Video have idealized underpinning the idea of KIWI not to be an important as an interesting point, said Horovitz.

A total of about 50 DVD titles are expected to be on display at the next month from Columbia TriStar Home Video, HBO Video, MGM/UA Home Entertainment, Universal Studios Home Video, PolyGram Video, Simi- tar Entertainment, Sony Music, Warner Home Video, and Warner/ Reprise. Hardware units from Toshiba, Pioneer, and Panasonic are hitting stores this month, with units expected from Samsung and Sony in April and Toshiba expected in May.

Additionally, LIVE Home Video and PlayBoy Video have unveiled plans to issue DVD units. Panelist David Bishop, executive VP of MGM/UA Home Entertainment, said, “There should have been an area to look at this, not just the attributes of the product (at NARM).” Even some retailers who do not carry hardware will show the product at NARM.

Bob O'Shea, VP of Sony Corp of America, and another member of the DVD panel, countered, “We have been demaning to see Sony products, but the wait is off.”

Steve Nickerson, VP of DVD market- ing for Warner Home Entertainment, said that he was unaware that NARM had offered free exhibit space, but added that the company doesn’t display at software shows. “We’re in the middle of launching a new product, and going to a trade show is not part of the plan right now,” he said.

“Over the next hundred” hardware units have already been sold stores in the opening weeks, he added.

V2 INKS DISTRIBUTION PACT WITH BMG

(Continued from page 6)

V2 also, coming later is soft- ware support from some major studios. Universal Studios Home Video and Sony Music Home Video have yet to commit to releasing titles in the format, cit- ing the need for resolution of a num- ber of issues: encryption, patents, royalties, and competition.

“Indie Action” is available on DVD from Major studios and hardware manufacturers choosing to sit out NARM, that a number of smaller suppliers took the opportunity to tout their own levels.

Special-interest video distributor Simon & Schuster Video has been releasing titles in the Minneapolis, Minnesota, presented its range of DVD titles at NARM. The Coral Springs, Fla.—based DRC Video, a division of Alliance Enter- tainment Group, touted its DVD plans on the trade show floor. Rhino Home Video also is moving forward with DVD.

According to Ed Gezta, president of Simstar, the company will be distrib- utes titles to Musicland, Best Buy, Cir- cuit City, and Nobody Beats the Wiz. Entertainment will have 12 DVD titles, beginning in May, at $24.95. Three titles will debut each month through August.

Some retailers expressed a desire to see more diverse DVD titles, such as “The Arrival,” “Cutthroat Island,” and “Stargate.” “Reservoir Dogs,” “The Scream,” and “Red Heat” were also popular among retailers.

PlayBoy Video will also make its DVD debut in May, according to a company spokesman.

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**RETAILERS SEE SIGNS OF HOPE**

(Continued from preceding page)

U.K. releas “Nature,” a compilation of their two local hit albums “The Mutton Birds” and “Salty,” interest in the band has been further stoked here by “The Garden,” a single from their new album “Red Sun.”

When the Mutton Birds took off in New Zealand in the early ‘90s, McGlashan was by bassist Alan Gregg and released as the first British single from “Red Sun,” McGlashan received more than 500 plays on com- mercial radio in recent weeks.

“It was really encouraging,” said McGlashan. “We’ve been trying to break into the U.S. market for some time, and it’s good to see that people are interested in our music.”

The success of that music in the U.K. will help set up the planned release later in the year of “Envy Of Angels.” McGlashan has been building a buzz around the album and released as the first single, with the Mutton Birds are signed to EMI.

McGlashan notes that the band has been working hard to make sure that their music is picked up in the U.K., and that the tour dates that they have planned will help to build momentum for the album. McGlashan also notes that the band has been building a following in the U.K. through their live shows and their work with local radio stations.

Mark Knares, senior national market- ing manager for Samsung Electronics America, said, “We did want to have a presence at NARM, but it boils down to this: There are so many things going on. I don’t know how I could have fit it in.”

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**BILLBOARD MARCH 22, 1997**

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Every 60 Seconds, Someone In America Succumbs To Leukemia, Cancer, or AIDS.

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Over half a million cancer or AIDS-related deaths are expected to occur this year...1,500 victims each and every day...with one out of every 4 deaths in America attributable to these dreaded diseases.

And we are all at risk.

In the U.S., 1 of every 2 men and 1 of every 3 women will face cancer during his or her lifetime.

A truly sobering statistic.

Right now, the T.J. Martell Foundation needs your help more than ever.

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We're All Part Of The Cure.

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The New York Hilton
New York City
Reception 6:30 PM
Dinner 8:00 PM

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For tickets or more information please contact Muriel Max 212-245-1818
http://www.tjmartellfoundation.org
EMI AIMS SECADA'S SIXTH ALBUM AT MULTIPLE MARKETS

(Continued from page 9)

Maís Sin Verte” (Just Another Day), and released with original cover art and a different video, positioning the artist as more international and global than his mainstream America image as a passionate pop singer. The album quickly sold out in Europe and peaked at No. 2 on Billboard’s Hot Latin Tracks chart. Secada’s second English-language set, “Heart, Soul & A Voice,” was also translated into Spanish, as “Si Te Vas.” He also recorded a Spanish-only album in 1994, “Amor.”

For the first English album, Secada received tremendous attention in 1995 for best new artist, while his Spanish recording, “Otro Dia Maís Sin Verte,” earned the award for best Latin pop album. In 1996, “Amor” won a Grammy for best Latin pop performance. In addition, Secada is the only artist to notch four consecutive No. 1 singles on Billboard’s Hot Latin Tracks chart. Altogether, his three English-language albums have sold 15 million copies worldwide, while the Spanish projects have sold a combined 6 million copies, according to his label.

As further testament to EMI’s dedication to its multicultural artist’s global reach, a bonus English-language track, the tender “Together In Love,” is being placed on the album in Japan; at this point, the album has yet to appear in that market.

The international version of the project will include “Amandola,” the Spanish-language recording of the track “Too Late, Too Soon.”

“We have an English record, a Spanish record, videos that speak to a worldwide market, and worldwide release. And we have the greatest music,” says Charles Koppelman, chairman/CEO of EMI-Capitol Music North America. “What we have added to that is an artist who is the nicest guy in the world with a fantastic work ethic. That’s how we’re going to be able to take this album and help Jon become the pre-eminent artist of the ‘90s. This isn’t a 90-day sprint. It’s a two-year marathon.”

The project was previewed with the anthemic “Too Late, Too Soon,” an agony-ridden ballad released last month that Secada says is the true story of finding an extended best friend. He’s healed, though: On Feb. 22, Secada married longtime girlfriend and music promoter Maria. The couple, who met at coverage of the 1991 concert in Mexico City, have a daughter, Noa. On this issue’s Hot 100 Singles chart and No. 20 on the Adult Contemporary chart, was produced by the hit team of James Hype (also known as Jam) and Terry Lewis, who worked with Secada on four of the new album’s tracks. The project is to be titled “Too Soon,” featuring a whirling clock amid close-up shots of a disillusioned Secada in all black, was directed by longtime manager/producers Peake and Lewis, who were on tour with wife Gloria during the recording of “Secada” and co-produced the track. “Believe.”

Most of Jon’s past videos have shown him from far away, not looking at the camera,” Estefan says. “Jon is very sincere, and I wanted to go close. I wanted it to be sensual. But the main thing was to see him as a person, as a performer.”

Secada says that his own goal for the record was to compile a collection of straight-ahead pop songs that connect with one another and demonstrate Jon’s ability to create pop. “As I was writing songs and selecting them, I was thinking in terms of a concept album,” he says. “If you’re going to form a whole album, who would flow from one to another, he says.

Ironically, Secada’s greatest challenge in getting his music heard will be the same one that has vexed his strongest ally five years ago: radio. Many ballad-based artists today have been exiled to the singer-songwriter or folk mantains like Alanis Morissette, Jewel, and Celine Dion.

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**NEW**

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<td>CAYSON (95.0/95.0/95.0)</td>
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**
the ruling on the day of publication. When the ruling is published in Diario Oficial, ECAD is expected to file with the Superior Court of Justice of the Federal District to request that the constitution mandates a central collection entity for the collection of performance fees.

If ECAD does file a complaint, the case would then be heard by the Federal Supreme Court in Brazil's capital, Brasilia. The Federal Supreme Court is the highest court for cases involving the constitution.

Sadembra and ECAD have engaged in legal skirmishes four times since 1991, when ECAD first sued Sadembra for attempting to leave the collection organization. ECAD won that suit, but lost the three subsequent cases.

Most Brazilian publishers privately anticipated the dire consequences because a Sadembra victory would open the door for other societies to collect fees on their own. The resulting variation in performance fees would make it impossible to accurately calculate the collection and distribution of royalties.

In short, says José Carlos Costa Neto, a ruling in favor of Sadembra "may ruin the whole organized music business in Brazil and create big problems for composers." During the '70s Costa Neto, who now runs his own label, Daboll, was president of the music publishing organization National Council of Author's Rights. Sadembra director Haroldo Raab, adding, "It is an attack on all of us, an attack on the audience of the country." Mr. Bastos counters by saying that ECAD was not distributing its collected fees in an equal fashion. "ECAD became a representative of the multinational publishers only," says Bastos, who adds that Sadembra wanted to break away from ECAD because "the system was designed for our associates." Sadembra primarily represents small publishing companies whose repertoire dates from the '20s to the '80s.

(Continued from page 6)

ECAD VIDEOMICROPHONE OF THE YEAR

The Video Microphone of the Year award went to the Pyle model PMV-200. Pyle manufactures this microphone in its factory in China. It features a unidirectional condenser element, a detachable gooseneck, and a built-in phantom power supply for use with any condenser microphone. It has a cardioid pickup pattern and a frequency response of 30 Hz to 15 kHz. It also includes a windscreen and a carrying case. The Pyle PMV-200 is priced at $29.95 and is available at most electronics stores.

WIDE APPEAL IS KEY TO NEW CROP OF TEEN ACTS (Continued from page 91)

"We have done some of the [teen fan magazine] interviews already, but we think the music speaks for itself," says Isaac Hanson. "We know some people will automatically be biased toward our age, but we take our music very seriously, and hopefully we'll have a very broad audience."

"And they'll judge us by our music and not by our age," chimes Zachary Hanson. "They're going to say, 'Oh, they're young kids, they don't play,' but we want to show them what we've got to give. We don't want anything to get swept away," says Taylor Hanson. "The music speaks for itself."

Assistant in preparing this story was provided by Melinda Neuman in New York and Susan Nunezita in Orlando, Fla.

SALES SOARING FOR U2'S 'POP' DEBUT (Continued from page 6)

Scan era. The U2 album lags behind the pace established by their 1987 release "The Joshua Tree," which sold 10 million copies in the U.S. and piled onto the worldwide total of 25 million copies sold worldwide. In fact, "The Joshua Tree" was the first album to sell more than 10 million copies in the U.S.

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nated most one-on-one meetings, according to executives attending NARM.

According to SoundScan, cassette sales declined 19% in 1996 as compared with 1995. In the latter year cassette sales totaled about 32% of album sales, while last year the format accounted for 27% of sales. So far this year, casette sales have declined about 8.5%. But, the format continues to hang along in its march to oblivion, many argue that the industry should not let the format die prematurely.

The strategy is to form a PolyGram Distribution (PGD), said at the convention, “Everyone here wants to document the carpool conditions ranging from letting them die a natural death to what can be done to generate incremental sales.” But, he adds, that’s not your problem, he says. Exacerbate its eventual decline.

Distribution executives point out that it is crucial to keep the cassette alive if the industry wants to enjoy incremental sales. Potential replacement technologies—the MiniDisc and digital video cassette—have yet to take hold. And with no new replacement platform on the horizon, industry executives are touting data that support the premise that there is still life left in the cassette format. A SoundScan survey of 2,000 random listeners who are active music consumers found that:

• 96% own a cassette player;
• Almost 5% buy music in CD and cassette formats;
• And about 65% of shoppers looking for a cassette album didn’t buy one, because of the one they wanted was out of stock.

Peter Jones, president of BMG Distribution, acknowledges the high level of penetration for cassette players. “There is an installed base for the cassette,” he says, “I am not suggesting that anyone run out of inventory. But if we walk away from that base for the wrong reason, we will lose volume.”

Unlike with vinyl, music merchants have been quick to order more cassettes, even at the last minute. “I think it’s a new era of cassette sales and distribution executives charge. Over the last few years, one reason the cassette decline has been so rapid is because a number of accounts have been aggressive in pruning their catalog selections on cassettes.”

Among the accounts leading the charge away from the cassette are Tower Records/Video, Best Buy, Circuit City, and Lechmer/Montgomery Ward, according to observers. Until this year, many mall-based chains might have been seen as an active cassette market. But this year inventory a bit too quickly, as they add.

So says, though, a number of merchants are now saying that the industry was too quick in pushing the eject button on the format. For example, ca. George Scarlett, national product manager for West Sacramento, Calif.-based Tower Records/Video, says, “We had a sale with Sony on their Nice Price cassettes at tremendous price, and it really inject some life into the [format].” He says that in three weeks prior to the sale, the best-selling cassette title sold 76 units, but that in the three weeks after the sale, the top title sold 840 says, “The price point shouldn’t be underestimated,” he adds.

Steve Strone, president of the Troy, Mich.-based Handler Company, agrees. “We knew that we could advertise the cassette along with the CD on new releases.” He notes that the cassette will probably be the event of the company’s music business.

The International Recording Media Assn. also believes ads can help revive the cassette. “I think there is a lot of power in that format,,” says the director, Butler says. “I think we can advertise the cassette along with the CD on new releases.” He notes that the cassette will probably be the event of the company’s music business.

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“West Side Story” will work on the Chinese production. According to Ger- shon, “it’s a classic of the art world and can’t be copied.” Gershon plans to meet in Beijing with the cultural min- ister of China to discuss other stage possibilities. Three MTI shows that would be targeted for Chinese pro- ductions for the first time are “Fiddler On The Roof,” “Les Misérables,” and “Annie,”

Also, Gershon is further exploring a relationship in Beijing with U.S.-based Cherry Lane Music, which has offices in Hong Kong. Cherry Lane would serve as a second company for grand rights for MTI.

SONY APPOINTS NASHVILLE PRES., PLANS LABEL (Continued from page 6)

The Dancing Cat label features a roster of Hawaiian slack-key guitarists, with upcoming albums due from Led- ward Caparro, president of the label’s “Bia” Pahinui. The spring/summer release schedule includes a May release from the Slabdudes and a duets album from pop singer/songwriter Jules Stone.

Windham Hill (Continued from page 9)

including the recent “Primitive Streak” at the label’s spring concert series, according to SoundScan. The label’s series will continue to be “griettier” than its star imprint, Varese Sarabande. Upcoming efforts include a live set from the Slabdudes and a duets album from pop singer/songwriter Jules Stone.

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Pick The Hits Online With 'Fantasy Billboard'

Think you're an A&R genius? Have we got a game for you! "Fantasy Billboard," the new rotisserie-style game on Billboard Online, lets you assemble your own record label and compete for prizes against players around the world. It's fun, it's challenging, and it's free!

Each week, Fantasy Billboard players create a record label by choosing 10 albums from The Billboard 200 and the Heaters chart. Players earn points based on the chart performance of each album the next four weeks. For example, a new No. 1 album earns 100 points; a Greatest Gainer earns 50 points; and a bullet gets 25 points.

At the end of each game, the label with the most points wins a copy of the "Billboard Music Guide" CD-ROM from Creative Multimedia. The CD-ROM, which debuted last fall, includes information on more than 4,000 artists and 60,000 albums.

"Anyone can play the game," says Ken Schehler, editorial director of Billboard Online, "but the most successful 'Fantasy Billboard' players will be those who understand chart movement and can anticipate market forces. They again, dumb luck, could prove to be a major factor!"

To play, go to Billboard Online (www.billboard.com) and click on the "Fantasy Billboard" logo. Next, read the rules and make your picks from the chart listings.

Standings are posted each week, along with each player's roster. A new game starts each Thursday.

'Fantasy Billboard' is just the newest feature on Billboard Online. The Web site includes free daily news updates, chart highlights, new release information and previews, and links to audio clips. It also offers a paid area where subscribers can access the current Billboard, the daily Billboard Bulletin, and archives of charts and articles.

Billboard Bulletin Enjoys First European Expansion

Billboard Bulletin, the new daily news publication from the Billboard Music Group, is expanding in Europe with the addition of Mark Solomon as international editor.

Solomon, who is based in the London office of Billboard magazine, will report on the global music industry and coordinate the Bulletin contributions from European countries.

A musician and songwriter as well as a journalist, Solomon spent five years covering the international real estate business as an editor of the trade journals Euporoproperty and Estates Europe. Over the past year, he has also written for Music Business International and U.K. publication Record Mirror.

Solomon joins editorial director Ken Schehler (N.Y.), managing editor Michael Amelione (L.A.), and associate editor Carolyn Howitz (N.Y.) on the Bulletin staff.

For more information, contact Mark Solomon at 212-336-5421 or e-mail jason@billboard.com.

‘Pop’ Music Tops In U.S., U.K.

POP GOES THE WORLD, thanks to the debut of U2’s latest album at No. 1 on both sides of the pond. The Irish band enters The Billboard 200 at pole position and remains atop the British album chart, where it debuted at No. 1 last issue. In the U.S., “Pop” (Island) is the third U2 set in a row to enter at the pinnacle. "Achtung Baby" did the same in 1991, as did "Zooropa" in 1993. "Pop" is the fifth U2 album to reach the summit. 1987’s "The Joshua Tree" and 1989’s "Rattle And Hum" were the group’s first two chart-toppers. U2 is tied with Paul McCartney and Chicago in third place for the most consecutive No. 1 albums. The only acts with more are The Beatles (three) and Elton John (seven), discounting the reissue of Elton’s "Empty Sky," which interrupted his run of No. 1 LPs.

AND EVERYTHING NICE: They’re fallen from the top spot on the Hot 100, but for a few days Virgin’s Spice Girls had the No. 1 single in the U.S. and the U.K. They were different titles, however, which is the first time since 1988 that one set has topped the chart in both countries at the same time with two singles.

During the first two weeks in February of that year, “Could’ve Been” by Tiffany topped the Hot 100, while “I Think We’re Alone Now” led the pack in Britain. This week, "Wannabe" was in its fourth week at No. 1 on the Hot 100, while the two-sided “Who Do You Think You Are?/Mama” moved 7-1 on the British list. The A-side is this year’s "Comic Relief" song, and the B-side was nicely timed for the celebration of Mother’s Day in Britain in early March.

This represents a milestone for Spice Girls; they are the first act in U.K. history to have its first four singles reach No. 1. Previously, they were even with Gerry & the Pacemakers, Frankie goes to Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome, whose first three singles went to No. 1. Spice Girls are the first act in the U.K. to pull four No. 1 singles from a debut album.

In the U.S., the Jackson 5 were the first act to have its first four singles reach the top. Mariah Carey surpassed that when her first five singles went to No. 1.

No Consolation: If Spice Girls are no longer No. 1, there must be a new title leading the Hot 100. There is, but it arrives in a week when the artist is occupied with more serious matters, "Can’t Nobody Hold Me Down" by Puff Daddy. Featuring Mase is the new No. 1. Puff Daddy is Sean "Puffy" Combs, head of Bad Boy Entertainment and best friend of his late artist, The Notorious B.I.G. (see the Rap Column, page 89).

Oh Brother: Atlantic artist Brandy should be proud of her younger brother, Ray J. Jumps 54-26 on the Hot 100 with his debut single, "Let It Go" (EastWest), from the interview show "Set It Off" soundtrack. How do the siblings’ debut singles compare when it comes to chart positions? Brandy’s "I Wanna Be Down" debuted at No. 61, while "Let It Go" opened at No. 55. In their second week, Brandy was No. 37 while Ray J was No. 34. And in their third week, Brandy zoomed to No. 19 while Ray J took a good move to No. 25. We’ll have to see where "Let It Go" peaks to decide the ultimate winner, "I Wanna Be Down" went to No. 6.

MARKET WATCH

YEAR-TO-DATE UNIT SALES

1996 1997

TOTAL 122,346,000 134,879,000 (UP 10.2%)

ALBUMS 104,190,000 112,861,000 (UP 8.3%)

SINGLES 18,156,000 22,018,000 (UP 21.3%)

MARKET WATCH

YEAR-TO-DATE ALBUM FORMAT

1996 1997

CD 74,221,000 85,680,000 (UP 15.7%)

CASSETTE 29,630,000 26,733,000 (DN 9.8%)

OTHER 339,000 248,000 (DN 26.8%)

MARKET WATCH

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

1996 1997 CHANGE

CHAIN 49,513,000 56,309,000 UP 13.7%

INDEPENDENT 9,121,000 11,454,000 UP 25.6%

MUSIC MERCHANT 15,588,000 17,918,000 UP 15%

NON-TRADITIONAL NA 198,000 NA

Rounded Figures

For week ending 3/9/97

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

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Trade Media Monitor Seminar
Orlando Renaissance Hotel, Orlando, Florida • Oct. 15-16, 1997

9th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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IN LOVING MEMORY OF
THE NOTORIOUS B.I.G.

Biggie Meant So Much To Us.
We have lost an artist, a family member and a good friend.
He was Bad Boy in so many ways, and we are suffering a great loss.
Puffy & the entire Bad Boy Family send our love and support to the Wallace Family.

We will miss you Biggie.

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INCLUDING: Best Original Song - "You Must Love Me"

WINNER OF 3 GOLDEN GLOBE AWARDS:

Best Original Song - "You Must Love Me"
Best Actress - Madonna
Best Picture

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"You Must Love Madonna"
—NY Daily News

"Triumphant"
—The Boston Globe

"Madonna Radiates"
—The New York Times

EVITA

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